

ROYAL NEW ZEALAND BALLET

rnzb
ROYAL NEW ZEALAND BALLET

Annual Report 2024



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COVER: PRINCIPALS MAYU TANIGAITO AND LAURYNAS VĖJALIS IN *SWAN LAKE*. PHOTO BY STEPHEN A'COURT.
THIS PAGE: ARTIST CATARINA ESTEVEZ COLLINS IN *TO HOLD*, PART OF *SOLACE*. PHOTO BY STEPHEN A'COURT.



Nau mai, haere mai

Welcome

The Royal New Zealand Ballet (RNZB) exists to enrich New Zealand communities and express who we are through ballet. 2024's success on and off the stage, reaching record numbers of audiences and participants, made a significant contribution towards the delivery of this mission.

An undoubted highlight of 2024 was the revival of Russell Kerr's *Swan Lake*. Breaking all recent box office records the production provided a statement of intent for the company's ability to both honour our past and reach new heights. The artistic excellence on stage was met by resounding audience and critical acclaim and the entire company, from staff to funders and stakeholders, created world class work which uplifted people across the country.

Alongside this success the company continued to make strides forward in the delivery of its strategic initiatives; returning to the recently redeveloped Sir Howard Morrison Centre in Rotorua, creating work for tamariki and their whānau, deepening our close collaboration with the New Zealand School of Dance, and developing the quality and breadth of healthcare provision for our company.

We are proud to serve Aotearoa New Zealand as a truly national company. Alongside the entertainment, inspiration and joy that we bring onstage, and through RNZB Education, we also bring a real economic benefit to our community. Independent analysis by BERL during 2024 revealed that the direct expenditure attributed to the RNZB in the preceding year amounted to \$13.86 million. This initial spending on goods and services triggered additional expenditure within the economy, resulting in a total expenditure of \$29.12 million. This total

expenditure generated \$17.61 million in GDP and supported the employment equivalent of 255 full-time equivalent jobs (FTEs). We look forward to completing further analysis on 2024 activity, together with research into the social return on investment in our work, through 2025 and beyond.

The continued success of the RNZB is built upon the contribution of so many individuals. We acknowledge with aroha the significant contributions made this year and thank everyone involved with the RNZB for their mahi.

SOME HIGHLIGHTS FROM 2024

Swan Lake

Swan Lake was a celebration of the dramatic and technical brilliance of a new generation of RNZB dancers. This production honoured and cherished the artistic legacy of former Artistic Director and Royal New Zealand Ballet kaumatua, Russell Kerr. In Christchurch we were delighted to perform for nine members (and three generations!) of the Kerr whānau on opening night.

During the Christchurch tour we were delighted to invite Ryman Healthcare residents and friends to a special afternoon performance.

Upsurge

We returned to Kerikeri to perform in Upsurge Festival 2024, at the Turner Centre on 12 September.

In the lead up to this, our education team worked with more than 100 tamariki from kura and primary schools from around the Bay of Islands to create a dance work inspired by the children's novel *Hine and the Tohunga Portal*. Tamariki from Bay of Islands International Academy, Oromahoe, Kawakawa and Moerewa schools, Te Kura Kaupapa Māori o Taumarere and Northern Dance participated, and the project culminated in a celebratory performance unforgettable to all who were there, with RNZB dancers performing alongside the students.



Solace: Dance to feed your soul

Included in this triple bill were ballets by Sir Wayne McGregor, Sarah Foster-Sproull and Alice Topp comprising two world premieres and a New Zealand premiere.

Sir Wayne McGregor is widely regarded as having transformed ballet choreography for the 21st century. Presenting the New Zealand premiere of his renowned *Infra*, first created for London's Royal Ballet in 2008, represented an artistic coup for the company. This bill was completed by two profoundly moving and ambitious brand-new works by Choreographer in Residence Sarah Foster-Sproull and RNZB alumna Alice Topp.

Voyages

The RNZB has the potential to become a commissioning powerhouse, building and launching the careers of homegrown talent. However,

developing the choreographers of tomorrow is a task that requires careful nurturing to overcome the barriers to working at scale within a ballet context. With this in mind, we were proud to launch 2024's *Voyages*, a new annual season supporting choreographic development.

In 2024, seven RNZB dancers choreographed works for an in-studio season of four performances over 26-28 September 2024. We were delighted to present works from emerging choreographers Principal Ana Gallardo Lobaina, Soloist Katherine Minor, and Artists Tessa Karle, Ruby Ryburn, Jake Gisby, Levi Teachout and Gretchen Steimle.

PARTNERSHIPS AND FUNDRAISING

2024 marked ten years of partnership with Ryman Healthcare. The RNZB rejoiced in celebrating this throughout the year, visiting retirement villages across the country and welcoming over 600 Ryman residents, staff and friends to a special performance in Christchurch's Isaac Theatre Royal. We look forward to continuing this close association for years to come.

The revival of *Swan Lake*, not seen in Aotearoa since 2013, was underpinned by the support of more than 100 supporters whose contributions allowed the loving restoration of the costumes that, after 30 years of service, were in need of careful repair and refurbishment.

ACCESS AND EDUCATION – DAZZLEHANDS IN WELLINGTON AND MANUKAU

Bringing a new kind of razzle-dazzle to the ballet world, *Dazzlehands* was a collaboration between award-winning New Zealand publishers Huia, celebrated children's book writers Sacha Cotter and Josh Morgan, and the RNZB. Special support from the Fehl Charitable Trust underpinned the much-loved story's journey from page to stage.

Performed in English, te reo Māori and New Zealand Sign Language this 'curly tale for tamariki' premiered as part of our free school holiday performances at Te Papa in July. Over two days, more than 1,800 children and whānau enjoyed the performances.



RNZB ARTISTS IN DAZZLEHANDS. PHOTO BY STEPHEN A' COURT.

Dazzlehands also travelled to Manukau's DueDrop Events Centre for four heavily oversubscribed performances, together with a multitude of in-school workshops, continuing our decade-long contribution to the arts and cultural offering for school age children in South Auckland.

NEW STRATEGIC PLAN

Our Strategic Plan 2025 – 2029 was developed with input from stakeholders. We are pleased to be looking to the future with grand aspirations, including international collaborations and touring.

Led by the senior leadership team and working closely with trustees and external stakeholders, the RNZB has set its direction for the next 5 years with a bold and ambitious strategic plan that aims to amplify the impact we deliver. We are pleased to look to the future with certainty in our strategic direction and achievable plans to deliver on our mission. We will make a difference in three key areas; advancing New Zealand's world class talent, uplifting our hapori, and using innovation and dynamism to develop our business model, thereby providing the best return possible on our public investment.

FINANCIAL PERFORMANCE

Turnover for the 2024 year was \$16.0m compared with \$18.3m in 2023. The 2023 year included recognition of funding income of \$3.9m for the refurbishment of the studios and offices at the St James Theatre. Turnover in 2023 excluding the one-off funding income was \$14.4m.

Box Office revenue of \$4.6m was \$1.0m above the level achieved in the previous year (\$3.6m in 2023) due to the resounding success of *Swan Lake*.

Crown funding accounted for 45% of total turnover, (2023: 49%, excluding St James refurbishment funding). The RNZB is extremely grateful for this funding and support provided through Manatū Taonga, Ministry for Culture and Heritage.

The Company simply cannot operate without support of the government, major funders, gaming and community trusts and foundations, sponsors and individual donors. We were fortunate to receive a lift in funding across our various donor programmes this year. Trusts and foundations revenue has improved compared with 2023, however remains below pre-COVID levels.

In 2024, a surplus of \$1.1m was achieved compared with a surplus of \$3.8m in 2023 (a deficit of \$79,000 excluding St James funding income). RNZB finished the year with reserves of \$7.1m or \$3.8m excluding the St James Reserve (2023: \$5.995m or \$2.3m excluding the St James Reserve). The St James Reserves are tagged reserves, carried forward to future years to fund the additional cost of depreciation for the refurbishment assets capitalized in 2023 that could not be funded from normal operations.

The strong financial performance of 2024 will allow us to invest in all aspects of our work in 2025 and beyond, laying the foundations for fulfilling the ambitions and aspirations of our new Strategic Plan.

CELEBRATING OUR ROYAL NEW ZEALAND BALLET FAMILY

2024 included moments to acknowledge the passing and celebrate the legacies of RNZB kaumatua Sir Jon Trimmer and Rowena Jackson. We marked the ten-year anniversaries of distinguished RNZB Soloists Kirby Selchow, Shaun James Kelly and Katherine Minor, and shared the excitement of the onstage promotion to Principal of Ana Gallardo Lobaina and Joshua Guillemot-Rodgers.

We farewelled special members of our team including our long-serving and much-loved Company Class Pianist Nicholas Giles-Palmer, a part of the RNZB family for more than 40 years.

Tributes to our RNZB family members – past and present – together with some special insights into their contributions to our community, can be found on pages 34 and 39.

ACKNOWLEDGING OUR BOARD

Finally, we would particularly like to thank and acknowledge the Board of Trustees for their stewardship and guidance over the last twelve months. In January we welcomed new trustees **Jo Blair, David Wright, Dr Nicola Ngawati**.

Special thanks go to Trustees Deputy Chair, **Mary Slater**, Audit and Risk Committee Chair, **Isaac Hikaka** and Audit and Risk Committee member **John Avery**, who all retired at the end of the year.



A handwritten signature in blue ink, appearing to read 'Kerry Prendergast'.

DAME KERRY PRENDERGAST DNZM CNZM
CHAIR



A handwritten signature in black ink, appearing to read 'Ty King-Wall'.

TY KING-WALL
ARTISTIC DIRECTOR



A handwritten signature in black ink, appearing to read 'Tobias Perkins'.

TOBIAS PERKINS
EXECUTIVE DIRECTOR

OUR YEAR

On stage



TUTUS ON TOUR

23 FEBRUARY – 16 MARCH 2024

PROMOTIONAL IMAGE FOR TUTUS ON TOUR FEATURING PRINCIPAL MAYU TANIGAITO. PHOTO BY ROSS BROWN



We gave 23 performances in Kāpiti, Hastings, Ashburton, Gisborne, Oamaru, Wānaka, Tauranga, Whangārei, Blenheim, Taupō, Hamilton and Nelson to a total audience of 9,273

Six school matinees were presented in Gisborne, Wānaka, Tauranga, Blenheim, Hamilton and Nelson to audiences totalling 2,525.

Our commitment to making ballet accessible to as many New Zealanders as possible is as strong today as it was when we first started, in 1953. One of the ways we deliver this is by performing far and wide and it was such a joy and privilege to be on the road again in 2024, encountering the dramatic and breathtaking landscape across both islands while meeting the wonderful and supportive members of our local communities.

In 2024 our Tutus on Tour season included 23 performances in 12 centres across both the North and South Islands. We offered our regional audiences a first glimpse at the return of Russell Kerr's *Swan Lake*, with a selection of variations, pas de deux, and divertissements highlighting the ballet's timeless choreography. The programme further comprised *Clay*, a heart-rending pas de deux choreographed by RNZB alumna Alice Topp, which was first performed by the Company in 2023, and Shaun James Kelly's *Prismatic*, created to celebrate the RNZB's 70th birthday. This programme demonstrated both the versatility of our dancers and the diversity of movement and expression achievable through the art form of classical ballet, leaving audiences captivated, moved, and wanting more!



SOLOIST ANA GALLARDO LOBAINA AND ARTIST BRANDEN REINERS IN CLAY PAS DE DEUX FROM LOGOS PART OF TUTUS ON TOUR 2024. PHOTO BY STEPHEN A COURT.

SWAN LAKE

IN ASSOCIATION WITH AVIS

1 MAY – 2 JUNE 2024

PROMOTIONAL IMAGE FOR SWAN LAKE FEATURING PRINCIPAL MAYU TANIGAITO. PHOTO BY ROSS BROWN



Choreography: Russell Kerr ONZM QSM, after Marius Petipa and Lev Ivanov

Music: Pyotr Ilyich Tchaikovsky

Set and Costume Design: Kristian Fredrikson

Lighting: Jon Buswell

Conductor: Hamish McKeich

Orchestras: New Zealand Symphony Orchestra, Auckland Philharmonia, Christchurch Symphony Orchestra

We gave 21 performances in Wellington, Auckland, Napier, Christchurch, Dunedin and Invercargill, to a total audience of 28,657.

We also offered a special performance in Christchurch for residents and guests of Ryman Healthcare, with 881 tickets issued.

It was a great joy for us to return to *Swan Lake* for the first time since 2013. Few if any ballets have the power to captivate and entrance us like this one. It conjures such vivid imagery, carrying us to a place of mystery and intrigue, and blurring the lines between human, animal, and supernatural. At the same time, as a cautionary tale of love and betrayal, forgiveness, sacrifice and redemption, it continues to resonate with us so strongly today.

Russell Kerr was one of the true greats of dance in this country, a founding pillar of our company and a compelling creative force. His *Swan Lake* is a testament to the profound skill he possessed as a choreographer, a poignantly sensitive and deeply musical interpretation and a taonga of the RNZB's repertoire. With Russell's passing in 2022, it was even more important for us to perform *Swan Lake* this season; to honour his legacy and pay tribute to the immense contribution he has made to our Company.

Ballet is a generational art form, and it means a lot for our current generation of dancers to have the opportunity to immerse themselves in the iconic roles of Odette/Odile and Siegfried. This season also provided the opportunity to uplift the next generation of talent with seven students from the New Zealand School of Dance rehearsing and performing with the company. We thank them for their professionalism and commitment, and we look forward to following their achievements in the years to come.

SWAN LAKE



PRINCIPAL ANA GALLARDO LOBAINA AND SOLOIST ZACHARIE DUN IN SWAN LAKE. PHOTO BY STEPHEN A'COURT.

CRITICAL ACCLAIM

This production of Swan Lake is a moving tribute to a New Zealand dance icon and the history of dance in this country. It is a testament to the enduring power of classical ballet and the heart that beats within the New Zealand Ballet Company to keep it alive.

THE POST, LYNE PRINGLE, 2 MAY 2024

The dancers' physicality and mastery are mesmerising, and even someone with a layman's knowledge of the vocation can appreciate the strength and control required. Principals and soloists earn applause throughout the show, as do the corps de ballet and the students from the New Zealand School of Dance.

THE NEW ZEALAND HERALD, EMMA GLEASON, 10 MAY 2024

AUDIENCE FEEDBACK

"I had the immense privilege of attending *Swan Lake* on Mother's Day afternoon and I wanted to thank everyone involved. What a spectacular experience. The dancers were superb and the orchestra stunning."

".... I could hardly breathe, and you could've heard a pin drop on carpet. Everyone was spellbound. We loved the costumes and set- it was a complete spectacle."

"The swans were a beautifully shaped, cohesive group."

"Enthralling, absorbing, magical - the company created a different time and space in a way that drew the audience in with them."

"It was extraordinary. There were points at which I nearly cried. I looked for tickets to the next show the following morning."

"The entire cast were precision all the way! Outstanding and moving. The lead roles were faultless. It was the best version of *Swan Lake* I have ever seen."

SOLACE: DANCE TO FEED YOUR SOUL

IN ASSOCIATION WITH
RYMAN HEALTHCARE

1 – 17 AUGUST 2024



Infra

Concept, direction and choreography:

Wayne McGregor - commissioned by The Royal Ballet

Music: Max Richter

Set design: Julian Opie

Costume design: Moritz Junge

Lighting design: Lucy Carter

To Hold

Choreography: Sarah Foster-Sproull

Music: Edén Mulholland (Ngāti Porou)

Set and lighting design: Jon Buswell

Costume design: Donna Jefferis

High Tide

Choreography: Alice Topp

Music: Ólafur Arnalds

Set and lighting design: Jon Buswell


Costume design: Alice Topp

We gave 11 performances in Wellington, Auckland and Christchurch, to a total audience of 8,324.

Solace: dance to feed your soul featured world premieres by Sarah Foster-Sproull and Alice Topp and the much-anticipated New Zealand premiere of Wayne McGregor's *Infra*.

Britain's Sir Wayne McGregor is one of the most exciting choreographers on the world stage, Resident Choreographer of London's Royal Ballet. Presenting the New Zealand premiere of his *Infra* was an artistic coup for the RNZB. Choreographed for The Royal Ballet in 2008 for an ensemble of twelve uniquely gifted dancers at the height of their powers, and set to a slowly drifting, soulful score by Max Richter, *Infra* is a profoundly moving meditation on the loneliness, connections and consolations that lie beneath the teeming surface of the city. Julian Opie's mesmerising LED artwork echoes the constant movement of the dancers below as a steady stream of anonymous figures walk purposefully towards destinations that are forever unknown.

SIR WAYNE MCGREGOR – YOU CAN DANCE

 [LISTEN HERE](#)

Choreographer in Residence Sarah Foster-Sproull (*Despite the loss of small detail*, *Artemis Rising*, *Ultra Folly*, *The Autumn Ball*) created *To Hold*, her fifth work for the RNZB, collaborating closely with the dancers to create a ballet that takes a new look at the astonishing machine that is the human body set to original music by her regular collaborator, Edén Mulholland.

Following the dazzling impact of her *Aurum* (*Venus Rising*, 2022) and *Logos* (*Lightscapes*, 2023), Royal New Zealand Ballet alumna and former Resident Choreographer at The Australian Ballet Alice Topp created *High Tide*, her first original work for the RNZB, inspired by the music of Icelandic multi-instrumentalist Ólafur Arnalds. *High Tide* is a tender depiction of the never-ending morphosis from birth to death and is inspired by the human condition: growing pains, growing apart and growing together and learning to love and live with the light and shade, youth and age, within us all. Designer Jon Buswell, one of the Southern Hemisphere's most distinguished and creative designers for dance, again worked with Alice to transform the stage into a living sculpture of light and shadow with the dancers as its heart and soul.

SOLACE: DANCE TO FEED YOUR SOUL



ARTIST JEMIMA SCOTT (CENTRE) IN TO HOLD PART OF SOLACE. PHOTO BY STEPHEN A COURT.

CRITICAL ACCLAIM

Soloists and the corps de ballet of the Royal New Zealand Ballet deliver accomplished dancing to meet the considerable challenges of a programme which invites them to step outside the conventional classical framework.

THE POST, LYNE PRINGLE, 2 AUGUST 2024

Many many accolades go to the proficient, refined and talented dancers of the RNZB. The choreographers are most fortunate to have a young, richly talented group of fabulous performers to work with.

THEATREVIEW, HELEN BALFOUR, 2 AUGUST 2024

AUDIENCE FEEDBACK

"I was delighted to see contemporary choreography. The company is well capable of performing the best of new choreography and should build a repertoire and audience preferring this to classics or storytelling. The range of emotions and states of mind this kind of dance conveys places it at the forefront of artistic expression today."

"Amazing performance!!! Stunning dance!!"

"Brilliant dancing. Technique excellent. Congratulations to a dance company of such high standard. Seen many companies around the world and this gave me great joy in my home country and city."

VOYAGES

IN-STUDIO CHOREOGRAPHIC SEASON

26 – 28 SEPTEMBER 2024



We gave four performances in the Poul Gnatt Studio at the St James Theatre, Wellington, to a total audience of 240.

The name *Voyages* harks back to the history of Aotearoa New Zealand. Being an island nation, our country was formed through great expeditions of discovery across generations, predicated on the courage and curiosity of our ancestors to pursue what lay beyond the horizon. The path of a choreographer is also a brave step into the unknown, driven by a sense of adventure and a search for expression and understanding. This season, launched in 2024, aims to uncover and encourage the next generation of choreographers and support them to build their skills and take artistic risks in a supportive environment as they begin their voyage into a world of new possibilities.

Seven new works received four performances as we welcomed audiences into the heart of our home, the Poul Gnatt Studio, to share these new works.

AUDIENCE FEEDBACK

"I just wanted to extend my thanks for the Voyages event last week. It was great to hear from the dancers (who we normally only get to know through their dancing) and get a taste of the up and coming choreographic talents in the RNZB. I really enjoyed the intimate setting - it was definitely a special night. I would definitely appreciate more events like these in the future! Thanks again."

<i>Waking Up</i>	Katherine Minor
<i>Ten Days Falling</i>	Levi Teachout
<i>Matter</i>	Jake Gisby
<i>Introspection</i>	Tessa Karle
<i>Tides of Affection</i>	Gretchen Steimle
<i>El Barrio</i>	Ana Gallardo Lobaina
<i>Thirst</i>	Ruby Ryburn

THE RYMAN HEALTHCARE SEASON OF

A MIDSUMMER NIGHT'S DREAM

24 OCTOBER – 14 DECEMBER 2024

PRINCIPAL MAYU TANIGAITO AND ARTIST LEVI TEACHOUT IN A MIDSUMMER NIGHT'S DREAM. PHOTO BY STEPHEN A'COURT.



Choreography: Liam Scarlett

Music: Felix Mendelssohn

Music arranger: Nigel Gaynor

Producer: Kristen McGarrity

Set and costume design: Tracy Grant Lord

Lighting design: Kendall Smith

Conductor: Hamish McKeich

Orchestras: Orchestra Wellington, Christchurch Symphony Orchestra, Auckland Philharmonia

We gave 22 performances in Wellington, Christchurch, Dunedin, Palmerston North, Napier, Rotorua, Auckland and Takapuna, to a total audience of 21,151.

Three school matinees were held in Wellington, Christchurch and Auckland, and enjoyed by 2,664 students.

A Midsummer Night's Dream is a co-production between the Royal New Zealand Ballet and Queensland Ballet

Since its creation in 2015, *A Midsummer Night's Dream* has delighted New Zealand audiences across the country through its irrepressible effervescence, and a captivating sense of otherworldly magic and wonder.

Liam Scarlett's choreography is a marvel to behold. Infinitely clever and remarkably intricate, it brings Shakespeare's words to life, telling this famous story through dance in such a clear and vivid way. We were fortunate to be joined this season by Orchestra Wellington, the Christchurch Symphony Orchestra, and the Auckland Philharmonia, all performing under the baton of our esteemed principal conductor, Hamish McKeich.

There was no better way for the RNZB to bring our fantastic 2024 season to a close than with *A Midsummer Night's Dream* capturing the imagination of audiences young, and young at heart alike across the length and breadth of the country.

A MIDSUMMER NIGHT'S DREAM



PRINCIPAL MAYU TANIGAITO AS TATIANA IN A MIDSUMMER NIGHT'S DREAM. PHOTO BY STEPHEN A'COURT.

CRITICAL ACCLAIM

This is one of those rare ballets where choreography, set, costumes, music and the performers come together in complete harmony, each augmenting the other. The experience is wondrous and uplifting. The dancers look like they are living their roles. As in Shakespeare's play, love and the various relationship manifestations of love, are explored in the narrative.

THEATREVIEW, TANYA KOPYTKO, 13 NOVEMBER 2024

AUDIENCE FEEDBACK

"The best production of *A Midsummers Night's Dream* I have experienced."

"There was great acting as well as great choreography. Absolutely loved this performance. The set was particularly good."

"Was absolutely beautiful to watch, the performers were faultless, and story was so well told."

"It was all completely fabulous, each element working together in complete harmony."

"Amazing performances by the dancers, wonderful set and costumes."

ADDITIONAL PERFORMANCES AND EVENTS

Auckland Art Gallery Fashion Fantasy Ball for *Guo Pei: Fashion, Art, Fantasy.*

The RNZB was delighted to present an exclusive performance of RNZB Choreographer-in-Residence Shaun James Kelly's *Two*, featuring Artists Dane Head and Shae Berney. A poignant exploration of relationships set to the moving strains of Max Richter's *Mercy*. Inspired by the fleeting moments when two birds cross paths, this piece reflects the transient yet impactful nature of human connections, whether in love, friendship, or the simple joy of shared existence.



Tempo Dance Festival

The festival this year was curated by Moss Te Ururangi Patterson. The RNZB was involved in two performances, in October 2024, of a programme also featuring BalletCollective Aotearoa. Principals Ana Gallardo Lobaina and Josh Guillemot-Rodgers performed the '1440' pas de deux from Alice Topp's *High Tide*, and the Titania and Oberon pas de deux from Act II of Liam Scarlett's *A Midsummer Night's Dream*. They were joined by Artists Dane Head and Shae Berney, who performed Shaun James Kelly's *Two*.



OUR YEAR

In the community



TE PAPA WHĀNAU DAY, WELLINGTON 2024. PHOTO BY STEPHEN A'COURT

AT A GLANCE:

27

The Royal New Zealand Ballet's Education, Community and Accessibility programmes spanned the length and breadth of the country, connecting with people from all walks of life in 27 centres.

48,230

48,230 people attended or participated in Royal New Zealand Ballet education and community activities in person.

EDUCATION ACTIVITIES INCLUDED:

14,098

Working with 14,098 students in schools for in-person dance workshops

15,804

Achieving a potential reach of 15,804 for digital resources provided to schools

700

Delivering 700 dance workshops

729

Teaching for more than 729 hours

189

Visiting 189 schools across Aotearoa

In 2024, the RNZB connected with thousands of young people through a huge array of activities. We aimed to provide a space for them to feel welcome and supported, so in turn they were engaged, ready to learn and open to new experiences. We hoped to open their eyes to the world of dance and creative expression through the arts.

FOR SCHOOLS

Throughout the year, we held residencies, in person dance workshops, live performances specifically for schools, and released an online resource.

The residencies held in Nelson, Kerikeri and Auckland were a highlight of our year. In Nelson, Dance Educator Jordana Arnold worked with 25 dance students from Waimea College over a 10-week period. A 15-minute piece was created based on the Māori legend, *Te Maia and His Pet Eagle, Hokioi-Okioi*. The students performed this piece to a small audience, whilst also touring it to two local primary schools in the region. Alongside the performance, the primary aged students participated in dance workshops taught by the RNZB and supported by the students of Waimea College.

"The children who participated in the workshop absolutely loved it. We had children sharing the dance moves they learnt with other students during lunchtime and even the following day."

"They were fully engaged and had heaps of fun. Jordana had a lovely manner with the children and managed them well with a fast paced but inclusive lesson. They loved learning the movements from the show and then the canons. Very achievable and then watching each other - splitting the class in half in the end was great! They all raved about it."

"The performance was extraordinary. It helped that the legend had been taught to the students beforehand so they could interpret the dance more meaningfully. My Special Ed students loved the dance, it was just the right length and the music was perfect."

Up in the Bay of Islands, the RNZB was lucky enough to be involved in Upsurge Arts Festival once more. Here, Dance Educators worked with four local schools and one dance school, to create a dance performance based on the story of *Hine and the Tohunga Portal* – a children's novel written by Far North author Ataria Sharman. This residency worked with 118 students from across the region, all with very different backgrounds and little (if any) dance experience. They were all brought together to perform at the Turner Centre in Kerikeri, alongside RNZB company dancers in the festival. For a lot of the students, this was their first time in a professional theatre.



DANCE EDUCATOR NEVE PIERCE WITH STUDENTS FROM OMANU SCHOOL, TAURANGA 2024. PHOTO BY TEACHER AT OMANU SCHOOL.



DANCE EDUCATOR NEVE PIERCE WITH STUDENTS FROM ST ANDREW'S COLLEGE, CHRISTCHURCH 2024. PHOTO BY SARAH MCCOOK-WEIR.

For another successful year, we worked in collaboration with DueDrop Events Centre on DANCEwithME, a residency based in Auckland. Dance Educators worked with 162 students across six schools learned a dance, which they then performed on a professional stage to an audience filled with friends, whānau and other schools involved in the programme.

In 2024 we offered 13 performances for schools. These included *A Midsummer Night's Dream* in Wellington, Auckland and Christchurch, and Tutus on Tour for Schools in smaller, regional centres. At our dedicated schools' performances, students see a shortened version of the production, with an MC providing context about ballet and the performance. This opens the world of dance and the arts, by providing inspiring, entertaining and memorable experiences for the students.

A large majority of the tamariki who watch our school performances, also participate in our

Creative Dance Workshops. These are always linked to the performance the students will be seeing, incorporating introductory ballet steps and choreography in a fun and accessible way. In 2024, we reached 50 centres in Aotearoa and delivered 700 dance workshops throughout the year.

For the second year running, we released a new version of our Digital Resource for primary aged students. The resource includes many tutorials covering RNZB choreography to a range of abilities, warm up exercises and ballet introduction steps. It has extra learning activities for students who may want a little bit more and also performance clips from past RNZB ballets for children. This resource is the perfect way for us to connect with all of New Zealand, helping us reach those smaller more rural spots that miss out on a lot of arts exposure and to amplify the work we do in person by extending our reach into classrooms and supporting local teachers.

 [LINK TO RESOURCE](#)

FOR DANCERS & DANCE TEACHERS

Throughout 2024, we held 27 open classes in regional towns and our main centres, to connect with aspiring dancers across the motu. Students were taught by RNZB Rehearsal Directors, and also benefitted from participating in the class on stage.

Our mentor programme reached 23 talented students aged 13-17 throughout 2024. Aimed at ensuring the pipeline of performing talent is well prepared for professional careers, each student was paired with an RNZB company dancer and participated in two intensives throughout the year held at RNZB studios. These intensives included activities such as watching class and rehearsals, participating in their own ballet class, learning RNZB repertoire and getting to chat with their Mentor about what life as a professional dancer is like. They received complimentary tickets to each of our mainstage performances and free access to open classes. It is an incredibly enriching experience for students, provides a platform for them to connect with RNZB and inspires them to continue to chase their dreams.

In the second half of the year, we welcomed dance teachers to our studios for our Dance Teacher Seminar. This was a two-day seminar led by Artistic Director, Ty King Wall, and supported by the Rehearsal Directors and RNZB health team. It was an opportunity for teachers to connect with other dance teachers and work with industry professionals to gain knowledge to support their own professional practice. Our relationship with dance schools of New Zealand is incredibly important to us, and nurturing teachers and students is a critical part of developing talent pathways.

FOR COMMUNITIES

Dazzlehands

In the July school holidays, the RNZB presented a new children's ballet, *Dazzlehands*, at Soundings Theatre at Te Papa. The ballet is an adaptation of the book by Wellington-based author and illustrator, Sacha Cotter and Josh Morgan, published by Huia Publishers, with choreography by Joshua Guillemot-Rodgers, original music by William Philipson, designs by Victoria Gridley and narration by Gareth Tiopira-Waaka. Over the course of two days, we held six, free, fully booked performances with narration in English, te reo Māori, and also interpreted in NZSL, attended by an audience of 1,972 people.

Dazzlehands received an overwhelmingly positive response from audience members, and we are extremely proud of the positive impact and experience for tamariki and their whānau. We look forward to capitalising on the overwhelming success of this project in years to come.

"I really appreciated the opportunity to take my son to this ballet show. It was really special. We've been dancing in the living room ever since."



ARTISTS DANE HEAD AND JAKE GISBY IN DAZZLEHANDS.
PHOTO BY STEPHEN A'COURT.



RNZB ARTISTS IN DAZZLEHANDS.
PHOTO BY STEPHEN A' COURT.

DAZZLEHANDS by Sacha Cotter and Josh Morgan

[!\[\]\(99f58673407353e96a019fbca558fd72_img.jpg\) FIND OUT ABOUT THE BOOK](#)

Choreography: Joshua Guillemot-Rodgers

Costume design: Victoria Gridley

Music: William Philipson

Creative direction: Lauren Byrne

Narrator: Gareth Tiopara - Waaka

Media coverage

[!\[\]\(c50c8b7b2cc2cf9ff925edec0ee94c0d_img.jpg\) New 'gateway' ballet for kids is sure to dazzle them –The Post](#)

[!\[\]\(6a9b39b98eb945faa14c645ec99e4eaa_img.jpg\) Dazzlehands goes ballet: 'It's super hard to dance with a pig snout and a mohawk' – The Spinoff](#)

"To be able to captivate my 5-year-old for an hour and in the language, she is learning full time in at school was such a blessing. She loves dance but more she loved the pig. She still does her dazzlehands and giggles sometimes at home and also taught a great lesson of being yourself. A huge thanks to whomever organised this. My daughter is richer for the experience."

"I attend the performance with my two younger children who are 8 and 10 and my mother who is 62. We all loved it and thought the dancing was funny and great. My youngest daughter is 8 has type 1 diabetes and loves ballet, she wants to become the first type 1 ballerina for RNZB, so it was very inspiring for her to see them in person. Thank you for this opportunity. She later did the dance workshop which was run so professionally too."

"Needs to travel all around NZ. All children should be able to enjoy it."

"This was a truly lovely experience for all our party: two grandparents, a very tired mother and two young neuro diverse grandsons. Thank you very much for providing the experience and the funding to enable us all to attend. I have never been to ballet before and would love to go to a performance now."

"I'd just like to say that I thought the performance was exceptional. It far exceeded my expectations and was engaging for young children and adults. I would have liked to see it several times and wished I had been able to recommend to friends. It would have been awesome to have more shows. And more shows in te reo! I look forward to taking the kids to the next one."

Through *Dazzlehands*, we taught dance workshops in the community to kindergartens, at Te Papa and many school across the Wellington region.

MAKING DANCE ACCESSIBLE

Throughout the course of 2024, we connected with adults and children with high needs to work with them through adapted dance workshops. These workshops include standing and seated dance movements, learning ballet positions and steps and also choreography from an RNZB performance. The highlight of this was our relationship with Wellington-based integrated dance group WIDance. We held ballet workshops for their dancers with high needs in our studios at the St James, for each of our main stage seasons.

Audio description was offered in Wellington, Auckland and Christchurch for main stage and school performances. It involves giving visually impaired patrons the chance to experience a live ballet performance, the atmosphere and music of the theatre and a magical description of what is happening on stage through their headset. To complement this, participants engage in a ballet designed touch tour. Mannequins in ballet positions and movements, pointe shoes, samples of costumes and props and a backstage tour are included in this and heighten the experience for patrons, allowing them to have a wider understanding and appreciation of the production.

We continued to offer free learning opportunities around performances. These included pre-performance talks, where creatives involved in the production spoke about the process, inspiration, history and challenges of the performance. A highlight during 2024 was being able to involve RNZB alumni who had worked with Russell Kerr on the 1996 creation, and subsequent revivals, of his *Swan Lake*. Warm up, Curtain up, where members of the public can watch the dancers warm up on stage prior to the show and post-show Q&As for audience members to ask dancers or artistic staff about the performance they had just seen continued to be popular.



DANCE EDUCATOR JORDANA ARNOLD WITH DANCERS FROM WIDANCE 2024. PHOTO BY SUMARA FRASER FROM WIDANCE.

RNZB ARTISTS IN HIGH TIDE PART OF SOLACE. PHOTO BY STEPHEN A'COURT.



OUR YEAR

In partnership

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

Our longstanding relationship with Te Papa enables us to connect with the community through avenues we can't access elsewhere. Held in the school holidays, Te Papa Whānau Day is the perfect example of this. Thousands of tamariki and their families engage with dance through a programme designed for everyone. Dance workshops for toddlers through to tweens, arts and crafts, dress ups and a photobooth, face painting and story time are just some of the activities on offer, all inspired by family ballet season at the end of the year. 5,044 people attended our Te Papa Whānau Day in 2024.

ARA POUTAMA AOTEAROA DEPARTMENT OF CORRECTIONS

In 2024, we delivered dance programmes at Tongariro Men's Prison and Northland Correctional Facility: a new location for this programme. Throughout the course of these lessons, there was a noticeable improvement in not only fitness and flexibility, but confidence, patience and camaraderie within the group, which is testament to its positive impact on each participant. The men get a sense of achievement when they complete the course, and a new appreciation and enjoyment of dance, so is a welcome addition to their weekly routine. All quotes below are feedback received from the men from both prisons, when asked if the programme had an impact on their day-to-day life.

The teacher was great. She brings an energy and enthusiasm that bring up one, even when struggling to pick up the moves.

– Tongariro Prison 2024

Some of us were doing [the dance] back in the unit. Thank you so much to the teacher, she is cool.

– Tongariro Prison 2024

Gave us something to work towards and look forward to.

– Northland Prison 2024



DANCE EDUCATOR JORDANA ARNOLD WITH TAMARIKI AT THE RNZB'S WHĀNAU DAU AT TE PAPA. PHOTO BY STEPHEN A'COURT.

DUEDROP EVENTS CENTRE, MANUKAU

Our continued partnership with DueDrop Events Centre allows us to share performances in another community, over an extended period. In 2024, we toured Dazzlehands, which was booked out extremely quickly and had thousands of students on the waiting list to attend.

These free performances provide an excellent opportunity for South Auckland schools to experience ballet. They are inspiring and door opening experiences for students, where they discover not only a world of dance, but costuming, set design, storytelling and stage management. This is harnessed through a Q & A at the end of the performances, where students can ask the dancers and stage crew about anything they've seen onstage, or that they are keen to know about the world of dance and performance. There were four performances in total, with a relaxed performance for students with higher needs that included a meet and greet with RNZB dancers. The performances were narrated in English, New Zealand Sign Language and te reo Māori. Over 1,600 students and teachers attended the four shows.

Free dance workshops are offered alongside the DueDrop performances to all students attending. This allowed students to have a better grasp and understanding of the movements they are seeing as they have tried them out themselves. Students also gained a connection to the story, as they themselves had danced a character from it in the workshop. In 2024, we had students dancing the choreography in their seats throughout the performance as well as singing along!

Absolutely enjoyed the show and our students were able to experience all in Te Reo. Not necessarily an opportunity afforded to our school.

– Hira, Te Kura Māori o Ngā Tapuwae Teacher

The show was perfectly pitched to our junior students. They were engaged during the whole performance and were able to share highlights of the performance after. We also loved the dance lessons at our school prior to the performance. These were really worthwhile. Thank you again.

–Salome, Glen Eden Primary School Teacher



STUDENTS FROM RIVERINA SCHOOL PERFORM AT DDEC FOR RNZB'S DANCEWITHME PROGRAMME. PHOTO BY FRANK SIN

I have attended this program in 2023-2024. 2023 Story in Te Reo Māori was ataahua and the 2024 relaxed sensory show was fabulous. All aakonga were enthusiastic in both the dance workshops and live ballet performance. These visits have included students aged from Y1-6. The staff are friendly and inviting while the dancers were outstanding. Their talent and patience in the Q & A directly after the show is a testament to their skill and capabilities. Ka nui te mihi atu ki a koutou katoa, mai te kura o Whinireihana (Finlayson Park).

– Angela, Finlayson Park School Teacher

OUR YEAR

On screen

HANSEL & GRETEL – FREE BROADCAST

25 – 30 June 2024

Filmed live during the Wellington season in 2023 and accompanied by Orchestra Wellington's live recording of Claire Cowan's original score, Loughlan Prior's *Hansel & Gretel* offers the perfect recipe for a delicious mid-winter ballet experience.

This free digital broadcast, created in partnership with POW Studios, was available for ballet lovers around the world to enjoy. Recognising the potential for digital broadcast to break down barriers to the joy of dance, onscreen and onstage, with targeted marketing in place we were pleased to reach a total audience of 5,175, including 2,565 under-30s for this broadcast.

Beautiful performance thank you. I don't often get out to the live performances due to having a young family but was able to watch this with my 5-year old daughter (who is learning ballet) while my youngest slept and we both absolutely loved it.

I love that I can watch the performances at home and free. Pensioner situation!!

Loved the simplicity of the free performance, we had seen it live and were excited to see it digitally again, we picked up additional detail in the digital performance.

I just wanted to say how much I enjoyed Hansel and Gretel. I invited a friend over and we thoroughly enjoyed ourselves.



SOLOISTS SHAUN JAMES KELLY AND KIRBY SELCHOW IN A PROMOTIONAL IMAGE FOR *HANSEL & GRETEL*. PHOTO BY NICOLA EDMOND, DESIGN BY HOMEGROWN CREATIVE.

OUR YEAR In digital



Facebook

1,305,416 Total People Reached

70,024 Total Page Engagements

Top videos

By minutes viewed: 2,820 *A look back on Tutus on Tour*

[FaceBook Link](#)

By engagements: 598 *Shaun James Kelly celebrating 10 years*

[FaceBook Link](#)

Posts

130

Photos and images shared

Top engagement posts

Ana & Josh promoted to Principals
800 engagements

[FaceBook Link](#)



Opening night of *Swan Lake*
516 engagements

[FaceBook Link](#)



Backstage pics of Ana & Josh
498 engagements

[FaceBook Link](#)



Instagram

Posts

129

Total number of posts (incl videos)



New Zealand	49.30%
Australia	10.90%
US	10.20%
UK	3.40%
Taiwan	1.90%

Age:	Women	Men
18-24	15.10%	2.10%
25-34	24.30%	4.50%
35-44	22.10%	3.30%
45-54	14.20%	2.40%
55-64	6.90%	1.10%
65+	3.30%	0.70%

Top engagement posts

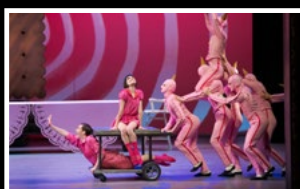
Midsummer Night's Dream campaign video 5,399 engagements [Instagram Link](#)

Midsummer Night's Dream opening in Christchurch 3,063 engagements [Instagram Link](#)

Goldie (NZ Olympic Team mascot) visiting RNZB 2,812 engagements [Instagram Link](#)



Online Broadcast



Hansel & Gretel

Broadcast early 2024



JAN
980



DEC
1,138

Follower
growth
16.10%

Posts

148

Total number
of posts (incl
videos)

Top engagement posts

Josh and Ana
promotion to
principals

51 engagements
[LinkedIn Link](#)

Solace creatives

48 engagements
[LinkedIn Link](#)

NZSD relationship
with RNZB

34 engagements
[LinkedIn Link](#)



JAN
3,383



DEC
5,205

Follower
growth
53.90%

Posts

55

Total video
posts

Top video by views

Cygnnet meme
868,700 views
[TikTok Link](#)

Midsummer studio
rehearsals

319,400 views
[TikTok Link](#)

Men in pointe shoes

100,500 views
[TikTok Link](#)



Emails sent

515,444

Total monthly enews emails sent

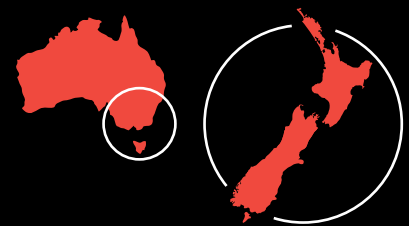
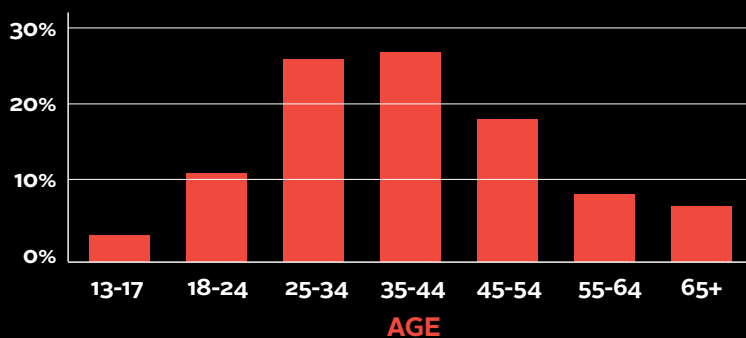
Emails opened

41.77%

Total average unique open rate

**Entertainment/Industry average
unique open rate 20%*

USER DEMOGRAPHIC ACROSS DIGITAL PLATFORMS



CITIES (TOP 10)

14.3%	Auckland, New Zealand
7.8%	Wellington, New Zealand
6.2%	Christchurch, New Zealand
2.5%	Melbourne, VIC, Australia
2%	Dunedin, New Zealand
1.7%	Hamilton, New Zealand
1.6%	Tauranga, New Zealand
1.5%	Lower Hutt, New Zealand
1.8%	Sydney, NSW, Australia
1.4%	Palmerston North, New Zealand



COUNTRIES (TOP 8)

54.5%	New Zealand	2.8%	Mexico
9.8%	Australia	2.2%	Italy
8.1%	United States	2%	Brazil
3.3%	United Kingdom	1.9%	Taiwan

OUR YEAR

With supporters

2024 was another strong year for our partnerships and philanthropy programmes, with our best-ever year for donations, alongside strong engagement from our family of sponsors and funders. It was, as ever, humbling and uplifting to spend time with our passionate and loyal supporters at performances, to welcome them to our home in Wellington, and to share special experiences around Aotearoa New Zealand. Thank you from all of us, to all of you.

2024 was the second year of **Ryman Healthcare's Principal Partnership** and also marked ten years of our partnership with Ryman. It was a year-long celebration! We visited ten Ryman villages through the year, from Rowena Jackson Retirement Village in Invercargill up to Bruce McLaren Village in Auckland, and enjoyed activities with residents including quizzes, Q&As and a lively ballet-themed exercise class. In May, we welcomed more than 600 Christchurch Ryman residents, staff and friends to a lunchtime performance of Acts I and II of *Swan Lake* at the Isaac Theatre Royal. The Ryman Healthcare Season of *A Midsummer Night's Dream* was a sparkling end to the season, and dancers visiting Ryman villages during the tour brought the magic with them, with decorated pointe shoes to hang on the village Christmas trees.

Avis made the most of their association with *Swan Lake*, with a beautifully themed car display at the Aotea Centre, and we continued to enjoy our partnerships with **MediaWorks, Partridge Jewellers, NZ Van Lines, Nikko AM, Nautilus Estate of Marlborough, the AA** and more.

Our revival of Russell Kerr's beloved *Swan Lake* was also enhanced by the generosity of more than a hundred ballet lovers who contributed to the refurbishment of Kristian Fredrikson's intricate costumes through our successful **costume appeal**.

Our exceptional funders, including **Pub Charity Limited, Foundation North, the Lion Foundation, NZCT, Wellington City Council, Rātā Foundation,**

the **Chisholm Whitney Charitable Trust**, the **Performing Arts Foundation, Walker and Hall Trust** and the **Four Winds Foundation** continued to provide vital support for national and regional touring as well as education and accessibility initiatives. Also supporting us in 2024 were **Community Trust South, Rotorua Energy Charitable Trust** and **The Trusts Community Foundation**. We would also like to take this opportunity to tautoko our friends at **Perpetual Guardian** in Christchurch, who support us in our long-standing relationships with the **Farina Thompson Charitable Trust** and the **Pamela Webb Charitable Trust**.

The **Royal New Zealand Ballet Foundation** and especially its En Pointe Patrons offered substantial support to artistic and community projects and, together with **Todd Corporation** and the **Friedlander Foundation**, helped us to support young dancers taking their first professional steps as Scholars with the Company. A generous bequest from a loyal former audience member enabled us to make a significant investment in our health facilities for dancers, including the provision of new equipment for our onsite gym and Pilates space.

The **Fehl Charitable Trust** made a significant contribution to our artistic programme and our smallest audience members, supporting the creation of children's ballet *Dazzlehands* and encouraging our ballet journey from page to stage with enthusiasm and excitement.

Supporters of our **Partner a Dancer programme, members of the Dress Circle** and the **Friends of the RNZB** made a huge and vital difference in 2024. Contributions from personal donors continue to increase each year, and it is a privilege to share our work with so many generous ballet lovers. We loved welcoming supporters on opening nights, to rehearsals, to special events in-studio in Wellington and online, to our costume department, and to class onstage around the motu. The whole company is strengthened by the aroha and encouragement of so many loyal supporters.



SOLOIST SHAUN JAMES KELLY AS THE JESTER IN SWAN LAKE. PHOTO BY STEPHEN A'COURT.

SWAN LAKE COSTUME APPEAL

With Russell Kerr's choreography, Tchaikovsky's sweeping score and opulent designs by Kristian Fredrikson, *Swan Lake* is a treasured part of the Royal New Zealand Ballet's heritage. This glowingly beautiful, classic production, much loved over many years, was originally designed by Fredrikson, born in Lower Hutt and with a distinguished career in theatre design on both sides of the Tasman, in 1996.

There are 110 costumes in the ballet, made up of over 450 individual pieces. From the rich velvet court dresses to the pristine tutus of the swans – surely the most iconic costumes in all ballet –







each costume was evaluated and individually repaired or replaced. Some of the work was invisible and some unglamorous: linings, fastenings and hidden patches. Every stitch, carefully dyed pair of shoes, newly feathered headdress or hand-sequined trim contributed to the whole work of art.



We offer our sincere gratitude to the 100 supporters, collectively contributing \$45,000, who made this refurbishment possible.

 [LINK TO VIDEO HERE](#)

SUPPORTING CAST

*Thank you to the incredible family of sponsors, trusts, funding bodies
and personal supporters who contribute so much to our success.
We are truly proud to be associated with you.*

SUPPORTED BY	PRINCIPAL PARTNER	NATIONAL TOURING PARTNER
		
NORTHERN PARTNER	EDUCATION PARTNER	WELLINGTON PARTNER
		

MAJOR SUPPORTERS		
		
		

SUPPORT FROM TRUSTS AND FOUNDATIONS



Fehl Charitable
Trust



Farina Thompson
Charitable Trust

DEANE
ENDOWMENT
TRUST

WALKER & HALL
TRUST

Pamela Webb
Charitable Trust



SPONSORS AND PARTNERS



PARTRIDGE
JEWELLERS



PERSONAL SUPPORTERS



Partner a
Dancer Donors

Dress Circle
Donors

Annual Appeal
Donors



OUR YEAR

With our whānau



SOLOIST KATHERINE MINOR AND ARTIST CALUM GRAY, IN CLAY FOR TUTUS ON TOUR 2024. PHOTO BY STEPHEN A'COURT.

ON-STAGE PROMOTIONS

With the excitement around *Swan Lake* being palpable, Artistic Director Ty King-Wall brought the full house to their feet with the promotion from the stage to the rank of Principal for two of the RNZB's most-loved performers, Ana Gallardo Lobaina and Christchurch-born Joshua Guillemot-Rodgerson.

 [READ THE ANNOUNCEMENT HERE](#)

SPECIAL MILESTONES

We celebrated the 10-year anniversaries of Soloists Shaun James Kelly, Kirby Selchow and Katherine Minor: a special RNZB milestone and a company tradition.

 [READ ABOUT KIRBY, KATHERINE AND SHAUN](#)

ALUMNI

We welcomed back alumnus Paul Mathews in the role of Wolfgang the Tutor for *Swan Lake* – stepping into the shoes of Sir Jon Trimmer

2024 marked the second year of our alumni association with events held through May and June as part of the *Swan Lake* tour.



ANA LOBAINA GALLARDO AND JOSHUA GUILLEMOT-RODGERSON IN *SWAN LAKE*. PHOTO BY STEPHEN A'COURT.



SOLOISTS KATHERINE MINOR, SHAUN JAMES KELLY AND KIRBY SELCHOW. PHOTO BY ROSS BROWN.



FORMER PRINCIPAL DANCER PAUL MATHEWS (RIGHT) IN THE ROLE OF THE TUTOR FOR *SWAN LAKE*. PHOTO BY STEPHEN A'COURT.



SOLOIST KIRBY SELCHOW IN WEST AUSTRALIA BALLET'S *SLEEPING BEAUTY*. PHOTO BY @NAOMIREEDPHOTOGRAPHY



SOLOIST ZACHARIE DUN AS OBERON AND GUEST PRINCIPAL GAKURO MATSUI AS PUCK, PHOTOGRAPH BY ANDREW TURNER.

DANCER EXCHANGE

Our very own Kirby Selchow headed to Perth, her home city, to dance with West Australian Ballet in their production of *The Sleeping Beauty*. In return, we were fortunate to have West Australian Ballet principal Gakuro Matsui join us for *A Midsummer Night's Dream*.



SIR JON TRIMMER AS HOOK IN *PETER PAN*, 2009. PHOTO BY MAARTEN HOLL.

CIVIC MEMORIAL FOR SIR JON TRIMMER

(18 SEPTEMBER 1939–26 OCTOBER 2023)

On 2 February 2024 we were immensely proud to be a part of the memorial which celebrated the life of Sir Jon Trimmer KNZM MBE, organised in partnership with company alumna Turid Revfeim and Wellington City Council.

Sir Jon's life was honoured through performances by members of the RNZB, alongside speeches and archive footage from his long and distinguished career. Jon T had a significant impact on the dance and wider community and was such a special part of our Royal New Zealand Ballet whānau.

HAERE RA AND THANK YOU

Rowena Jackson Chatfield MBE,
24 March 1926 – 15 August 2024

The RNZB acknowledges, with gratitude and affection, the life, work and supreme artistry of Rowena Jackson Chatfield MBE, Associate Artistic Director of the New Zealand Ballet, 1975 – 78, who died at her home on the Gold Coast, aged 98.

 [READ OUR TRIBUTE TO ROWENA HERE](#)



ROWENA JACKSON CHATFIELD COACHING DIANNE HORSHAM AND JAN GOODYER IN A SEQUENCE FROM FREDERICK ASHTON'S *LES PATINEURS*, 1960, RNZB COLLECTION, PA-COLL-8050-01-13, ATL

DANCERS WHO LEFT DURING 2024

We said a fond haere ra to a small group of dancers in 2024. We acknowledge, with aroha, the contributions of these dancers who left the Company to start new adventures. They will always be part of the RNZB family, and we are excited to see where their journeys in dance and beyond will take them next.

 [READ THE FULL ANNOUNCEMENT HERE](#)

Australian Ballet School graduate, Artist **Ella Chambers**, who joined the RNZB as a guest dancer in October 2018, becoming an Artist the following year, left for new opportunities overseas.

Queensland-born Artist **Georgia Baxter**, who joined the RNZB as an Apprentice in 2019 and was promoted to Artist at the end of 2020, left to return to Australia. Georgia joined the RNZB Education

team for the first part of 2025 and bade farewell to the stage with guest appearances in children's ballet *Dazzlehands* in April.

New Zealand School of Dance graduate **Lara Flannery** joined the RNZB as an apprentice in 2019 and in 2020 became one of the RNZB's inaugural Friedlander Foundation Scholars. She was promoted to Artist in 2021. Lara has stayed in Wellington and is studying towards a career in high performance sports nutrition.

Levi Teachout, a Seattle-born artist, began his ballet training at Pacific Northwest Ballet before joining the RNZB as a guest dancer in 2019 and as an Artist in 2020. While his performance career at the RNZB included notable roles such as the Sand Man in *Hansel & Gretel* (2023) and Bottom in *A Midsummer Night's Dream* (2024), it was his growing voice as a choreographer that defined his trajectory, and he has left the RNZB to pursue this new artistic path.

Artist **Macy Cook** trained in Lower Hutt at Chilton Ballet Academy and at Houston Ballet Academy. Macy returned to New Zealand as a guest dancer for *The Sleeping Beauty* in 2020. She joined the RNZB as a Friedlander Foundation Scholar in 2021, retaining her Scholarship for a further year before becoming an Artist in 2023. Macy has left the RNZB to commence university study towards a Fine Arts degree.

Artist **Shae Berney** also trained at Chilton Dance Centre before moving to the English National Ballet School and the European School of Ballet's trainee programme. He then danced at Finnish National Ballet's Youth Company before returning home to New Zealand to join the RNZB in mid-2021.

In 2024, he performed James's solo from *La Sylphide* at the Civic Memorial for Sir Jon Trimmer, a beloved mentor and friend. Shae has left the RNZB to pursue opportunities outside dance.

British-born Artist **Damani Campbell Williams** joined the RNZB in 2022 after almost a decade dancing in Europe with the Slovenian National Ballet, Moravian Theatre Ballet and Slovak National Ballet. Damani has retired from ballet after an 11-year career and returned to the UK to be closer to his family.

We also farewellled Artist **Monet Galea-Hewitt**, who joined the RNZB as the RNZB Foundation Scholar in 2022, in mid-2024. Monet returned to Auckland to study at university.

STAFF FAREWELLED

After a remarkable lifetime contribution to the company, beginning in 1984, Company Pianist **Nick Giles-Palmer** (Ngāti Maniapoto) announced his retirement. Over this incredible tenure Nick became a cherished member of the RNZB whānau, and we have been proud to add his name to the RNZB Honours Board and to christen the piano corner of the Poul Gnatt Studio as 'Nick's Corner'.

Accountant **Tim Robbins** returned to Australia with his family.

Publicist **Siobhan Waterhouse** and her family left New Zealand to take up an international opportunity.



NZSD CLASSICAL MAJOR STUDENTS JOSHUA LINKHORN, CHARLOTTE WILLIS, MIRA MEIJER, HILARY AN-RODDIE, OLIVIA PLATT, GABRIELLA HAWKE AND ANGUS O'CONNELL. PHOTO BY CHANTELE SCOON.

STUDENTS FROM THE NEW ZEALAND SCHOOL OF DANCE

We were pleased to welcome students from the New Zealand School of Dance on secondment for *Swan Lake* and *A Midsummer Night's Dream*. Student secondments for *Swan Lake* were supported by the En Pointe Patrons of the Royal New Zealand Ballet Foundation.

I am so thankful and grateful for the opportunity to have performed in the Royal New Zealand Ballet's Swan Lake. I learned so much and it was an experience I'll never forget. Getting to go on tour around New Zealand with all the lovely professional dancers felt like a dream and getting to share the stage with them every morning for class was so inspiring. Having my whole class with me was so special and it brought us closer than ever. A big thank you to Royal NZ Ballet for giving us students these opportunities that we will always remember.

– **Mira Meijer**

Thank you so much for your extremely generous support towards those of us NZSD students that got to second with the Company for Swan Lake. I had the most incredible and inspiring time getting to rehearse and perform with the Company. It really was a childhood dream come true. Dancing on stage as a swan while the live Tchaikovsky score played will be a memory I will never forget. Your support is so vital to the next generation of dancers, and we are all so grateful to have had this opportunity.

– **Gabriella Hawke**

I am deeply grateful for my time with the Royal New Zealand Ballet. It has been an exciting and unforgettable experience to perform Swan Lake as my first professional ballet and my first time dancing onstage after recovering from an injury. Performing alongside the talented dancers of the Royal New Zealand Ballet has given me insight into the working life of a professional dancer and has also inspired me to continue to pursue my dreams of becoming a classical ballet dancer. At the start of the secondment, I was very nervous, but the cast and crew were so warm and welcoming to me. This was most obvious before each show when dancers would run around the stage exciting others and hugging everyone to wish them good luck. As I reflect on my time with The Royal New Zealand Ballet, I think of all the memories made and feel a deep sense of gratitude for this opportunity to dance alongside my idols and bring this dream to life.

– **Charlotte Willis**

LOOKING AFTER OUR PEOPLE AND OUR PLANET

Hello Period's Bloody Good Workplace programme aims to destigmatise workplace period experiences. By partnering with Hello Period™, employers are supported in caring for their employees who menstruate and ensuring they have access to high quality, sustainable period products to help relieve anxiety around their monthly cycles.

In 2024, Hello Period became the RNZB's official provider of sustainable period care, and the organisations are working together to raise awareness of the importance of period support for employees. Principal Ana Gallardo Lobaina proudly accepted the role of Hello Period's inaugural Bloody Good Workplace ambassador.

We would like to thank the other businesses who offer benefits to the Company, including ClubActive, The AA, Stephen A'Court, John Bannan and Tracy Wilmers (Blue Star Group), Ross Brown and Match Artists, Jamie Schaefer (Homegrown Creative), Emily Loughlan, Jamie Morgan-Ward and Cristina Campos (Click Suite), the Tessitura Network, Barb Stone and Ange Wakelin (MediaStone), Madi Broome (Phantom Billstickers), Hamish Scott-Knight, Holly Archer Boswell and Gabby Smith (Lassoo Media), Network Visuals, Auckland Live, Rachael Brunton, Olivia Morgan (MediaWorks), L'Affare, QT Wellington, and Club Active.

RNZB portraits, rehearsal and production images by Stephen A'Court. Other images as credited. RNZB 2024 season campaign imagery by Ross Brown.

The RNZB is always delighted to lend our unique skills to uplifting our hāpori. Contributing to the **Capital Kiwi Project's** efforts to re-establish the kiwi in our Wellington backyard, our costume department made bags for Kiwi being relocated from Taranaki to the hills around Mākara, Wellington.

 [READ MORE HERE](#)



SENIOR COSTUMIER HANK CUBITT SEWING BAGS FOR KIWI.
PHOTO BY CHANTELE SCOON.



TRANSPORTATION BAGS MADE FOR CAPITAL KIWI BY THE RNZB.

BOARD OF TRUSTEES

Dame Kerry Prendergast DNZM CNZM
(Chair)
Mary Slater (Deputy Chair)
(retired 31 December 2024)
John Avery
(retired 31 December 2024)
Toby Behan
Jo Blair
Dorian Devers
Isaac Hikaka
(retired 31 December 2024)
Louise Marsden
Nicola Ngawati
Nuwanthie Samarakone
David Wright
Geordan Wilcox (Intern)

ARTISTIC DIRECTOR

Ty King-Wall

EXECUTIVE DIRECTOR

Tobias Perkins

LEADERSHIP TEAM

Technical Director

Andrew Lees

Chief Financial Officer

Jan Dunne

Director of People and Culture

Sarah Griffiths

Director of Marketing and Development

Susannah Lees-Jeffries

ARTISTIC

Artistic Planning Manager

Jessica Reese

Rehearsal Directors

Clytie Campbell

Nicholas Schultz

Rehearsal Director and

Rehabilitation Coach

Laura McQueen Schultz

Principal Coaching for *Swan Lake*

Amber Scott

Company Class Pianist

Nicholas Giles-Palmer *(Retired)*

Rehearsal Pianist

Gabriela Glapska

Music Librarian

Christine Pearce MNZM

Principal Conductor

Hamish McKeich

ARTISTIC HEALTH TEAM

Physiotherapists

Libby Eglinton

Jane Woolley

and other Contracted Staff from

CBD Physio

Pilates Instructor

Catherine Eddy

Dietician

Becky Jones

Consultant, Sports Medicine

Theo Dorfling

Massage Therapist

Joy Crowley

ARTISTS OF THE ROYAL NEW ZEALAND BALLET

Principals

Joshua Guillemot-Rodgers

Kate Kadow

Kihiro Kusakami

Ana Gallardo Lobaina

Mayu Tanigaito

Laurynas Vėjalis

Soloists

Zacharie Dun

Shaun James Kelly

Katherine Minor

Kirby Selchow

Artists

Cadence Barrack

Georgia Baxter

Shae Berney

Ella Chambers

Timothy Chin

Macy Cook

Luke Cooper

Catarina Estevez Collins

Lara Flannery

Monet Galea-Hewitt

Jake Gisby

Calum Gray

Dane Head

William Humphries

Tessa Karle

Callahan Laird

Branden Reiners

Jemima Scott

Gretchen Steimle

Levi Teachout

Jennifer Ulloa

Damani Campbell Williams

Rose Xu

Todd Scholar

Ruby Ryburn

Friedlander Foundation Scholar

Niamh O'Meara

Hannah Thomson

Royal New Zealand Ballet

Foundation Scholar

Ema Taskahashi

Guest Dancer

Gakuro Matsui, West Australian Ballet

New Zealand School of Dance students performing with the Company for *Swan Lake*

Hilary An-Roddie

Gabriella Hawke

Miguel Herrera

Joshua Linkhorn

Mira Meijer

Angus O'Connell

Olivia Platt

Charlotte Willis

New Zealand School of Dance student performing with the Company for *A Midsummer Night's Dream*

Angus O'Connell

Guest Character Artist for *Swan Lake*

Paul Mathews

We thank the 58 adult and child extras who participated across all centres for *Swan Lake*

We thank the 22 adult extras who participated across all centres for *Solace*

We thank the 10 child extras who participated across all centres for *A Midsummer Night's Dream*

PRODUCTION

Production Manager

Paul Thomson

Head Mechanist

Taylor Jones

Second Mechanist

Liam Dobson

Mattias Olofsson for *Swan Lake*

Mikayla Heasman

Third Mechanist/Tech Swing

Mikayla Heasman

Stage Manager

Kirsty Chandler

Stage Manager for Tutus on Tour

Rebecca Zarb

Deputy Stage Manager

Ashley Mardon for *Swan Lake* and

A Midsummer Night's Dream

Assistant Stage Manager

Mikayla Heasman

Head of Lighting

Josh Tucker- Emerson

Tom Mould for *Swan Lake*

Ben Ogden for *Solace*

Touring Head of Lighting

Sam Wakerley for

A Midsummer Night's Dream

Second Lighting

Matt Henderson for *Solace*

Ben Ogden for

A Midsummer Night's Dream

Mattias Olofsson for *Swan Lake*

Sam Wakerley for Tutus on Tour

Lighting Tech

Simon Manns for Tutus on Tour

Head of Sound

Paige Barnes for

A Midsummer Night's Dream

Head of Audio Visual

Whare Moke

Josh Moore

Video Technician

Chris Simpson

Fly Operator

Liam Dobson

Drivers

Henry Hohaia

Paul MacAlister

Workshop Manager

Gavin Underhill

Workshop and Training Co-ordinator

Steve Chambers

Workshop Assistant (as required)

Erin Belcher

Mattis Goed

Mikayla Heasman

Spencer Lawson

Gus Lees

Simon Manns

Sam Wakerley

Rowan Underhill

Scenic Painter

Tina-Rae Carter

Head of Costume

Donna Jefferis

Costume Workroom Manager

Emily Barr

Senior Costumier

Hank Cubitt

Touring Costume Manager

Jessica Taunt

Touring Wardrobe

Kerri Singley

Costume Props and Millinery Specialist

Victoria Gridley

Machinist/Workroom Assistant

Sarah Carswell

Costume Students or Interns

Students from the Toi Whakaari

New Zealand Drama School, New Zealand

Diploma in Costume Construction:

Maria McCarthy

Lillian Denness

Emily Chilwell

Rebekah Goodchild

Bells Campbell

Makini Calliste-Woollard

Rhiannon Roberts

Sabine Bailey

Costume Interns

Lauren St Just

Barbara Wendt

Intern from Whitecliffe College Auckland

Giulia Zigliani

Intern from Ara Institute of Canterbury

Selina Charlton

Exchange student from Otago Polytech

Barbara Wendt

MARKETING AND DEVELOPMENT

Marketing and Sales Manager

Mink Boyce

Video Production

Daniel Harris

Marketing and Communications

Executive

Chantelle Scoon

Customer Relationship Manager

Jenna Bramble

Ticketing Coordinator

Tara Evans

Corporate Development Manager

Diane Field

Philanthropy Manager

Elizabeth Isaacs

Development Coordinator – Communications and Events

Elleana Lyster

Publicist

Amanda Linnell

Siobhan Waterhouse

EDUCATION

Education and Community

Engagement Manager

Lauren Byrne

Dance Educator

Jordana Arnold

Neve Pierce

FINANCE AND ADMINISTRATION

Accountant

Tim Robbins

Assistant Accountant

Rebecca Wu

Finance Assistant

Louise McKenzie

Office and Education Administrator

Kara Imrie

PEOPLE AND CULTURE

People and Culture Advisor

Francesca Boyle

Company Manager

Kelly Kiwha

Company Manager for Tutus on Tour

Elizabeth Cocks

Executive Assistant/HR Administrator

Louise Townsend

ADVISERS

Representing the Royal New Zealand Ballet Employees' Union

E tū

Legal

Dentons Kensington Swan

Immigration

Malcolm Pacific

Information Technology

Cogent

AUDITORS

BDO

This list includes contracts and casuals

General Purpose Financial Report

FOR THE YEAR ENDED 31 DECEMBER

2024



Independent Auditor's Report

TO THE TRUSTEES OF THE ROYAL NEW ZEALAND BALLET

Report on the Audit of the General Purpose Financial Report

Opinions

We have audited the general purpose financial report of The Royal New Zealand Ballet ("the Trust"), which comprise the financial statements on pages 50 to 61, and the service performance information on page 45. The complete set of financial statements comprise the statement of financial position as at 31st December 2024, the statement of comprehensive revenue and expense, statement of changes in net assets/equity, statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion the accompanying general purpose financial report presents fairly, in all material respects:

- the financial position of the Trust as at 31st December 2024, and (of) its financial performance, and its cash flows for the year then ended; and
- the service performance for the year ended 31st December 2024, in accordance with the entity's service performance criteria,

in accordance with Public Benefit Entity Standards Reduced Disclosure Regime ("PBE Standards RDR") issued by the New Zealand Accounting Standards Board.

Basis for Opinion

We conducted our audit of the financial statements in accordance with International Standards on Auditing (New Zealand) (ISAs (NZ)) and the audit of the service performance information in accordance with the ISAs and New Zealand Auditing Standard (NZ AS) 1 *The Audit of Service Performance Information* (NZ).

Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the General Purpose Financial Report section of our report. We are independent of the Trust in accordance with Professional and Ethical Standard 1 *International Code of Ethics for Assurance Practitioners (including International Independence Standards)* (New Zealand) issued by the New Zealand Auditing and Assurance Standards Board, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Other than in our capacity as auditor we have no relationship with, or interests in, the Trust.

Trustees' Responsibilities for the General Purpose Financial Report

Those charged with governance are responsible on behalf of the Trust for:

- (a) the preparation and fair presentation of the financial statements and service performance information in accordance with Public Benefit Entity Standards RDR issued by the New Zealand Accounting Standards Board;
- (b) service performance criteria that are suitable in order to prepare service performance information in accordance with Public Benefit Entity Standards RDR; and
- (c) such internal control as those charged with governance determine is necessary to enable the preparation of the financial statements and service performance information that are free from material misstatement, whether due to fraud or error.

In preparing the general purpose financial report those charged with governance are responsible for assessing the Trust's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless those charged with governance either intend to liquidate the Trust or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibilities for the Audit of the General Purpose Financial Report

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole, and the service performance information are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (NZ) and NZ AS 1 will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate or collectively, they could reasonably be expected to influence the decisions of users taken on the basis of this general purpose financial report.

A further description of the auditor's responsibilities for the audit of the general purpose financial report is located at the XRB's website at

<https://www.xrb.govt.nz/standards/assurance-standards/auditors-responsibilities/audit-report-14/>

This description forms part of our auditor's report.

Who we Report to

This report is made solely to the Trust's Trustees, as a body. Our audit work has been undertaken so that we might state those matters which we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Trust and the Trust's Trustees, as a body, for our audit work, for this report or for the opinions we have formed.

BDO Wellington Audit Limited

BDO WELLINGTON AUDIT LIMITED

WELLINGTON
NEW ZEALAND
29 APRIL 2025



Statement of Service Performance

FOR THE YEAR ENDED 31 DECEMBER 2024

THE ROYAL NEW ZEALAND BALLET'S FOCUS IS ON DELIVERING THESE KEY OUTCOMES FOR NEW ZEALANDERS:

1. CREATING CULTURAL VALUE

People's lives are enriched by high quality arts experiences

SERVICES	PERFORMANCE MEASURES	RESULTS
Live performances in New Zealand	<ul style="list-style-type: none">Audiences of 56,000 are reached by RNZB live performances21 New Zealand centres are reached by live performances30 performances with live music accompaniment	<ul style="list-style-type: none">Audiences of 69,935 reached (2023: 55,482)21 centres reached by live performances (2023: 17)30 performances with live music accompaniment (2023: 26)
Expression of New Zealand's identity	<ul style="list-style-type: none">At least 4 works with NZ artistic content¹ are presented	<ul style="list-style-type: none">4 works presented (2023: 5)
Developing NZ creative talent	<ul style="list-style-type: none">At least 500 young dancers and other creative artists participate in Royal New Zealand Ballet talent development pathways activities	<ul style="list-style-type: none">1,004 young dancers participated in talent development pathways (2023: 834)

2. CONNECTING COMMUNITIES

People from all walks of life spend time with others in shared cultural experiences

SERVICES	PERFORMANCE MEASURES	RESULTS
Education and community engagement	<ul style="list-style-type: none">30,000 or more attend and participate at RNZB education and community activities annually24 New Zealand centres are reached by education, community and outreach activities	<ul style="list-style-type: none">Up to 48,230 people attended or participated in RNZB education and community activities (2023: 55,057)32,426 of this number attended or participated in RNZB education and community activities in person (2023: 28,040)the remaining 15,804 consist of the potential reach of digital resources provided to schools based on reported number of students who were available to access the materials (2023: 27,017)27 centres reached (2023: 64)

¹ Works with a distinctive New Zealand story and/or reflect Aotearoa; can also include works that include components created by a New Zealander (e.g. NZ composer, NZ designer, NZ choreographer, NZ story).

Statement of Comprehensive Revenue & Expense

FOR THE YEAR ENDED 31 DECEMBER 2024

	Notes	2024 \$000	2023 \$000
REVENUE			
Crown Funding	3	7,134	7,634
Box Office Revenue		4,649	3,565
Grants, Sponsorships, Donations and Bequests	3	3,481	6,601
Interest Revenue		179	119
Other Revenue		518	417
TOTAL REVENUE	3	15,961	18,336
EXPENDITURE			
Season Productions, Touring and Marketing Expenses	4	5,878	5,500
Personnel Expenses	5	6,263	6,007
Other Expenses	6	2,699	3,018
TOTAL EXPENDITURE		14,840	14,525
NET SURPLUS/(DEFICIT)		1,121	3,811
Other Comprehensive Revenue and Expense		-	-
TOTAL COMPREHENSIVE REVENUE AND EXPENSE		1,121	3,811

The above statement of comprehensive revenue and expense should be read in conjunction with the notes on pages 50 to 61.

Statement of Changes in Net Assets/Equity

FOR THE YEAR ENDED 31 DECEMBER 2024

	2024	2023
	\$000	\$000
Balance as at 1 January	5,995	2,184
Total Comprehensive Revenue and Expense For The Year	1,121	3,811
BALANCE AS AT 31 DECEMBER	7,116	5,995

The above statement of changes in net assets/equity should be read in conjunction with the notes on pages 50 to 61.

Statement of Financial Position

AS AT 31 DECEMBER 2024

	Notes	2024 \$000	2023 \$000
CURRENT ASSETS			
Cash and Cash Equivalents	7	2,776	2,011
Trade and Other Receivables	8	62	203
Work in Progress and Prepayments		165	92
Other Investments	9	1,556	1,150
Inventories		1	1
TOTAL CURRENT ASSETS		4,560	3,457
NON-CURRENT ASSETS			
Property, Plant and Equipment	10	3,584	3,908
Intangible Assets		80	102
TOTAL NON-CURRENT ASSETS		3,664	4,010
TOTAL ASSETS		8,224	7,467
CURRENT LIABILITIES			
Trade and Other Payables	11	411	679
Revenue Received In Advance		697	793
TOTAL CURRENT LIABILITIES		1,108	1,472
NET ASSETS/EQUITY		7,116	5,995
Accumulated Comprehensive Revenue and Expense		7,116	5,995
TOTAL NET ASSETS/EQUITY		7,116	5,995

The above statement of financial position should be read in conjunction with the notes on pages 50 to 61.

The Board of Trustees of the Royal New Zealand Ballet authorised these financial statements presented on pages 45 to 61 for issue on 29 April 2025.

For and on behalf of the Board.



DAME KERRY PRENDERGAST, CHAIR
29 APRIL 2025



LOUISE MARSDEN, AUDIT COMMITTEE CHAIR
29 APRIL 2025

Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2024

	Notes	2024 \$000	2023 \$000
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from the Crown		7,134	7,134
Receipts from Grants, Sponsorships, Donations		2,132	2,311
Receipts from Grants, Sponsorships, Donation – St James		-	1,650
Receipts from Box Office		4,649	3,624
Interest Received		176	108
Other Revenue		533	399
Payments to Suppliers and Employees		(13,416)	(13,198)
NET CASH FLOWS FROM OPERATING ACTIVITIES		1,208	2,028
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		(38)	(143)
Purchases of Property, Plant and Equipment - St James		-	(2,497)
Investment in Term Deposits		(405)	-
NET CASH FLOWS FROM INVESTING ACTIVITIES		(443)	(2,640)
Cash and Cash Equivalents at Beginning of the Year		2,011	2,623
Net Increase/(Decrease) in Cash and Cash Equivalents		765	(612)
CASH AND CASH EQUIVALENTS AT END OF THE YEAR	7	2,776	2,011

The above statement of cash flows should be read in conjunction with the notes on pages 50 to 61.

Notes to the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2024

1. GENERAL INFORMATION

The core activities of the Royal New Zealand Ballet (RNZB) are:

- Bringing world-class ballet performances to audiences throughout New Zealand.
- Providing opportunities for New Zealand dancers and creative artists and nurturing their talent.
- Bringing dance experiences to communities beyond traditional ballet audiences.

The RNZB has operations in New Zealand but aims to tour internationally on a regular basis.

The RNZB, a not-for-profit entity, is incorporated under the Charitable Trusts Act 1957 and domiciled in New Zealand. The address of its registered office is 77–83 Courtenay Place, Te Aro, Wellington.

The financial statements for the RNZB are for the year ended 31 December 2024 and were approved by the Board of Trustees on 29 April 2025.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Basis of preparation

The financial statements are prepared in accordance with Generally Accepted Accounting Practice in New Zealand (NZ GAAP). They comply with Public Benefit Entities Standards Reduced Disclosure Regime (PBE Standards RDR) and authoritative notices that are applicable to entities that apply PBE standards.

The RNZB applies XRB A1 Accounting Standards Framework (For-profit Entities plus Public Sector Benefit Entities plus Not-for-profit Entities minus For-profit Tier 3 and Tier 4 Update) (XRB A1). XRB A1 establishes a PBE tier structure and outlines which suite of accounting standards entities in different tiers must follow. The RNZB is eligible to and has elected to report in accordance with Tier 2 PBE Standards (PBE Standards RDR), on the basis that the RNZB has no public accountability and is not large as defined in XRB A1.

(b) Foreign currency translation

The financial statements are presented in New Zealand dollars, which is the RNZB's functional and presentation currency. Unless otherwise stated, amounts are rounded off to the nearest thousand dollars.

Foreign currency transactions are translated into New Zealand dollars using the exchange rates prevailing at the dates of the transactions. Foreign exchange gains and losses resulting from the settlement of such transactions and from the translation at year end exchange rates of monetary assets and liabilities denominated in foreign currencies are recognised in the statement of comprehensive revenue and expense.

(c) Revenue

The specific accounting policies for significant revenue items are explained below:

(i) Government funding

The RNZB is significantly funded from the Crown. This funding is restricted in its use for the purpose of the RNZB meeting the objectives specified. The RNZB recognises government funding as revenue at the point when control of the resource passes to the RNZB.

The RNZB considers the Crown payments made by the Ministry for Culture and Heritage to the RNZB to be non-exchange transactions. This is a critical accounting judgement that materially impacts the timing of the recognition of this revenue.

(ii) Grants received

Grants are recognised as revenue when they become receivable unless there is an obligation in substance to return the funds if conditions of the grant are not met. If there is such an obligation, the grants are initially recorded as grants received in advance and recognised as revenue when conditions of the grant are satisfied. Grant revenue is aggregated with other sponsorship revenue.

Grants revenue is categorised as non-exchange where there is no obligation in substance associated with the funding provided to the RNZB. The majority of this revenue is received by the RNZB either as cash from various Community Trusts and Foundations or as non-cash concert/rehearsal venue subsidies from territorial local authorities.

Such revenue is generally only obtained on a (non-recurring) application basis and is contained within a single financial year.

(iii) Sponsorships, donations and bequests

Donations are recognised when received (unless there is to be a service to be provided in a subsequent year relating to this donation) and included in the statement of comprehensive revenue and expense as sponsorship, donations and bequests. Bequests are recognised when all conditions of the bequest have been met. Any bequests where the conditions have not been met are included in revenue in advance.

Sponsorship revenue can be received by the RNZB in cash and/or non-cash (contra) transactions.

Revenue is recognised when it becomes receivable except when in the case of contra sponsorship there is a realistic expectation that those sponsored services will not be realised.

Sponsorship revenue is categorised as non-exchange where there is a substantive obligation associated with the funding provided to the RNZB and its value is not considered approximately equal. Sponsorship contracts are negotiated between the RNZB and the Sponsor. The range of services provided to sponsors will differ in type and volume depending on both the amount of sponsorship received and the particular servicing preferences of the sponsor.

Sponsorship contracts often span multiple financial years but both the sponsorship revenue and the services provided in return are usually negotiated for annual cycles and fully delivered within discrete RNZB production seasons (which correlate with calendar years).

(iv) Box office revenue and production expenses

Box office revenue and related production expenses are recognised in the period the specific performances are staged.

All revenue and production expenses incurred on performances to be staged in the next reporting period are included in the statement of financial position as revenue and costs relating to future productions.

(v) Production set & costume revenue

Sales are included in other revenue and are recognised when RNZB has delivered a product to the customer.

All payments received from customers for sales or construction of production sets and costumes are included in the statement of financial position as revenue in advance until RNZB has completed delivery to the customer.

(vi) Interest revenue

Interest revenue is recognised on a time-proportion basis using the effective interest method.

(d) Goods and services tax (GST)

The statement of comprehensive revenue and expense is prepared so that all components are stated exclusive of GST. All items in the statement of financial position are stated net of GST, with the exception of receivables and payables, which include GST invoiced.

(e) Income tax

The RNZB as presently constituted is not liable for income tax as it is deemed a charitable trust for taxation purposes.

(f) Leases

Leases in which a significant portion of the risks and rewards of ownership are retained by the lessor are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessor) are charged to the statement of comprehensive revenue and expense on a straight-line basis over the period of the lease.

(g) Impairment of non-financial assets

Assets are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset's carrying amount exceeds its recoverable amount. The recoverable amount is the higher of an asset's fair value less costs to sell and value in use. For the purposes of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash flows (cash generating units).

(h) Cash and cash equivalents

Cash and cash equivalents includes bank balances, funds held at call with financial institutions, other short-term and highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

(i) Trade and other receivables

Trade receivables are recognised initially at fair value and subsequently measured at amortised cost, less provision for doubtful debts.

Collectability of trade receivables is reviewed on an on-going basis. Debts which are known to be uncollectible are written off. A provision for doubtful receivables is established when there is objective evidence that the RNZB will not be able to collect all amounts due according to the original terms of receivables. The amount of the provision is the difference between the asset's carrying amount and the present value of estimated future cash flows. The amount of the provision is recognised in the statement of comprehensive revenue and expense.

(j) Loans and receivables

The RNZB classifies its financial assets as loans and receivables. Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. They arise when the RNZB provides money, goods or services directly to a debtor with no intention of selling the receivable. They are included in current assets, except for those with maturities greater than 12 months after the end of the reporting period which are classified as non-current assets. Trade receivables, bank balance and funds held on deposits are the only items the RNZB holds in this category.

(k) Fair value estimation

The fair value of current assets and current liabilities is equal to their carrying value.

(l) Property, plant and equipment

All property, plant and equipment are stated at historical cost less accumulated depreciation and impairment. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the RNZB and the cost of the item can be measured reliably. All other repairs and maintenance are charged to the statement of comprehensive revenue and expense during the financial period in which they are incurred.

Depreciation of property, plant and equipment is calculated using straight line rates so as to expense the cost of the assets over their useful lives. The rates are as follows:

- Alterations to leased premises **5% - 33%**
- Computer hardware & database **12% - 40%**
- Lighting, sound and video equipment **20%**
- Manufacturing equipment **20%**
- Motor vehicles **10%**
- Office furniture and equipment **10% - 20%**
- Theatrical plant and equipment **20%**

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with carrying amount. These are included in the statement of comprehensive revenue and expense.

(m) Trade and other payables

These amounts represent liabilities for goods and services provided to the RNZB prior to the end of financial year which are unpaid. The amounts are unsecured. Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled within 12 months of the end of the reporting date are recognised as employee entitlements in respect of employees' services up to the end of the reporting date and are measured at the amounts expected to be paid when the liabilities are settled.

The liability for employee entitlements is carried at the present value of the estimated future cash flows.

These are the only financial liabilities of the RNZB.

(n) Cash flow

For the purpose of the statement of cash flows, cash and cash equivalents include cash at bank and on hand and term deposits with original maturities less than 3 months. The following terms are used in the statement of cash flows:

- Operating activities are the principal revenue generating activities of the RNZB and other activities that are not investing or financing activities.
- Investing activities are the activities relating to the acquisition, holding and disposal of property plant & equipment, intangibles and of investments. Investments can include securities not falling within the definition of cash; and
- Financing activities are activities that result in changes in the size and composition of the contributed equity and borrowings of the entity.

(o) Financial Instruments

(i) Recognition and initial measurement

Trade receivables are initially recognised when they are originated. All other financial assets and financial liabilities are initially recognised when the RNZB becomes a party to the contractual provisions of the instrument.

A financial asset or financial liability is initially measured at fair value plus transaction costs that are directly attributable to its acquisition or issue. At initial recognition, an entity may measure short-term receivables and payables at the original invoice amount if the effect of discounting is immaterial.

The RNZB derecognises a financial asset when the contractual rights to the cash flows from the financial asset expire, or it transfers the rights to receive the contractual cash flows in a transaction in which substantially all of the risks and rewards of ownership of the financial asset are transferred or in which the RNZB neither transfers nor retains substantially all of the risks and rewards of ownership and it does not retain control of the financial asset.

(ii) Classification and subsequent measurement

Financial assets

On initial recognition, all of the RNZB's financial assets are classified and measured at amortised cost.

A financial asset is measured at amortised cost if it meets both of the following conditions:

- it is held within a management model whose objective is to hold assets to collect contractual cash flows; and
- its contractual terms give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

These assets are subsequently measured at amortised cost using the effective interest method. The amortised cost is reduced by impairment losses. Interest income, foreign exchange gains and losses and impairment are recognised in surplus or deficit. Any gain or loss on derecognition is recognised in surplus or deficit.

Financial liabilities

All of the RNZB's financial liabilities are classified and measured at amortised cost.

Financial liabilities are subsequently measured at amortised cost using the effective interest method. Interest expense and foreign exchange gains and losses are recognised in surplus or deficit. Any gain or loss on derecognition is also recognised in surplus or deficit.

(iii) Impairment of financial assets

The RNZB recognises loss allowances for expected credit losses (ECLs) on financial assets measured at amortised cost.

The RNZB measures loss allowances at an amount equal to lifetime ECLs, except for the following, which are measured at 12-month ECLs:

- bank balances for which credit risk (i.e., the risk of default occurring over the expected life of the financial instrument) has not increased significantly since initial recognition.

Loss allowances for trade receivables are always measured at an amount equal to lifetime ECLs. When determining whether the credit risk of a financial asset has increased significantly since initial recognition and when estimating ECLs, the RNZB considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis, based on the RNZB's historical experience and informed credit assessment and including forward-looking information.

The RNZB assumes that the credit risk on a financial asset has increased significantly if it is more than 30 days past due.

The RNZB considers a financial asset to be in default when the financial asset is more than 90 days past due.

ECLs are a probability-weighted estimate of credit losses. Credit losses are measured as the present value of all cash shortfalls (i.e., the difference between the cash flows due to the entity in accordance with the contract and the cash flows that the RNZB expects to receive). ECLs are discounted at the effective interest rate of the financial.

(p) Changes in Accounting Policies

No change to accounting policies.

3. REVENUE

	2024	2023
	\$000	\$000
EXCHANGE REVENUE		
Box Office Revenue	4,649	3,565
Interest Revenue	179	119
Other Revenue	518	417
TOTAL EXCHANGE REVENUE	5,346	4,101
NON-EXCHANGE REVENUE		
Crown Funding	7,134	7,134
Crown Funding - for St James Refurbishment	-	500
Grants, Sponsorships, Donations and Bequests	3,481	3,211
Grants, Sponsorships, Donations and Bequests - for St James Refurbishment	-	3,390
TOTAL NON-EXCHANGE REVENUE	10,615	14,235
TOTAL REVENUE	15,961	18,336

Within exchange revenue \$0 is non-cash (2023: \$0), while within non-exchange revenue \$1.290m is non-cash (2023: \$1.019m).

	2024	2023
	\$000	\$000
OTHER REVENUE		
Education	83	45
Scenic Construction, Leases, Sale of Equipment, Shows and Studio	435	372
TOTAL OTHER REVENUE	518	417

4. SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES

	2024	2023
	\$000	\$000
Direct Production Expenses	1,379	1,327
Direct Touring Expenses	2,560	2,482
Sales and Marketing	1,939	1,691
TOTAL SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES	5,878	5,500

5. PERSONNEL EXPENSES

	2024	2023
	\$000	\$000
Salaries and Wages	5,914	5,693
Contribution to Superannuation Schemes	349	314
TOTAL PERSONNEL EXPENSES	6,263	6,007

6. OTHER EXPENSES

	2024	2023
	\$000	\$000
Lease Expenses	269	275
Depreciation Expense	369	297
Amortisation of Intangible Assets	20	-
Audit Fees	47	65
Expenditure for Future Productions	49	33
Other Expenses	1,944	2,349
TOTAL OTHER EXPENSES	2,699	3,018

BDO Audit Wellington carried out the statutory audit. Fees in 2023 represent two years due to a change in accounting treatment.

7. CASH AND CASH EQUIVALENTS

	2024	2023
	\$000	\$000
Cash at Bank and On Hand	2,776	2,011
TOTAL CASH AND CASH EQUIVALENTS	2,776	2,011

Cash is held at bank, at call or in fixed term interest bearing deposits with a New Zealand registered bank (Westpac).

8. TRADE AND OTHER RECEIVABLES

	2024	2023
	\$000	\$000
RECEIVABLES UNDER EXCHANGE TRANSACTIONS		
Trade Debtors	14	150
TOTAL RECEIVABLES UNDER EXCHANGE TRANSACTIONS	14	150
RECEIVABLES UNDER NON-EXCHANGE TRANSACTIONS		
Sundry Debtors	49	53
TOTAL RECEIVABLES UNDER NON-EXCHANGE TRANSACTIONS	49	53
TOTAL TRADE AND OTHER RECEIVABLES	62	203

9. OTHER INVESTMENTS

	2024	2023
	\$000	\$000
Other Investments	1,556	1,150
TOTAL OTHER INVESTMENTS	1,556	1,150

Other Investments represent cash held on term deposit with Westpac with no restrictions.

10. PROPERTY, PLANT AND EQUIPMENT

AS AT 31 DECEMBER 2023	Cost \$000	Accumulated Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	3,327	(186)	3,141
Theatrical Plant and Equipment	890	(433)	457
Computer Hardware and Software	168	(133)	35
Lighting, Sound and Video Equipment	522	(517)	5
Manufacturing Equipment	73	(62)	11
Motor Vehicles	117	(87)	30
Office Furniture and Equipment	307	(78)	229
TOTAL PROPERTY, PLANT AND EQUIPMENT	5,404	(1,496)	3,908

AS AT 31 DECEMBER 2024	Opening Net Book Value \$000	Additions \$000	Disposals \$000	Annual Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	3,141	-	-	(167)	2,974
Theatrical Plant and Equipment	457	3	-	(111)	349
Computer Hardware and Software	35	16	-	(21)	30
Lighting, Sound and Video Equipment	5	4	-	(3)	6
Manufacturing Equipment	11	5	-	(6)	10
Motor Vehicles	30	-	-	(7)	23
Office Furniture and Equipment	229	18	-	(55)	192
TOTAL PROPERTY, PLANT AND EQUIPMENT	3,908	46	-	(370)	3,584

AS AT 31 DECEMBER 2024	Cost \$000	Accumulated Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	3,327	(353)	2,974
Theatrical Plant and Equipment	893	(544)	349
Computer Hardware and Software	184	(154)	30
Lighting, Sound and Video Equipment	526	(520)	6
Manufacturing Equipment	79	(69)	10
Motor Vehicles	117	(94)	23
Office Furniture and Equipment	325	(133)	192
TOTAL PROPERTY, PLANT AND EQUIPMENT	5,451	(1,867)	3,584

11. TRADE AND OTHER PAYABLES

	2024	2023
	\$000	\$000
PAYABLES UNDER EXCHANGE TRANSACTIONS		
Trade Payables	253	224
GST Payable	12	25
Accruals	80	115
Employee Entitlements	66	314
TOTAL PAYABLES UNDER EXCHANGE TRANSACTIONS	411	679
TOTAL TRADE AND OTHER PAYABLES	411	679

12. FINANCIAL INSTRUMENT CATEGORIES

		2024	2023
	Notes	\$000	\$000
FINANCIAL ASSETS MEASURED AT AMORTISED COST			
Receivables from Exchange transactions	8	14	150
Receivables from Non-exchange transactions	8	49	53
Cash and Cash Equivalents (assets)	7	2,776	2,011
Term Deposits	9	1,556	1,150
FINANCIAL ASSETS MEASURED AT AMORTISED COST		4,394	3,364
FINANCIAL LIABILITIES MEASURED AT AMORTISED COST			
Trade Creditors and Other Payables	11	333	339
TOTAL FINANCIAL LIABILITIES MEASURED AT AMORTISED COST		333	339

13. COMMITMENTS AND CONTINGENCIES

	2024	2023
	\$000	\$000
VALUE OF NON-CANCELLABLE RENTAL		
Less Than One Year	276	270
Between One and Five Years	880	1,163
Greater Than Five Years	-	79
TOTAL NON-CANCELLABLE OPERATING LEASE	1,156	1,512

RNZB leases premises and operating leases held over properties give RNZB the right to renew the lease subject to a re-determination of the lease rental by the lessor.

At 31 December 2024, RNZB had no capital commitments (2023: nil).

There are no known material contingent liabilities as at 31 December 2024 (2023: nil)

14. RELATED PARTIES

The RNZB is related to the RNZB Foundation (formerly Ballet Foundation of New Zealand Trust) and has the right to appoint two Trustees out of a maximum of 10 Trustees. The funds held by the Foundation are for benefit of RNZB and more widely classical ballet in New Zealand. RNZB does not possess control over the Foundation. RNZB received \$12,705 from the RNZB Foundation for limited administration services (2023: \$13,900) and additional funding of \$216,628 in 2024 (2023: \$125,500). In 2023, RNZB received \$1,650,000 from the Foundation for the refurbishment of the St James.

All staff members (including contractors and trustees) are entitled to tickets for shows. Full time permanent and casual employees are entitled to 6 complimentary tickets per year (2 per season) at an average cost of around \$80 per ticket (varying based on the location of the show within New Zealand).

In 2024, RNZB received funding of \$50,000 from NZCT (2023: \$50,000). Dame Kerry Prendergast is a trustee of NZCT.

There are no other related party transactions.

15. BOARD OF TRUSTEES AND MANAGEMENT TEAM

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the RNZB. This includes the 11 Trustees, Executive Director, Artistic Director and their Senior Leadership Team.

	2024	2023
COMPENSATION OF KEY MANAGEMENT PERSONNEL		
Number of Personnel (FTEs)	6	6
TOTAL COMPENSATION	\$1,038	\$969

BOARD OF TRUSTEES FOR 2024:

- Dame Kerry Prendergast DNZM CNZM (Chair)
- John Avery (retired December 2024)
- Toby Behan
- Jo Blair
- Dorian Devers
- Isaac Hikaka (retired December 2024)
- Louise Marsden
- Dr Nicola Ngawati
- Nuwanthie Samarakone
- Mary Slater (Deputy Chair, retired December 2024)
- David Wright

Effective for 2025, Geordan Wilcox (from 1 January 2025) and Jeremy Johnson (from 19 February 2025) have been appointed as Trustees.

Trustees receive no remuneration for their services.

16. EVENTS OCCURRING AFTER END OF THE REPORTING PERIOD

There have been no material events, after balance date, that require adjustment to or disclosure in the financial statements (2023: nil).



