

ROYAL NEW ZEALAND BALLET

rnzb
ROYAL NEW ZEALAND BALLET

Annual Report 2025



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Tēnā koutou katoa

2025 marked a vintage year for the RNZB both on the stage and off it, in theatres, in communities and across the country. It was the first year of our current strategic plan. Our clarity of purpose means that we are able to maximise our value for communities around Aotearoa New Zealand bringing world class arts and cultural experiences to Kiwis, wherever they live. Our plan is both simple and ambitious. We aim to ignite a virtuous circle whereby our dynamism, audience growth and new circles of philanthropic giving feeds artistic growth, producing new productions and collaborations with diverse partners both national and international. We'll use these artistic products to uplift our community, across the country wherever people live, not just as audience members but in educational and community settings too. Collectively this will propel us towards delivering our mission, enriching New Zealand communities and expressing who we are through ballet.

Across 2025, these aims were successfully achieved. The dynamism and innovation we sought were achieved by creating a step change in individual support, the Haythorne Circle, a group of donors committed over five years to support the creation of new work and vital uplift in the quality and ambition of our performance programme. We couldn't be prouder or more thankful to have their support and look forward to sharing this journey with them each step of the way. It was also addressed by increasing the income potential of our performance programme through revised touring schedules for the final tour of the year, *The Nutcracker*. Whilst the presentation of additional performances, especially on tour, is a risky venture for any company, committing increased costs well in advance of our ability to recoup these at the box office; seeking a new and larger audience than we have achieved at any point in our recent history, these risks were rewarded. *The Nutcracker* was the most successful tour in the company's history. The production was seen by a live audience exceeding 43,000 people including in schools' matinees and performances for our Principal Partner Ryman Healthcare. This was matched by a box office result that exceeded the income of any single previous tour by over 56%. We offer our sincere thanks to Ryman Healthcare for their 11 years of partnership with the RNZB which culminated in this *Nutcracker* season. These new audiences were brought in through the ongoing digital transformation of the company. We're engaging broader audiences through our ever-expanding social media and online platforms. And our ticket sales and subscriptions continue to grow through the consumer-focussed developments we have made with our website, box office and booking processes.



ARTISTS OF THE RNZB IN ACT I OF
THE NUTCRACKER, PHOTOGRAPH
BY STEPHEN A' COURT



This dynamism allowed us to take on ambitious artistic projects. Particular highs this year included the collaborations with both Scottish Ballet for three special performances in Wellington and with The New Zealand Dance Company, the seminal creation of *Home, Land and Sea*. Building bridges across the dance community at home and abroad is at the heart of our aims and across 2025 this was a valuable tool for us in uplifting New Zealand's world class talent. Behind the scenes we made strides in achieving this, formalising our relationship with Toi Whakaari who join our whānau as we develop more effective training provision for technical theatre talent, and enjoying a similar relationship to that which we hold with the New Zealand School of Dance. This ensures that the next generation of talent is prepared for industry and that New Zealand talent continues to thrive within our company and in our international industry. Alongside this, we continued to invest in the careers of Kiwi creatives with our *Voyages* programme for choreographers taking the first forays into this artform. We welcomed back New Zealand talent making waves overseas in particular the guest appearance of Belle Urwin (Ngāti Ranginui,

Te Atiawa and Ngāti Maniapoto) during the Tamaki Makarau season of *The Nutcracker*. Lastly, we have invested in the skills of our own team, including training Dance Educator Jordana Arnold as the RNZB's first in-house Audio Descriptor.

From these artistic programmes our work to uplift our hapori around the motu is conceived. We gave performances in 14 centres and visited a further 57 through the work of our Dance Educators. Particular highlights included our free digital resource based on *Dazzlehands* and *A Midsummer Night's Dream*. Downloaded by 133 schools in addition to the 191 we visited in person, the impact our company makes in educational settings is unrivalled and met with exceptional feedback. Across the year, the in-person participants of our education and community programmes would fill Hnry Stadium in Wellington, a testament to the scale and impact of these vital programmes. We were additionally proud to uplift our community by representing Aotearoa's distinct culture overseas, taking performances of Moss Te Ururangi Patterson's *Te Ao Mārama* to the DanceX festival in Melbourne.

FINANCIAL PERFORMANCE

Turnover for the 2025 year was \$16.5m compared with \$16m in 2024 with the increase driven by box office sales.

Box office revenue was excellent at \$5.2m compared with \$4.6m in 2024 due to the significant success of *Nutcracker* and made up 32% of turnover (2024: 29%)

Government Support accounted for 43% of total turnover (2024: 45%) with other non-box office revenue, predominantly grants, sponsorship and donations accounting for 25% of total turnover (2024: 26%).

The 2025 financial year finished with a deficit of \$0.299m compared with a surplus of \$1.1m in 2024. The surplus in 2024 allowed for investment in future works in 2025. Reserves at 31 December 2025 were \$6.8m with approximately half relating to the St James Reserves. The St James Reserves are tagged reserves, carried forward to future years to fund the additional cost of depreciation for the refurbishment assets capitalised in 2023 that could not be funded from normal operations.



RNZB PRINCIPAL ANA GALLARDO LOBAINA AS THE FIREBIRD,
PHOTOGRAPH BY STEPHEN A COURT

This report paints a picture of a company in good health, whose success on the stage is underpinned by careful financial management. Core Crown investment continues to decrease in real terms, but despite this RNZB's approach is reaping rewards for both the company and for taxpayers as we deliver a greater return on investment with each passing year. The consistency of this core Crown support provides the certainty to RNZB that allows the company to make the most efficient use of its resources and to unlock growth in other areas. It is the bedrock that allows the company to raise increasingly large sums at the box office and in philanthropy. We acknowledge and thank Manatū Taonga for their ongoing stewardship of this crown investment.

What matters most to us is our community who are enriched and uplifted by their Royal New Zealand Ballet. Our goal to express who we are through ballet is abundantly evidenced and we are proud to find new and inventive ways to deliver on this aim. We wish to extend our thanks to all those who have contributed to RNZB throughout the year at all levels as part of our exceptional whānau and hope you are uplifted by this report.



Kerry Prendergast

DAME KERRY PRENDERGAST DNZM CNZM
CHAIR



Ty King-Wall

TY KING-WALL
ARTISTIC DIRECTOR



Tobias Perkins

TOBIAS PERKINS
EXECUTIVE DIRECTOR

Our year on stage



21 FEBRUARY – 22 MARCH 2025

Tutus on Tour

IN ASSOCIATION WITH



“ We were fortunate to see Tutus on Tour in Tauranga on Saturday. It was incredible! Thank you to all involved!

We gave **15** performances in Kāpiti, Blenheim, Nelson, Kerikeri, Whangārei, Rotorua and Tauranga to a total audience of **6,182**. Sales target for the tour was exceeded by **11%**.

During the tour five free school matinees were held in Kāpiti, Blenheim, Nelson, Kerikeri and Tauranga to audiences totalling 1,867.

The Royal New Zealand Ballet were delighted to launch our year, and with it our 2025 season, by returning to the road with Tutus on Tour. From Kerikeri to Blenheim, this edition of 'Tutus' saw us presenting a diverse range of works which captured the versatility of our dancers, while demonstrating the incredible expression and emotive power of classical ballet. We were grateful to our friends at Ryman Healthcare for joining us on this journey and extended a special welcome to Ryman residents and staff at performances.

Tutus on Tour is an amazing way for the RNZB to reach out and connect with our regional audiences and communities beyond the major cities, sharing our immense aroha for this art form. We take great pride in our commitment to regional touring, part of the RNZB's kaupapa for 72 years.



PRINCIPALS ANA GALLARDO LOBAINA AND JOSHUA GUILLEMOT-RODGERS IN *LIMERENCE*, PHOTOGRAPH BY STEPHEN A'COURT

THE WAY ALONE

Choreography: Stephen Baynes

Music: Pyotr Tchaikovsky

LIMERENCE

Choreography: Annaliese Macdonald

Music: Schubert

GRAND PAS CLASSIQUE

Choreography: Victor Gsovsky

Music: Daniel-Francois Aubert

COPPÉLIA: WEDDING PAS DE DEUX FROM ACT III

Choreography: Marius Petipa

Music: Léo Delibes

CRITICAL ACCLAIM

Limerence was my personal favorite of the night, showcasing a level of creativity and emotional intensity that transcended mere technique. As soon as it finished I wanted to watch it again. Very annoying that the rest of the performances in Tauranga have sold out!

THE STUART REVIEW, 21 MARCH 2025

AUDIENCE FEEDBACK

"SUCH beautiful performances! Took my breath away."

"Fabulous performance - Thank you RNZB!"

"What an absolute joy tonight in Blenheim x"

"We were fortunate to see Tutus on Tour in Tauranga on Saturday. It was incredible! Thank you to all involved!"

14 – 15 MARCH 2025

The Royal New Zealand Ballet with Scottish Ballet



“ I loved the energy and enthusiasm of the dance and the partnership between the two dance companies.

We gave **three** performances in Wellington to a total audience of **2,666**.

The chance to collaborate with our fellow ballet companies in this way comes around all too rarely. As a community we believe we are stronger when we work together, so when this opportunity arose we leapt at it. What a thrill it was for the Royal New Zealand Ballet to host our friends from Scottish Ballet and share the stage with them for three performances at the St James Theatre!

The RNZB has a lovely connection to Scottish Ballet through their Artistic Director Christopher Hampson, who created a number of brilliant works for our company in the early 2000s. We were sure returning to New Zealand would bring back many memories for Christopher from his time here; what a proud moment to return with his own company of talented dancers to perform in Wellington.

We had such a brilliant programme of works to share with audiences. Scottish Ballet performed two works full of spirit and brimming with creative energy: *Schachmatt* by Cayetano Soto and *Dextera* by Sophie Laplane, which closed the performance.

The RNZB's contributions were *Limerence* by RNZB alumna Annaliese Macdonald, created for our *Ballet Bites* online season during the pandemic and fresh from its onstage premiere as part of our 2025 *Tutus on Tour* and Shaun James Kelly's *Prismatic*, created for Platinum, our 70th anniversary gala and a wonderful homage to one of Poul Gnat and Russell Kerr's early works. Hailing from Perth, Scotland, originally, this season was a lovely way for Shaun to reconnect with his homeland, while also representing his new home in New Zealand.

SCHACHMATT

Choreography: Cayetano Soto

Music: Rina Ketty, Michel Le Grand, Jack Constanzo, Monna Bell, María Teresa Lara, Toña La Negra, Los Panchos

Design: Cayetano Soto

LIMERENCE

Choreography: Annaliese Macdonald

Music: Schubert

PRISMATIC

Choreography: Shaun James Kelly

Music: Brahms

Costume Design: Shaun James Kelly and Donna Jefferis

Backcloth Design: Raymond Boyce (1960).

DEXTERA

Choreography: Sophie Laplane

Music: Mozart

Design: Elin Steele

CRITICAL ACCLAIM

Bringing the Royal New Zealand Ballet and the Scottish Ballet together yields a joyous occasion. The two company directors, Ty King-Wall and Christopher Hampson, take the stage to emphasise the importance of connection between people, countries and hemispheres....

A well-curated evening delivered with style by the accomplished dancers of both ensembles.

LYNE PRINGLE, THE POST, 17 MARCH 2025

In collaboration with the Royal New Zealand Ballet, the two companies performed two ballets each, united in their competence, professionalism and mutual admiration, but distinct in their approach.

JACK YAN, LUCIRE, 14 MARCH 2025

AUDIENCE FEEDBACK

"Excellent production and I loved having the directors from both ballet companies present a short synopsis"

"A great production and clearly the RNZB enjoyed working with Scottish and it would have lifted both company's performances."

"I loved the energy and enthusiasm of the dance and the partnership between the two dance companies."

12 – 23 APRIL 2025

Dazzlehands

“ This was a fabulous show. The music really set the scene for the show. The costumes were amazing. The show was engaging for the children of all ages, especially with the repetition with the story.



Following free school holiday performances at Te Papa in 2024, we piloted Dazzlehands as a short tour dedicated to young children and their whānau, with **11** daytime performances in Wellington, Kāpiti and Upper Hutt for a total audience of **3,872**.

The RNZB were thrilled to present *Dazzlehands* across theatres in the Wellington region this year, a ballet designed and created specifically for tamariki. The RNZB recognised the importance of creating impactful, memorable and enjoyable first experiences of dance, that left tamariki feeling inspired, uplifted and dancing in their seats! This ballet was created from the children's book *Dazzlehands*, by Sacha Cotter and Josh Morgan, published by Huia Publishers NZ and was made with the generous support from the Fehl Charitable Trust. Throughout the creation and rehearsal process of *Dazzlehands*, there was a dazzling charm throughout our whole organisation, sparkle brought laughter and smiles to every department!

LAUREN BYRNE
EDUCATION AND COMMUNITY ENGAGEMENT MANAGER

It was such a clucking good time getting to create the groovy mooooooves for *Dazzlehands* the ballet. The book dances off the pages so the dancers and I smiled and laughed since day one as we figured out how to ham it up and bring this book to life! The best part was getting to see and hear all the children in the audience dancing and laughing along; especially when joining in and shouting out the farmyard noises!

JOSHUA GUILLEMOT-RODGERSON
CHOREOGRAPHER

Choreography: Joshua Guillemot-Rodgerson
Music: William Philipson
Costume Design: Victoria Gridley
Creative Direction: Lauren Byrne
Narration: Gareth Tiopara-Waaka
Stage Manager: Morgan Dean
Lighting Tech: Hunter Shannon
Touring Costume Manager: Jessica Taunt

AUDIENCE FEEDBACK

"This was a fabulous show. The music really set the scene for the show. The costumes were amazing. The show was engaging for the children of all ages, especially with the repetition with the story. The music and dance enhanced the repetition, and you could see kids bouncing in their seats, clapping and singing."

"This ballet was engaging for both boys and girls alike. I would like to see it tour NZ."

"This was SUCH a fantastic performance! My 4 year old LOVED it! And the visit to her preschool was so fantastic and got her so excited and engaged. We also bought the book after the performance (I'd never heard of it before) and it's become a bedtime favourite!"



FROM LEFT: ARTISTS EMA TAKAHASHI, ELLA CHAMBERS, JAKE GISBY AND LARA FLANNERY IN DAZZLEHANDS (2024), PHOTOGRAPH BY STEPHEN A'COURT

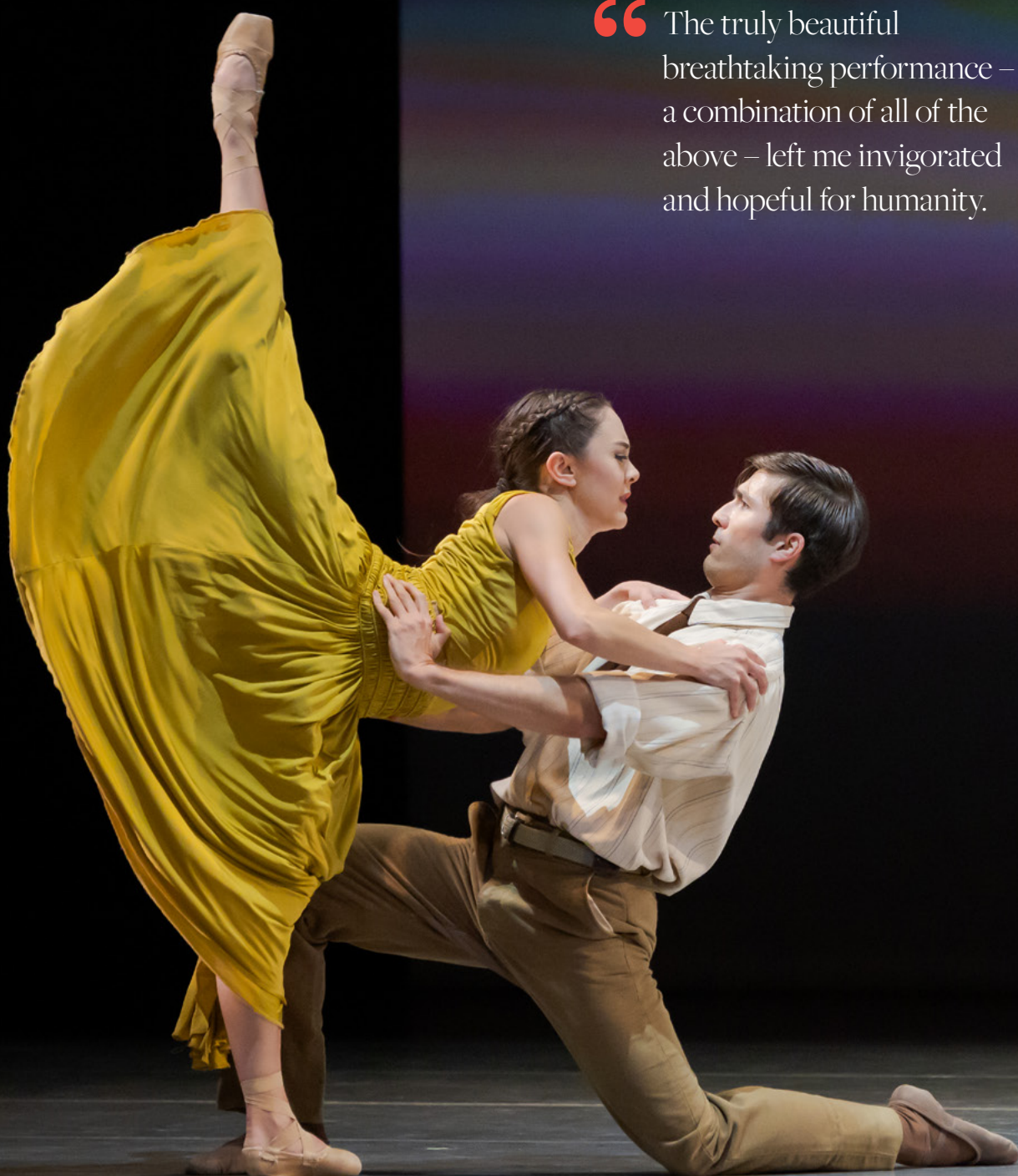
30 APRIL – 1 JUNE 2025

The Firebird with My Brilliant Career

IN ASSOCIATION WITH



“ The truly beautiful
breathtaking performance –
a combination of all of the
above – left me invigorated
and hopeful for humanity.



We gave **18** performances in Wellington, Auckland, Palmerston North, Invercargill Dunedin and Christchurch to a total audience of **12,701**. Weather disruption led to the cancellation of one Wellington performance.

In this programme, we presented a pair of visually spectacular and powerfully emotive works, set in different times and different worlds.

In *My Brilliant Career*, it was a tremendous honour for us to be bring a work by Cathy Marston to New Zealand for the first time. Cathy is one of the most sought-after dancemakers around the world, known for her highly intellectual approach to narrative work, and her skill at interpreting literary sources through dance. Based on the 1901 Miles Franklin novel and popularised in the 1979 film starring Judy Davis and our very own Sam Neill, *My Brilliant Career* follows the story of Sybylla Melvyn, who navigates life and love to forge her own path.

Created on Queensland Ballet in 2023 to a superbly evocative score by Matthew Hindson, it was immensely rewarding seeing our dancers delve into the psychological and dramatic depths of these characters, drawing upon their own experiences and interpretation to bring them to life. An enormous thank you must go to Jenny Tattersall and Edward Kemp, staggers for *My Brilliant Career*, who gave us such fantastic guidance in telling this story.

It was also a great joy to return Loughlan Prior's reimagining of *The Firebird*. Created for us in 2021, Loughlan assembled the creative 'dream team' of Tracy Grant Lord, Jon Buswell and POW studios to build a dystopian world, transporting us to a future where resources are scarce and humanity is on the brink of self-induced extinction. *The Firebird* alone offers a path to redemption and survival. The audience response we received when *The Firebird* premiered was overwhelming but performances were unfortunately curtailed due to the pandemic. We were therefore delighted that a wider audience across the motu were able to experience it in 2025. The sensational Stravinsky score was performed by Orchestra Wellington, Auckland Philharmonia, and the Christchurch Symphony Orchestra, led by our resident conductor Hamish McKeich. A huge thank you to Hamish for the incredible mahi he put into arranging the Stravinsky score specifically for these performances.

My Brilliant Career and *The Firebird* demonstrated the incredibly transformative capacity ballet has for world-building, for storytelling, and for exploring the human psyche.

THE FIREBIRD

Choreography: Loughlan Prior

Music: Igor Stravinsky

Set and Costume Design: Tracy Grant Lord

Lighting: Jon Buswell

Projections: POW Studios

MY BRILLIANT CAREER

Choreography: Cathy Marston

Music: Matthew Hindson

Set and Costume Design: David Fleischer

Lighting Design: Paul Jackson

Video Design: Craig Wilkinson

Conductor: Hamish McKeich

Orchestras: Orchestra Wellington, Auckland Philharmonia, Christchurch Symphony Orchestra

CRITICAL ACCLAIM

Audience members who had not seen *The Firebird* were left spellbound and many gave ovations; those of us who had had the privilege in 2021 were reminded of its poignancy and how Prior has delivered a ballet for our times.

JACK YAN, LUCIRE, 30 APRIL 2025

Strong female characters lead this innovative programme from the Royal New Zealand Ballet. It is always interesting to witness how choreographers tackle complex narratives in dance. In this double programme, both works succeed in drawing the audience into an emotional journey to create a satisfying and uplifting evening of dance.

LYNE PRINGLE, THE POST, 30 APRIL 2025

AUDIENCE FEEDBACK

"It was one of the most powerful ballets I have ever seen. I held my breath for the entire time! Magnificent in every way."

"The truly beautiful breathtaking performance - a combination of all of the above - left me invigorated and hopeful for humanity."

"The costumes were so creative. The set for *The Firebird* was 'blow your mind' amazing. The music carried the ballets along with fluidity. The atmosphere was marvellous."

24 JULY – 9 AUGUST 2025

Home, Land and Sea



“Fantastic performance – thoroughly enjoyed my night out.”

PRINCIPAL KATE KADOW AND ARTIST CALUM GRAY IN CHRYSALIS. PHOTOGRAPH BY STEPHEN ACCOURT.
CALUM LEFT THE RNZB AT THE END OF 2025 TO JOIN SCOTTISH BALLET.

We gave **11** performances in Wellington, Auckland and Christchurch to a total audience of **6,574**.

Joy and deep pride united our two whānau – The New Zealand Dance Company and the Royal New Zealand Ballet – in the creation and performance of Moss Te Ururangi Patterson's new work, *Home, Land and Sea*. Born from a shared spirit of solidarity and shaped by boundless possibility, this collaboration brought our companies together in the studio — to learn, to grow, to reflect, and to understand. Two New Zealand dance companies, coming together on stage as one. *Ka rawe!*

At the heart of this season was unity, and we were honoured to present *Home, Land and Sea* alongside two powerful companion works. We opened with Stephen Baynes' contemplative and poignant *The Way Alone*. Originally created for Hong Kong Ballet in 2006 and introduced to New Zealand audiences earlier in 2025 through Tutus on Tour, it was a privilege to welcome Stephen back as we brought this wonderful interpretation of Tchaikovsky's music to the main stage.

Following *The Way Alone* was the world premiere of *Chrysalis* by Shaun James Kelly. A much-loved Soloist and one of our Choreographers in Residence, we were thrilled to see Shaun present his first main stage work for the company. He brought his signature deftness of touch, vigour, and dynamism to a piece that is profoundly moving and personal. Finally, *Home, Land and Sea* by Moss Te Ururangi Patterson brought our evening to a powerful close.

HOME, LAND AND SEA

Co-production with The New Zealand Dance Company (NZDC)

Choreography: Moss Te Ururangi Patterson

Music: Tane Upjohn-Beatson and Shayne Carter

Costume Design: RNZB with Moss Patterson

Set and Lighting Design: Jon Buswell

CHRYSLIS

Choreography: Shaun James Kelly

Music: Philip Glass

Costume Design: Rory William Docherty

Set Design: Jon Buswell

Lighting Design: Dan Wilson

THE WAY ALONE

Choreography: Stephen Baynes

Music: Pyotr Tchaikovsky

Costume Design: RNZB with Stephen Baynes

Set and Lighting Design: Jon Buswell

CRITICAL ACCLAIM

There is always more than first meets the eye in viewing a new programme by the Royal New Zealand Ballet. *Home, Land and Sea*, a partnership with The New Zealand Dance Company, is no exception.

LYNNE PRINGLE, THE POST, 24 JULY 2025

The programme has something for everyone: from neoclassical to contemporary, from a classical score to an atmospheric, turbulent one. It is impossible to play favourites as this depends on one's preferences. Audiences will not be disappointed as the substantial talent of both the Royal New Zealand Ballet and the New Zealand Dance Company is on display.

JACK YAN, LUCIRE, 24 JULY 2025

AUDIENCE FEEDBACK

"Fantastic performance - thoroughly enjoyed my night out."

"Excellent collaboration."

"*Home, Land and Sea*, was amazing. Blew me away.

The choreography was so different, exciting. Spellbinding. The culture was great."

29 AND 30 AUGUST 2025

Voyages

In-studio Choreographic season



In 2025 we once again embarked on a brave quest into the unknown, as seven choreographers tested the creative waters in our second iteration of the RNZB's annual choreographic season, Voyages.

Voyages is an incubator, a laboratory, a safe space to workshop, experiment, play, and to question.

We gave three 'invitation only' performances in the Poul Gnatt Studio at the St James Theatre Wellington, to a total audience of 192.

ANCHOR

Joshua Guillemot-Rodgers

ALL OF US

Ana Gallardo Lobaina

A DRAWING

Lauren Byrne

YOU LIKE JAZZ?

Ruby Ryburn

STILL ECHOES

Zacharie Dun

THE SHADES, THE SPACE BETWEEN

Hilary An-Roddie

THE HUMAN EXPERIENCE

Jake Gisby

AUDIENCE FEEDBACK

"It is so exciting to be able to see the dancers and choreographers up close and hear about their work. And of course, to meet and chat with them afterwards."

"Thank you to all involved for giving us a truly wonderful treat, it really makes us feel part of the performance and dance family (a very small part!)."

"Honestly, we were transported into another world of creativity, innovation and dance, perfect music pairing and everyone exuding their passion for ballet. What talent the RNZB has."

30 OCTOBER – 20 DECEMBER 2025

The Ryman Healthcare Season of The Nutcracker

IN ASSOCIATION WITH



“It was a wonderful evening with superb dancers and we could have watched it all over again!”

PRINCIPALS LAURYNAS VĖJALIS AND MAYU TANIGAITO IN THE NUTCRACKER, PHOTOGRAPH BY STEPHEN ACCOURT.

We gave **35** performances in Wellington, Christchurch, Dunedin, Napier, Auckland and Palmerston North to a total audience of **43,318**.

Three school matinees were held in Wellington, Christchurch and Auckland and enjoyed by over 3700 students. Over 1,000 current and prospective Ryman residents attended additional weekday matinees in Wellington and Auckland.

In addition to 66 local child extras appearing in all venues, we were delighted to welcome three guest performers for *The Nutcracker*.

RNZB alumni Moana Nepia (Ngāti Porou, Te Aitanga-A-Hauiti and Taiaroa Royal (Te Arawa, Ngāti Raukawa, Kāi Tahu, Uenukukopako) joined the RNZB as guest character artists and Mātanga Mātauranga Māori, originating and sharing the role of Koro, Clara and Fritz's grandfather.

Australian Ballet Coryphée Belle Urwin (Ngāti Ranginui, Te Atiawa, Ngāti Maniapoto) joined the RNZB for selected performances in Auckland, making her debut as the Sugar Plum Fairy and also performing the role of Mrs Stahlbaum.

This production of *The Nutcracker* was a love letter to New Zealand, and the experience of growing up in our little corner of the world. Summer holidays at the family bach, playing backyard cricket on the beach – melting ice creams in hand, jandals on feet, and long lazy days spent in the sand dunes eating kai moana under flowering Pōhutukawa.

In doing so, I sought to bridge two worlds. Firstly, to respect the tradition of the classical *Nutcrackers* we are familiar with, drawing closely from the original narrative and those recognisable elements we hold great affection for. But I also saw the opportunity for a *Nutcracker* which drew on our sentimentality and nostalgia for our childhoods as Kiwis, one reflecting our own shared customs, histories and traditions.

A significant part of growing up in this country is the experience of connecting with nature, and the beautiful landscapes we are surrounded by – it inherently defines us. The emotive power of New Zealand's geography is intrinsically woven into this production, both visually and symbolically – it has influenced us immensely.

At its heart, *The Nutcracker* speaks of hope, of memories, of family, the passing of knowledge across generations, and the unbridled power of a child's imagination. Its message is a universal, unifying one. We exist at a time where I think we need to remind ourselves of these things, and to hold onto them at all costs.

TY KING-WALL
ARTISTIC DIRECTOR

Choreography: Ty King-Wall after Marius Petipa and Lev Ivanov

Music: Pyotr Tchaikovsky

Set and Costume Design: Tracy Grant Lord

Lighting Design: Jon Buswell

Lighting Realisation: Cameron Goerg

Projections: POW Studios

Conductor: Hamish McKeich

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

CRITICAL ACCLAIM

The Nutcracker blended the classical and contemporary elements seamlessly and will delight not just fans of this well-known ballet, but anyone in Aotearoa who will have fun spotting all the cultural references. Even those unfamiliar with them will find this ballet an uplifting, fun production, with careful detail and choreography, and a simple, innocent plot that even children will enjoy (there were three in the row in front of us who clearly did).

JACK YAN, LUCIRE, 30 OCTOBER 2025

Bright and joyous, choreographer Ty King-Wall offers this work as a balm in a disrupted world. It lands with delight on the audience who appreciate every nuance. A resplendent tūi flits through and a bumbling kererū crashes to the ground drunk on berries.

LYNE PRINGLE, THE POST, 31 OCTOBER 2025

AUDIENCE FEEDBACK

"It was a wonderful evening with superb dancers and we could have watched it all over again! So fabulous to have an Aotearoa setting and all the Kiwiana references."

"Colour, choreography, dance was absolutely fabulous. I've been going to the RNZB my entire life. This was incredible. Loved the colour and constant nod to traditional ballet yet with a kiwi modern twist. Congratulations."

ADDITIONAL PERFORMANCES AND EVENTS

DanceX

THE MEN OF THE RNZB IN *TE AO MĀRAMA*, 2023. PHOTOGRAPH BY STEPHEN ACOURT



The men of the Royal New Zealand Ballet travelled to Melbourne to perform in the DanceX festival, curated by The Australian Ballet. They gave five performances of Moss Te Ururangi Patterson's *Te Ao Mārama* at the Playhouse Theatre from 8 – 11 October, in to a total audience of **1,831** appearing alongside dancers from The Australian Ballet and The Australian Ballet School, Dance North and Restless Dance Theatre.

CRITICAL ACCLAIM

Eerie and disconcerting sounds, coupled with a potent monochrome background featuring a variety of shapes, develop into a tribal, aggressive haka. As the piece evolves, there is vocalisation – breathwork – and high energy. *Te Ao Marama* embraces strong Māori culture celebrated in Aotearoa.

ALEX FIRST, THE BLURB, 11 OCTOBER 2025

This was a powerfully exciting presentation of Aotearoa's cultural history re-interpreted through the structure of concert dance. With a score by Shayne Carter and Ariana Tikao and original lighting design by Jon Buswell, this work brought the richness of the haka as a movement language to the fore. The men of RNZB were staunchly committed in their use of dynamic extension, deep sustained lunges, and vocal work, shifting away from the demands of classical ballet to spotlight the importance of placing localised cultural histories in conversation with new dance creations.

BELLE BEASLEY, DANCE AUSTRALIA

OUR YEAR

In the community



TRYING OUT BALLET POSITIONS DURING THE TOUCH TOUR BEFORE THE WELLINGTON SCHOOLS' MATINEE OF *THE NUTCRACKER*, PHOTOGRAPH BY STEPHEN A'COURT

AT A GLANCE:

57

TOWNS AND CITIES

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 57 towns and cities.

29,000

ATTENDANCE

Over 29,000 people attended and participated in RNZB education and community activities in person

EDUCATION ACTIVITIES INCLUDED:

17,457

STUDENTS

Working with 17,457 students in schools for in-person dance workshops

21,880

RESOURCES

Achieving a potential reach of 21,880 for digital resources provided to schools.

790

WORKSHOPS

Delivering over 790 dance workshops.

938

HOURS

Teaching for more than 938 hours.

191

SCHOOLS

Visiting 191 schools across Aotearoa

SUPPORTING EDUCATION

 **THE LION
FOUNDATION**
Here for good

The RNZB Education team reached tamariki from the top of the North Island to the bottom of the South Island and provided them with creative learning opportunities designed to make them feel supported and encouraged, all whilst exposing them to the wonderful world of dance and the positive outcomes it achieves.

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

Dance workshops for kindergartens, primary schools and secondary schools were offered nationwide. These workshops included teaching ballet basics, company repertoire, contemporary movement, and requested choreography. In 2025, we reached 57 towns in Aotearoa and delivered 796 dance workshops throughout the year, 191 schools and over 17,457 students participated.

How do RNZB dance educators support classroom teachers?

Neve, from the RNZB team, visited and delivered four highly successful ballet workshops to children ranging in age from 5–12 years. Each session was fast paced, engaging, and well structured, with students learning a short routine in a surprisingly short time. Neve's enthusiasm and positivity really made an impact on the tamariki.

TEACHER, AVONHEAD SCHOOL

The value of the RNZ Ballet's programmes extends far beyond entertainment; they are essential to the holistic development of our students, particularly in our lower socioeconomic community where access to a variety of arts education is severely limited.

TEACHER, CLENDON PARK SCHOOL

The engagement and excitement we have seen from our students shows the real impact of these programmes. Without them, many children would miss out on the chance to connect with professional dancers and experience ballet in an accessible and relevant way.

TEACHER, SOUTH HORNBY SCHOOL



DANCE EDUCATOR JORDANA ARNOLD TEACHES A DANCE WORKSHOP AT LAKE ROTOTITI SCHOOL IN THE NELSON LAKES

For another successful year, the RNZB worked in collaboration with DueDrop Events Centre to hold DANCEwithME- a residency based in Auckland. Dance Educators worked with 200 students from eight schools and 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.

How did the tamariki feel?

Just dancing and feeling joy, the performance itself and hearing my mum and sister cheering for me.

NISHA (YEAR 6), PROSPECT PRIMARY SCHOOL

It was so fun, I really enjoyed performing in front of many people. It was one of the nicest things I've done in my life. Thank you to RNZB DANCEwithME programme for choosing me on the performance.

SINA (YEAR 6), PROSPECT PRIMARY SCHOOL

My highlight was hanging out with friends and other kids. I love performing so this was so fun. I loved dance battle though I didn't win. I loved seeing others having fun and being themselves.

SADIDA (YEAR 6), PROSPECT PRIMARY SCHOOL

Learning the dance throughout the six weeks and being able to perform in front of a big audience.

TAMSYN (YEAR 6), STANHOPE ROAD SCHOOL

Dancing on stage. Meeting new people and having my hair done. Thank you so much!

EVA (YEAR 6), STANHOPE ROAD SCHOOL

I love how my team was so confident and their smiles. I think we did a good job.

KIMAYRA (YEAR 6), STANHOPE ROAD SCHOOL



CHILDREN POINT TO THE MISSING KIWI DURING A PERFORMANCE OF BALLET ZOO AT SOUNDINGS THEATRE. TE PAPA. PHOTOGRAPH BY STEPHEN ACOURT

What did the teachers say?

We are so lucky to be included in DANCEwithME and our learners LOVE the experience. Everything is organised expertly, and everyone enjoys it. The dance is taught at the appropriate level, and the music choice is awesome :) Neve is a fantastic teacher, and she knows how to perfect amazing choreo. The learners trust and respect her, and she wants them to do their best!

BEX, TEACHER AT STANHOPE ROAD SCHOOL

The experience was wonderful for the students. We were lucky this year to have a staff member who provided some dance training, and this extended the students into a different style and gave them an opportunity at a performance they would otherwise not have had.

ARIA, TEACHER AT REDHILL SCHOOL

We LOVED this programme. Each week our children were buzzing. Neve was amazing, she met the kids at their level, had fun with them and our kids felt they had a really positive relationship with her. Performance day was fantastic, such a positive event for children to access and experience the arts. We would love to take part again next year and would recommend the programme to other schools. We feel so fortunate to have been picked to take part. What an experience for our children. Thank you, thank you!

CLAIRE, PAKURANGA HEIGHTS SCHOOL

During 2025 we offered 12 dedicated performances for schools. These included *The Nutcracker* in Auckland, Wellington and Christchurch, and adapted versions of *Tutus on Tour* in smaller regional centres. Students saw a shortened version of the production, with an MC providing context about ballet and the performance. This opened the world of dance and the arts, by providing inspiring, entertaining and memorable experiences for the students.

In 2025, we also released a new version of *Dance for Tamariki*, our digital resource for kindergarten and primary aged students. This free resource included tutorials and performance excerpts for students at varying levels, to learn basic ballet movements and choreography from RNZB performances. Seven tutorials were included and based on children's ballet *Dazzlehands* and *A Midsummer Night's Dream*. Approximately 133 schools have requested this resource with a potential reach of over 21,880. This resource is a fantastic way for us to connect with rural schools who may not have the same exposure to the arts.

What did teachers say about the digital resource?

The students absolutely adored learning *Dazzlehands* through the RNZB digital resource. It gave them the opportunity to watch the snippet and learn the piece straight away, while keeping everything age-appropriate and fun. It also introduced some of the students to the world of ballet and mime. I would definitely use the primary digital resource in class again.

TAYLA BEST, CHILTON ST JAMES SCHOOL

FOR DANCERS & DANCE TEACHERS

Throughout 2025, **1,016** students participated in RNZB open classes in regional towns and our main centres. Students are taught by RNZB Rehearsal Directors and dancers and are a great way for us to connect with aspiring dancers across the motu.

2025 was the first year of our re-shaped national mentor programme, offered in partnership with the New Zealand School of Dance. Third year classical majors from NZSD were partnered with an RNZB dancer and enjoyed meet ups throughout the year, a chance to take company class and watch rehearsals and an invitation to watch *Voyages*. RNZB tutors and dancers also taught classical classes at NZSD Associate programme weekends, working with students aged 11-18. The senior associate students attended an intensive day at the RNZB studios, and enjoyed a tour of the costume department, a behind the scenes look at *The Nutcracker* and the opportunity to participate in classical class with RNZB Rehearsal Directors.

We were thrilled to open our studio doors and introduce open ballet classes for adults, taught by RNZB dancers. We held two eight-week programmes throughout the year and offered classes at varying levels: beginner, intermediate and open, for those who had danced previously. 532 students attended classes.

What did adult ballet students say?

“Thank you so much! I love these classes, the teaching, the studio space, the professionalism and friendliness of the education team. Please, please, keep running them!”

“It is such an amazing opportunity to participate in these classes with instructors from the company and to dance in RNZB’s beautiful studios.”

“Totally loved the course, had so much fun and was a lovely environment! I was so nervous to start with but everyone was so welcoming and I got so much out of the class. I would absolutely come down again!!”

“Completely thrilled that you have offered this, I haven’t been able to take class in years, so that I could make it to the last 2 was an absolute joy. Super keen to see this continue!”

“I loved taking these classes, meeting the dancers in the company, watching their amazing skills and learning from them. I do hope you are able to offer classes again.”



ARTIST LUKE COOPER WITH STUDENTS FOLLOWING AN OPEN CLASS ONSTAGE AT THE KIRI TE KANAWA THEATRE IN AUCKLAND

FOR COMMUNITIES

The RNZB presented a children's ballet, *The Ballet Zoo*, at Soundings Theatre at Te Papa in the July school holidays. Over the course of two days, we held six, free, fully booked performances with narration in English, te reo Māori, and with NZSL interpretation, with an audience of **1,874** people.



FACE PAINTING AND CRAFTS AT WHĀNAU DAY AT TE PAPA



JORDANA ARNOLD AS THE ZOO KEEPER IN *THE BALLET ZOO*



MEMBERS OF WIDANCE IN ACTION WITH DANCE EDUCATOR NIEVE PIERCE

ALL PHOTOGRAPHS BY STEPHEN A'COURT

Tamariki were asked to help our Zookeeper find the missing Kiwi, through an array of animal based classical ballet excerpts. The engagement and energy was high as tamariki were very invested in locating the Kiwi!

The Ballet Zoo received an overwhelmingly positive response from audience members, and we are extremely proud of the positive impact and experience this was for tamariki and their whānau.

Throughout the course of 2025, we connected with adults and children with high needs through adapted dance workshops. These workshops include standing and seated dance movements, learning ballet positions and steps and also choreography from an RNZB performance. A highlight of the year was re-igniting our relationship with Christchurch-based dance group Jolt Dance. We held ballet workshops for their dancers with high needs at their studios in Christchurch and are looking forward to continuing this into 2026.

Audio description was offered in Wellington, Auckland and Christchurch for main stage and school performances. This 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 touch tour. Mannequins in ballet positions and movements, pointe shoes, materials from costumes and props and a backstage tour are included in this and deepen the experience for patrons, allowing them to have a wider understanding and appreciation of the production.

In a first for the RNZB, audio description for *The Nutcracker* was scripted and delivered by Dance Educator Jordana Arnold.

Regular activities for audience members offered in 2025 included free pre-performance talks, where creatives involved in the production could speak about the process, inspiration, history and challenges of the performance; 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 of all ages to ask dancers or artistic staff about the performance they had just watched.

PARTNERSHIP PROJECTS

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA

Our longstanding relationship with Te Papa Tongarewa museum enables us to connect with the community through avenues we can't access elsewhere. Held on Saturday 20 September 2025, Te Papa Whānau Day was the perfect example of this with thousands of tamariki and their families engaging with dance through a programme designed for everyone. Dance workshops for toddlers through to tweens, arts and crafts, dress ups and photobooth, face painting and story time were just some of the activities on offer, all based on *The Nutcracker*.

ARA POUTAMA AOTEAROA DEPARTMENT OF CORRECTIONS

In 2025, we delivered dance programmes at Tongariro Men's Prison and Northland Correctional Facility. 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, testament to its positive impact on each participant. The men had a sense of achievement when they completed the course, and a new appreciation and enjoyment of dance, so it was a welcome addition to their weekly routine.

What did the tāne at Tongariro say about the programme's impact on their day-to-day life?

"Lauren is a good tutor and made me feel better."

"This makes me want to dance more back at the unit."

"I was hoping it would help me with my stress and depression and it does help."

"It was a sense of normality. Dancing is an important part of our family activities and culture."

"This brings energy and healing to the soul."

"I was teaching others back at the unit the dance."



SCHOOL HOLIDAY DANCE WORKSHOP AT TE MARAE AND THE BALLET ZOO AT TE PAPA. PHOTOGRAPHS BY STEPHEN A'COURT



DUEDROP EVENTS CENTRE, MANUKAU

Our long-standing partnership with DueDrop Events Centre in Manukau allows us to share performances in another area of Aotearoa. In 2025, we toured an encore season of *Dazzlehands*, our 2024 children's ballet.

This partnership provides an excellent opportunity for South Auckland schools to experience ballet in the theatre. 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. The post-show Q&A invites students to ask the dancers and stage crew questions about any aspects of the show.

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, NZSL and te reo Māori.

Over 1,550 students and teachers attended the four shows and free in-school dance workshops were offered alongside the DueDrop performances to all students attending.



ARTISTS JAKE GIBBY AND EMA TAKAHASHI IN DAZZLEHANDS.
PHOTOGRAPH BY STEPHEN A COURT



AUDIENCE MEMBERS AT THE RELAXED PERFORMANCE OF DAZZLEHANDS
AT THE DUE DROP EVENTS CENTRE, MANUKAU, PHOTOGRAPH BY FRANK SIN

What did the Tamariki love about the show?

Watching the dance moves

AMY (YEAR 5), HOMESCHOOL GROUP

The best part of the show was the characters (The pig), and his dances. Also chicken character, because she did the splits.

TE HAEATA CLASS (YEAR 3 STUDENTS), THAMES SOUTH

The story line was awesome. Absolutely rawe. E mihi ana koutou.

LIORA-APRILLIA AND HER MĀMĀ (YEAR 3), TE PŪTAHI MĀORI O MANUREWA

For many of our students and parents, this was their very first exposure to ballet, and the feedback from our group has been overwhelmingly positive – they were absolutely blown away. We especially loved that the performance was narrated in Te Reo Māori, allowing our Tamariki to see and hear themselves represented in such a unique and meaningful way. It was a powerful experience that will stay with them. The staff were also so kind and welcoming. Thank you all!

DALLAS, TEACHER FROM TE KURA O TE KAUAERANGA, THAMES SOUTH SCHOOL

It was perfect length, funny, bright coloured, interesting and funny. It kept the tamariki entertained and interested. The time of day for the Māori one was perfect too.

EMMA, TEACHER FROM WIRI CENTRAL SCHOOL

An amazing opportunity to see dance on the stage, which was engaging and interactive for the audience – thank you for the opportunity

SHARRON, TEACHER FROM MANGATAWHIRI SCHOOL

Incredible! Our EOTC costs are going through the roof, so being able to have such a high-quality performance provided for free meant we only had to pay for transport, which made it far more accessible for many of our students. My advice for other schools is to get on board!

REBECCA, TEACHER FROM CHELSEA PRIMARY SCHOOL

OUR YEAR
Online





- 1 New Zealand 58.5%
- 2 Australia 8.7%
- 3 United States 6%

VIDEOS 171 days & 20 hours 40,524

Watch time (Up 1.0K%)

Video interactions (Up 91.4%)

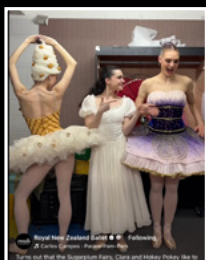
TOP CONTENT BY VIEWS

Nutcracker Pests Dance Trend
3,132,524 views



[Link](#)

Sugarplum, Hokey Pokey and Clara Dance Trend
634,114 views



[Link](#)

2026 Joiners Post
247,970 views



[Link](#)

FOLLOWERS

75,370
As of 31 December

5.82%
Follower growth

POSTS

64
Reels/Videos

35
Stories

106
Photo posts shared



- 1 New Zealand 47.8%
- 2 United States 11.7%
- 3 Australia 10.1%

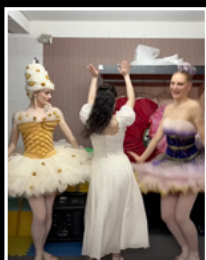
TOP CONTENT BY VIEWS

Nutcracker Pests Dance Trend
3,142,477 views



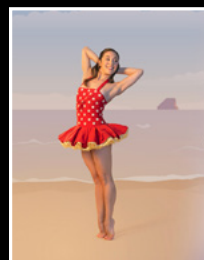
[Link](#)

Sugarplum, Hokey Pokey and Clara Dance Trend
634,112 views



[Link](#)

The Nutcracker Carousel
184,466 views



[Link](#)

FOLLOWERS

34,210
As of 31 December

32.15%
Follower growth

POSTS

336
Posts shared
(Including Videos)

500
Stories

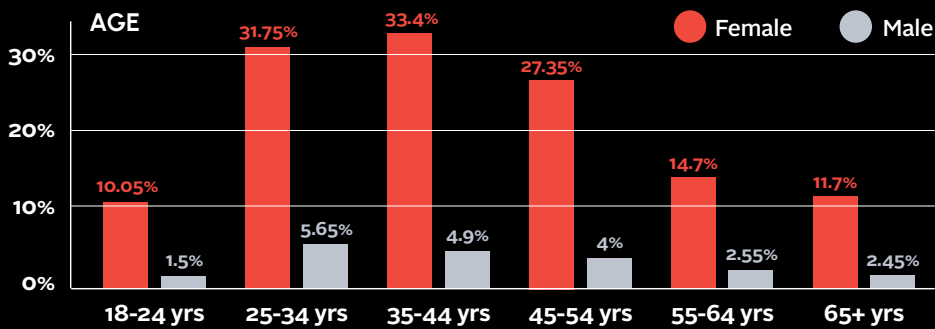


Facebook



Instagram

USER DEMOGRAPHICS



GENDER

♀ 86.05%
Female

♂ 13.7%
Male



LinkedIn

1 Wellington
13.4%

2 Auckland
10.8%

3 Melbourne
5.2%



FOLLOWERS

235 ↑

Followers gained



TOP POSTS (IMPRESSIONS)

Head of Audiences Job Post

898 [Link](#)

Male Dancer Job Post

835 [Link](#)

Aus Ballet/NZ Ballet Exchange

767 [Link](#)



TikTok

1 New Zealand
31.9%

2 United States
17.8%

3 Australia
9.6%



FOLLOWERS

7,411

As of 31 December



TOP VIDEOS BY VIEWS

Nutcracker Pests Dance Trend

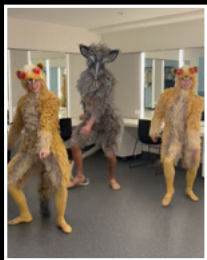
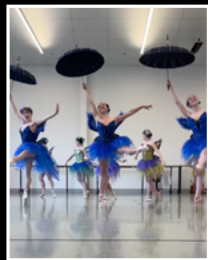
698,000 views

Sugarplum Trend

132,000 views

Waltz of the Flowers

101,000 views

[Link](#)[Link](#)[Link](#)

42.38% ↑

Follower growth

♀ 78%
Female

♂ 22%
Male



EDM



TOTAL MONTHLY
E-NEWS EMAILS

533,376



EMAILS OPENED

45.07%

Total average unique open rate

*Entertainment/Industry average
unique open rate 20%



SUBSCRIBERS

57,278

As of 31 December

14.46% ↑

Subscriber growth



OUR YEAR

With supporters

Many partners and personal supporters contributed to our success of 2025 and it is a pleasure to highlight some special relationships.

We embarked on a five-year project to invest in major new repertoire, with a focus on full-length 'story ballets' which have the potential to attract large audiences, and to be toured or performed internationally. To turn this vision into reality, we established a new group of supporters, **the Haythorne Circle**, who together are making a substantial financial contribution towards the creation of one new major production each year. The first production to be supported by this group was our new *Nutcracker*. We acknowledge, with immense aroha and pride, the founding members of the Haythorne Circle: **the Bell Family, Fran and Ron Dixon, Catherine and Steven Fyfe, Anna Gibbons, Kevin Ramsbottom Isherwood, Lyn and Wayne Norwood and Erica McLean**.

Our personal supporters, including the **Dress Circle** and **Friends of the RNZB**, make an amazing contribution to our work each year, and support in 2025 marked our best-ever year for philanthropy. We would like to acknowledge the growing number of supporters who make significant annual contributions through our **Partner a Dancer** programme, including those supporters with a special and long-standing relationship with our Scholars. Generous donors contributed more than \$60,000 to our ***Nutcracker* Costume Appeal**, with seven supporters each contributing \$3,500 or more. We also acknowledge with gratitude, the Trustees and supporters of the **RNZB Foundation**, including the **En Pointe Patrons** in Wellington and Auckland.

Lastly, we offer our thanks to ballet lovers past and present who have chosen to remember the RNZB, or the RNZB Foundation, with **gifts in their wills**. Legacies received in 2025 made a substantial, practical and lasting contribution to our work, especially our ongoing investment in healthcare facilities for dancers.

Many organisations supported our work, especially national touring and our work in the community, with grants. We would like to tautoko the exceptional contributions made by **Pub Charity Limited**, the **Lion Foundation**, **Foundation North**, **Wellington City Council**, **NZCT**, the **Four Winds Foundation**, the **Performing Arts Foundation**, the **Fehl Charitable Trust**, the **Chisholm Whitney Charitable Trust** and the **Walker & Hall Trust**, as well as trusts managed by **Perpetual Guardian** and the **Public Trust**.

We also acknowledge the investment made by corporate partners including **Avis**, **NZ Van Lines**, **Partridge Jewellers**, **Nautilus Estate of Marlborough**, **Pacific Radiology**, the **AA**, **Amova Asset Management**, **MediaWorks**, **Hello Period** and more. It is a pleasure to work with such creative businesses, and their kind and hard-working staff who always go the extra mile for the RNZB.

2025 marked the last year of our 11-year partnership with **Ryman Healthcare**, including three years as our Principal Partner. Dancers enjoyed eight village visits throughout the year, we presented two special performances of *The Nutcracker* for Ryman residents and friends, and sold more than 1,700 *Nutcracker* jute bags in support of Ryman's 2025 charity, Bowel Cancer New Zealand. We extend our warmest thanks and appreciation to the many Ryman staff with whom we worked over more than a decade together.

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



WALKER & HALL TRUST



Pamela Webb Charitable Trust



SPONSORS AND PARTNERS



PARTRIDGE



PERSONAL SUPPORTERS



Haythorne Circle

Partner a Dancer Donors

Dress Circle Donors

Annual Appeal Donors



OUR YEAR

With our whānau



NGĀ KUPU WHAKAMIHA

Jemima Scott and **Branden Reiners** were promoted to Soloist.

Friedlander Foundation Scholar **Niamh O'Meara**, Todd Scholar **Ruby Ryburn**, RNZB Foundation Scholar **Emma Takahashi** and Friedlander Foundation Scholar **Hannah Thomson** were promoted to Artist.

HAERE MAI

In 2025 we welcomed two new graduates of The Australian Ballet School, **Emma Gavan** and **Jordan Sawtell**, as Artists of the RNZB.

We also welcomed four graduates of the New Zealand School of Dance as Scholars for 2025: Todd Scholar **Olivia Platt** (Ngāti Whātua, Ngā Puhi), RNZB Foundation Scholar **Hilary An-Roddie** and Friedlander Foundation Scholars **Angus O'Connell** and **Joshua Douglas**, who returned to New Zealand after a year as a Jette Parker Young Artist at Queensland Ballet.

Olivia, Hilary and Angus had previously been seconded to the RNZB in 2023 and 2024, while Joshua represented the New Zealand School of Dance with a solo performance at the RNZB's 'Platinum' gala in 2023.

A special thank you to the Todd Trust, the RNZB Foundation and the Friedlander Foundation who continue to generously support young dancers at the start of their professional careers.

For our *Nutcracker* season we welcomed New Zealand dancer **Breyah Takitimu** (Ngai Tahu, Ngāti Porou) into the company.

We also welcomed students on secondment from the New Zealand School of Dance and Toi Whakaari, as well as other training institutions, throughout the year – please see following pages.

KUA HUA TE MARAMA

We said a fond haere ra to a small group of dancers in 2025. We acknowledge, with aroha, the contributions of these dancers who left the company to start new adventures. The full announcement and acknowledgement of their contributions to the RNZB can be read [here](#).

Florida-born Principal **Kate Kadow**, who joined the RNZB in January 2018, left to pursue new opportunities overseas.

Artist **Calum Gray**, a graduate of the New Zealand School of Dance, joined the RNZB in 2019 and left to join Scottish Ballet. Calum also served his colleagues as the RNZB's E tū union representative.

Artist **Luke Cooper** (Te Arawa), a graduate of the New Zealand School of Dance, joined the RNZB as the Todd Scholar in 2018. Luke has retired from full time dance and has been appointed as our Development Coordinator – Events and Communications.

Following a secondment to the Company for *Swan Lake* in 2024, **Hilary An-Roddie** joined the RNZB from the New Zealand School of Dance at the beginning of 2025, as our RNZB Foundation Scholar. Hilary is now pursuing dancing opportunities overseas.

Artist **William Humphries** joined RNZB in June 2023 after training at The Australian Ballet School. William returned to Australia in mid-2025 to take a break from full-time dance.

Niamh O'Meara joined the RNZB in 2023 as a Scholar and was promoted to Artist for 2025. Niamh is now pursuing new studies outside dance.

STAFF

Elleana Lyster, Development Coordinator – Communications and Events, joined her fiancé on a new adventure in London.

Mink Boyce, Head of Audiences, left to take up an international opportunity.

Francesca Ladanyi, People and Culture Advisor, left to advance her career in another sector.

HAERE RA AND THANK YOU

After nine years with the RNZB, Lead Physiotherapist **Libby Eglinton** stepped away from her role to focus on her own business and her family. During her time with the company, Libby was a tireless source of advice, comfort, and support for our dancers in the health and wellbeing space, as they navigated injury prevention, management, and rehabilitation. We also thank Physiotherapist **Kim Crawford** and other members of Libby's CBD Physio team who supported our work.

SPECIAL MILESTONES

Rehearsal Director **Clytie Campbell** celebrated her 20th Anniversary with the company. Clytie joined the RNZB as a dancer after a decade dancing in Europe and on retiring from performance at the end of 2016 moved to a full-time role in the artistic team.

The RNZB's longest-serving dancer, Principal **Mayu Tanigaito**, who joined the RNZB in 2012, stepped back from performing for some of 2025 as she and husband, former RNZB Principal Paul Mathews, welcomed their son, Kai, in April. Before commencing her maternity leave, Mayu continued to work with the artistic team, teaching class both for the RNZB and at the New Zealand School of Dance and assisted with rehearsals for Tutus on Tour and our collaboration with Scottish Ballet. Mayu returned to the stage in style as the Sugar Plum Fairy in *The Nutcracker* at the end of October.

In November we were honoured to welcome the Ambassador of Cuba, His Excellency Luis Ernesto Morejón Rodríguez, to the Royal New Zealand Ballet, to make a special presentation of an artwork by Cuban visual artist Yosvany Martínez Pérez to Principal **Ana Gallardo Lobaina**. In Cuba, it is a cherished tradition to extend symbolic recognitions to principal dancers, who embody the artistry, discipline, and collective spirit of their entire company. These gestures, often delivered on stage, are a heartfelt tribute to their talent and to the institution they so gracefully represent.

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 February we welcomed new Trustee **Jeremy Johnson**.

In December we farewelled retiring Trustees **Toby Behan**, and Audit and Risk Committee members "**Dorian Devers** and **Nuwanthie Leota** (*née Samarakone*).

OUR YEAR

Board, Staff and Artists

BOARD OF TRUSTEES

Dame Kerry Prendergast DNZM CNZM
(Chair)
David Wright (Deputy Chair)
Toby Behan (*retired 31 December 2025*)
Jo Blair
Dorian Devers (*retired 31 December 2025*)
Jeremy Johnson
Nuwanthi Leota (*retired 31 December 2025*)
Louise Marsden
Nicola Ngawati
Geordan Wilcox

ARTISTIC DIRECTOR

Ty King-Wall

EXECUTIVE DIRECTOR

Tobias Perkins

LEADERSHIP TEAM

Chief Financial Officer

Jan Dunne

Director of People and Culture

Sarah Griffiths

Director of Development and External Affairs

Susannah Lees-Jeffries

Head of Audiences

Mink Boyce

Technical Director

Andrew Lees

ARTISTIC

Artistic Planning Manager

Jessica Reese

Rehearsal Directors

Clytie Campbell

Nicholas Schultz

Rehearsal Director and

Rehabilitation Coach

Laura McQueen Schultz

Rehearsal Assistant for Prismatic

Mayu Tanigaito

Principal Coach for The Nutcracker

Amber Scott

Company Class Pianist

Noelle Dannenbring

Music Librarian

Christine Pearce MNZM

Child Extra Chaperone

Georgia Baxter

Principal Conductor

Hamish McKeich

Assistant Conductor for The Nutcracker

Brent Stewart

ARTISTIC HEALTH TEAM

Health Team Lead / Lead Physiotherapist

Sophie Emery

Physiotherapists

Libby Eglinton

Kim Crawford

and other Contracted Staff from CBD Physio

Rehabilitation and

Dance Conditioning Specialist

Catherine Eddy

Sports Dietitian and Nutritionist

Becky Jones

Consultant, Sports Medicine

Theo Dorfling

Massage Therapist

Joy Crowley

ARTISTS OF THE RNZB

Principals

Joshua Guillemot-Rodgers

Kate Kadow

Kihiro Kusukami

Ana Gallardo Lobaina

Mayu Tanigaito

Laurynas Vėjalis

Soloists

Zacharie Dun

Shaun James Kelly

Katherine Minor

Branden Reiners

Jemima Scott

Kirby Selchow

Artists

Cadence Barrack

Timothy Chin

Luke Cooper

Catarina Estévez Collins

Emma Gavan

Jake Gisby

Calum Gray

Dane Head

William Humphries

Tessa Karle

Callahan Laird

Niamh O'Meara

Ruby Ryburn

Jordan Sawtell

Gretchen Steimle

Breyah Takitimu (*The Nutcracker*)

Ema Takahashi

Hannah Thomson

Jennifer Ulloa

Rose Xu

Todd Scholar

Olivia Platt (Ngāti Whātua)

Friedlander Foundation Scholars

Joshua Douglas

Angus O'Connell

RNZB Foundation Scholar

Hilary An-Roddie

Guest Dancers

Victor Estévez (*The Firebird* and
Brilliant Career)

Belle Urwin (*The Nutcracker*)

The New Zealand Dance Company

'Isope 'Akau'ola

Strahan Cormican-Jones

Stella Clarkson

Anya Down

Eden Kew

Caterina Moreno



PRINCIPAL KIHIRO KUSUKAMI AND ARTIST TESSA KARLE
IN *THE WAY ALONE* PHOTO BY STEPHEN A'COURT

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

Charlotte Willis
Elenor Bond
Ella Marshall
Katrina Casey
Ruby Clarke

New Zealand School of Dance students performing with the Company for *The Firebird with My Brilliant Career*

Mike (Ho Yin) Hui

New Zealand School of Dance students performing with the Company for *The Nutcracker*

Liezl Herrera
Lyn Lin
Sama Rowe
Charlotte Willis

Guest Character Artists for *The Nutcracker*

Moana Nepia
Taiaroa Royal

We thank the child extras who participated across all centres for *The Nutcracker*:

WELLINGTON

Adam Fairul Izad, Anja Carr, Annabella Miller,
Bella Ros-Son, Dean Russell, Harriet Collins,
Ila Scrase, Keira Hadley, Killian Gallen, Luna
Reid, Oakley Simmons, Patrick Bexley, Quinn
Laurenson, Sophie Cammish-Humphreys.

CHRISTCHURCH

Aria Stokes, Charlotte Xiao, Cynthia
Zhang, Elisha Russell, Emily Bell, Evelyn
Strawbridge,
Finn Madigan, George Sutherland, In Hae
Kim, Isla Leiato, Malachi Pattison, Mia Chen,
Sara Toth, Violet Routledge.

DUNEDIN

Aria Ing-aram, Aubry Alexander, Chloe Xu,
Eden Lancaster, Evelyn Cai, Jara Armstrong,
Sophie Wadham, Žofie Hammer.

NAPIER

Aleisha Campbell, Ella Rowland, Georgia
Smith, Jayda Gore, Kitty Cahill, Maddie
Sutton, Penny Beauchamp, Ruby Smith.

AUCKLAND

Archie Cann, Benji Chen, Ema Vega Vasquez,
Eve Grant, Giselle Weng, Hanna Xia, Hannah
Yao, Isla Wilkes, Jacob Li, Kristen Grant,
Mason Zhou, Mika Fotheringham, Parker
Popleton, Teddy Hikaka.

PALMERSTON NORTH

Emily Auret, Emma-Louise Jacobs, Emily
Joe, Isabella Mercado, Laila Moore, Georgia
Sage, Isla Scott, Grady Whitson.

PRODUCTION

Production Manager

Paul Thomson

Head Mechanist

Taylor Jones

Mechanist

Hunter Shannon (*Dazzlehands*)

Second Mechanist

Mikayla Heasman (*RNZB with Scottish Ballet*
and *The Nutcracker*)

Third Mechanist/Tech Swing

Mikayla Heasman

Mechanist/Lighting

Jordan O'Neil

Stage Manager

Kirsty Chandler

Morgan Dean (*Dazzlehands* and *Ballet Zoo*)

Bridget Carpenter (*The Nutcracker*, Dunedin
and Napier)

Deputy Stage Manager

Ashley Mardon (*The Firebird with My
Brilliant Career*)

Gina Heidekruger (*Home, Land and Sea*)

Assistant Stage Manager

Morgan Dean (*The Nutcracker*)

Head of Lighting

Josh Tucker- Emerson

First Lighting

Paige Johns (*The RNZB with Scottish Ballet*)

Second Lighting

Alex Fisher (*The RNZB with Scottish Ballet*)

Isaac Wards (*The RNZB with Scottish Ballet*)

Spencer Earwaker (*The Firebird with My
Brilliant Career*)

Michael Green (*Home, Land and Sea*)

Ella Madsen Brough (*The Nutcracker*)

Third Lighting

Ben Ogden (*The RNZB with Scottish Ballet*)

Lighting Technician

Morgan Dean (*Tutus on Tour*)

Hunter Shannon (*Dazzlehands*)

Associate Lighting Designer for *The Nutcracker*

Cameron Goerg

Head of Sound

Paige Barnes (*The Firebird with My Brilliant Career* and *The Nutcracker*)

Head of Audio Visual

xxxxx

Video Technician

Josh Moore (*The Firebird with My Brilliant Career*)

Chris Simpson (*The Nutcracker*)

Fly Operator

Paul Edlund (*RNZB with Scottish Ballet*)

Blake Alps (*The Firebird with My Brilliant Career*)

Tahi Scott (*Home, Land and Sea*)

Drivers

Henry Hohaia

Paul MacAlister

Loader

Glen Watts

Workshop Manager

Gavin Underhill

Workshop and Training Co-ordinator

Steve Chambers

Scenic Painter

Tina-Rae Carter

Scenic Painter Assistant

Eva Elliott

Propmaker

Nika Beaton

Set Construction

Al Rockell

Casual Workshop Assistant

Aidan Lees

Jack O'Brien

James Thomson

Noah Lees

Head of Costume

Donna Jefferis

Costume Workroom Manager

Emily Barr

Senior Costumier

Hank Cubitt

Touring Costume Manager

Jessica Taunt

Touring Costume

Florence Muñoz de Noronha

Head Stitcher

Sheree Roud

Stitchers

Lachlan Mayclair

Sarah Te Runa

Danielle Fredrickson

Hair and Makeup

Amy McLennan

Costume Props and Millinery Specialist

Victoria Gridley

Interns from the Toi Whakaari New

Zealand Drama School

Emily Chilwell (Costume)

May Dayson (Costume)

Danielle Fredrickson (Costume)

Ella Fidler (Costume)

Fritha Johnston (Costume)

Jay Whipps (Costume)

Isla McLarin (Stage/ Company Management)

Ava Vivier (Lighting)

Heather Wright (Lighting)

Intern from Massey University

Ella Malcom (Costume)

Intern from Wellington Girls' College

Scout Rovers (Costume)

MARKETING

Manager – Marketing and

Audience Engagement

Jenna Bramble

Ticketing Lead

Tara Evans

Ticketing and Data Coordinator

Simbai (Charles) Manyumwa

Marketing and Communications

Executive

Chantelle Scoon

Marketing and Communications

Coordinator

Aimée Sullivan (*Parental leave cover*)

Content Creator

Tessa Karle

Video Production

Daniel Harris

Publicist

Amanda Linnell

DEVELOPMENT

Corporate Development Manager

Diane Field

Philanthropy Manager

Elizabeth Isaacs

Development Coordinator –

Communications and Events

Elleana Lyster

Events Coordinator

Elizabeth Cocks

Development Intern

Luke Cooper

EDUCATION

Education and Community Engagement Manager

Lauren Byrne

Dance Educator

Jordana Arnold

Neve Pierce

Georgia Baxter (*Leave cover*)

FINANCE AND ADMINISTRATION

Assistant Accountant

Rebecca Wu

Finance Assistant

Louise McKenzie

Office and Education Administrator /

Child Extra Coordinator for *The*

Nutcracker

Kara Imrie

PEOPLE AND CULTURE

Company Manager

Kelly Kiwha

Company Manager Assistant

Elizabeth Cocks

People and Culture Advisor

Francesca Ladanyi

Executive Assistant/HR Administrator

Louise Townsend

ADVISERS

Representing the RNZB

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

2025



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 comprises the financial statements on pages 45–60, and the statement of service performance on page 44. The complete set of financial statements comprise the statement of financial position as at 31 December 2025, 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 31 December 2025, and its financial performance, and its cash flows for the year then ended; and
- the statement of service performance for the year ended 31 December 2025, in that the service performance information is appropriate and meaningful and prepared in accordance with the Trust's measurement bases or evaluation methods,

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 statement of service performance in accordance with the ISAs (NZ) and New Zealand Auditing Standard 1 (NZ AS 1) (Revised) *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

The Trustees are responsible on behalf of the Trust for:

- a) the preparation and fair presentation of the financial statements and statement of service performance in accordance with PBE Standards RDR;
- b) the selection of elements/aspects of service performance, performance measures and/or descriptions and measurement bases or evaluation methods that present a statement of service performance that is appropriate and meaningful in accordance with PBE Standards RDR;
- c) the preparation and fair presentation of the statement of service performance in accordance with the Trust's measurement bases or evaluation methods, in accordance with PBE Standards RDR;
- d) the overall presentation, structure and content of the statement of service performance in accordance with PBE Standards RDR; and
- e) such internal control as the Trustees determine is necessary to enable the preparation of the financial statements and statement of service performance that are free from material misstatement, whether due to fraud or error.

In preparing the general purpose financial report the Trustees 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 the Trustees 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 statement of service performance 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 (Revised) 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-14-1/>

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
7 MAY 2026



Statement of Service Performance

FOR THE YEAR ENDED 31 DECEMBER 2025

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

1. ADVANCING NEW ZEALAND'S WORLD CLASS TALENT

Services	Performance Measures	Results
New Zealand's Creative Voice	- At least 4 works with NZ artistic content¹ are presented - At least 750 young dancers and other creative industries and technical theatre talent participate in Royal New Zealand Ballet talent development pathways activities	8 works presented (2024: 4) 1,663 young dancers and other creative and technical theatre talent participated in talent development pathways (2024: 1,004)
Excellence in our artistic work	37 performances with live music accompaniment	40 performances with live music accompaniment (2024: 30)

2. UPLIFTING OUR HAPORI

Services	Performance Measures	Results
Performing to the Nation	14 New Zealand centres are reached by live performances	14 centres reached by live performances (2024: 21)
Audience Engagement	Audiences of 60,000 are reached by RNZB live performances	Audiences of 76,910 reached (2024: 69,935)
Education and outreach	25,000 or more attend and participate at RNZB education and community activities annually 15,000 potential reach of digital resources provided to schools 24 New Zealand centres are reached by education, community and outreach activities	29,883 attended and participated in RNZB education and community activities in person (2024: 32,426) 21,880 potential reach of digital resources provided to schools based on reported number of students who were available to access the materials (2024: 15,804) 40 centres reached (2024: 27)

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 2025

	Notes	2025 \$000	2024 \$000
REVENUE			
Crown Funding	3	7,134	7,134
Box Office Revenue		5,212	4,649
Grants, Sponsorships, Donations and Bequests	3	3,769	3,481
Interest Revenue		116	179
Other Revenue		280	518
TOTAL REVENUE	3	16,511	15,961
EXPENDITURE			
Season Productions, Touring and Marketing Expenses	4	6,601	5,878
Personnel Expenses	5	6,744	6,263
Other Expenses	6	3,465	2,699
TOTAL EXPENDITURE		16,810	14,840
NET SURPLUS/(DEFICIT)		(299)	1,121
Other Comprehensive Revenue and Expense		-	-
TOTAL COMPREHENSIVE REVENUE AND EXPENSE		(299)	1,121

The above statement of comprehensive revenue and expense should be read in conjunction with the notes on pages 49 – 60.

Statement of Changes in Net Assets/Equity

FOR THE YEAR ENDED 31 DECEMBER 2025

	2025	2024
	\$000	\$000
Balance as at 1 January	7,116	5,995
Total Comprehensive Revenue and Expense For The Year	(299)	1,121
BALANCE AS AT 31 DECEMBER	6,817	7,116

The above statement of changes in net assets/equity should be read in conjunction with the notes on pages 49 – 60.

Statement of Financial Position

AS AT 31 DECEMBER 2025

	Notes	2025 \$000	2024 \$000
CURRENT ASSETS			
Cash and Cash Equivalents	7	2,189	2,776
Trade and Other Receivables		227	62
Prepayments		195	165
Inventories	8	452	1
Other Assets	8	249	-
Other Investments	9	1,559	1,556
TOTAL CURRENT ASSETS		4,871	4,560
NON-CURRENT ASSETS			
Property, Plant and Equipment	10	3,361	3,584
Intangible Assets		60	80
TOTAL NON-CURRENT ASSETS		3,421	3,664
TOTAL ASSETS		8,292	8,224
CURRENT LIABILITIES			
Trade and Other Payables	11	759	411
Revenue Received In Advance	11a	716	697
TOTAL CURRENT LIABILITIES		1,475	1,108
NET ASSETS/EQUITY		6,817	7,116
Accumulated Comprehensive Revenue and Expense		6,817	7,116
TOTAL NET ASSETS/EQUITY		6,817	7,116

The above statement of financial position should be read in conjunction with the notes on pages 49 – 60.

The Board of Trustees of the Royal New Zealand Ballet authorised these financial statements presented on pages 44 to 60 for issue on 6 May 2026.

For and on behalf of the Board.



DAME KERRY PRENDERGAST, CHAIR
6 MAY 2026



LOUISE MARSDEN, AUDIT COMMITTEE CHAIR
6 MAY 2026

Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2025

	Notes	2025 \$000	2024 \$000
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from the Crown		7,134	7,134
Receipts from Grants, Sponsorships, Donations		2,355	2,132
Receipts from Box Office		5,045	4,649
Interest Received		120	176
Other Revenue		524	533
Payments to Suppliers and Employees		(15,605)	(13,416)
NET CASH FLOWS FROM OPERATING ACTIVITIES		(427)	1,208
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchases of Property, Plant and Equipment		(157)	(38)
Investment in Term Deposits		(3)	(405)
NET CASH FLOWS FROM INVESTING ACTIVITIES		(160)	(443)
Cash and Cash Equivalents at Beginning of the Year		2,776	2,011
Net Increase/(Decrease) in Cash and Cash Equivalents		(587)	765
CASH AND CASH EQUIVALENTS AT END OF THE YEAR	7	2,189	2,776

The above statement of cash flows should be read in conjunction with the notes on pages 49 – 60.

Notes to the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2025

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 2026 and were approved by the Board of Trustees on 6 May 2026.

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 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 the receivables. The amount of the provision is the difference between the asset's carrying amount and the present value of the estimated future cash flows. The amount of the provision is recognised in the statement of comprehensive revenue and expenses.

(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) Inventories – Production Equipment Work in Progress and Joint Operations

Production work in progress represents production property under development for future performances and is measured at the lower of cost and net realisable value. Costs are capitalised where they are directly attributable to bringing the production property to its intended condition. Costs that do not contribute to the construction of production property are expensed as incurred. Where production property is not 100% owned, inventories are recognised only to the extent of RNZB ownership interest. Amounts incurred on behalf of other parties are recognised separately as other assets. Production work in progress is expensed to the surplus or deficit when the related performances occur.

(q) Changes in Accounting Policies

No change to accounting policies.

3. REVENUE

	2025	2024
	\$000	\$000
EXCHANGE REVENUE		
Box Office Revenue	5,212	4,649
Interest Revenue	116	179
Other Revenue	280	518
TOTAL EXCHANGE REVENUE	5,608	5,346
NON-EXCHANGE REVENUE		
Crown Funding	7,134	7,134
Grants, Sponsorships, Donations and Bequests	3,769	3,481
TOTAL NON-EXCHANGE REVENUE	10,903	10,615
TOTAL REVENUE	16,511	15,961

Within exchange revenue \$0 is non-cash (2024: \$0), while within non-exchange revenue \$1.412m is non-cash (2024: \$1.290m).

OTHER REVENUE	2025	2024
	\$000	\$000
Education	61	83
Scenic Construction, Leases, Sale of Equipment, Shows and Studio	220	435
TOTAL OTHER REVENUE	281	518

4. SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES

	2025	2024
	\$000	\$000
Direct Production Expenses	1,734	1,379
Direct Touring Expenses	2,680	2,560
Sales and Marketing	2,187	1,939
TOTAL SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES	6,601	5,878

5. PERSONNEL EXPENSES

	2025	2024
	\$000	\$000
Salaries and Wages	6,372	5,914
Contribution to Superannuation Schemes	372	349
TOTAL PERSONNEL EXPENSES	6,744	6,263

6. OTHER EXPENSES

	2025	2024
	\$000	\$000
Lease Expenses	327	269
Depreciation Expense	380	369
Amortisation of Intangible Assets	20	20
Audit Fees	42	47
Expenditure for Future Productions	40	49
Other Expenses	2,655	1,944
TOTAL OTHER EXPENSES	3,465	2,699

BDO Audit Wellington carried out the statutory audit. No other services were provided.

7. CASH AND CASH EQUIVALENTS

	2025	2024
	\$000	\$000
Cash at Bank and On Hand	2,189	2,776
TOTAL CASH AND CASH EQUIVALENTS	2,189	2,776

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

8. INVENTORIES

	2025	2024
	\$000	\$000
Production Work in Progress	451	-
Other Inventories	1	1
TOTAL CASH AND CASH EQUIVALENTS	452	1

Production Work in Progress relates to the *Macbeth* 2026 production.

During the year, RNZB entered into a co-production with West Australian Ballet (WAB) for the performance of *Macbeth*, which is to be performed during 2026FY. Under the agreement, the production property is jointly owned, with ownership shared 50% by RNZB and 50% by WAB. Production costs incurred to date that relate to the RNZB's ownership interest have been recognised as production work in progress. Production costs of \$248,862 incurred on behalf of WAB relating to its ownership interest have been recognised as Other Assets.

At balance date, WAB has a contractual obligation to fund its share of the production property. \$395,774 of this contribution has not yet been invoiced in accordance with the production agreement. Management expects the full amount to be recovered once final costs are known. The production work in progress will be expensed to the surplus of deficit when *Macbeth* is performed in 2026FY.

9. OTHER INVESTMENTS

	2025	2024
	\$000	\$000
Other Investments	1,559	1,556
TOTAL OTHER INVESTMENTS	1,559	1,556

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

10. PROPERTY, PLANT AND EQUIPMENT

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

AS AT 31 DECEMBER 2025	Opening Net Book Value \$000	Additions \$000	Disposals \$000	Annual Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	2,974	8	-	(164)	2,818
Theatrical Plant and Equipment	349	88	-	(117)	320
Computer Hardware and Software	30	21	-	(22)	29
Lighting, Sound and Video Equipment	6	5	-	(4)	7
Manufacturing Equipment	10	14	-	(7)	17
Motor Vehicles	23	-	-	(7)	16
Office Furniture and Equipment	192	21	-	(59)	154
TOTAL PROPERTY, PLANT AND EQUIPMENT	3,584	157	-	(380)	3,361

AS AT 31 DECEMBER 2025	Cost \$000	Accumulated Depreciation \$000	Closing Net Book Value \$000
Alterations to Leased Premises	3,336	(518)	2,818
Theatrical Plant and Equipment	981	(661)	320
Computer Hardware and Software	205	(176)	29
Lighting, Sound and Video Equipment	531	(524)	7
Manufacturing Equipment	92	(75)	17
Motor Vehicles	117	(101)	16
Office Furniture and Equipment	347	(193)	154
TOTAL PROPERTY, PLANT AND EQUIPMENT	5,609	(2,248)	3,361

11. TRADE AND OTHER PAYABLES

	2025	2024
	\$000	\$000
PAYABLES UNDER EXCHANGE TRANSACTIONS		
Trade Payables	384	253
Accruals	145	80
TOTAL PAYABLES UNDER EXCHANGE TRANSACTIONS	529	333
PAYABLES UNDER NON-EXCHANGE TRANSACTIONS		
GST Payable	99	12
Employee Entitlements	131	66
TOTAL PAYABLES UNDER EXCHANGE TRANSACTIONS	230	79
TOTAL TRADE AND OTHER PAYABLES	759	411

11a. REVENUE RECEIVED IN ADVANCE

	2025	2024
	\$000	\$000
Box Office In Advance	442	429
Other Income in Advance	274	268
TOTAL INCOME IN ADVANCE	716	697

Other Income in Advance includes corporate sponsorship, grants, donations and commercial revenue received in 2025 for 2026.

12. FINANCIAL INSTRUMENT CATEGORIES

		2025	2024
	Notes	\$000	\$000
FINANCIAL ASSETS MEASURED AT AMORTISED COST			
Receivables from Exchange transactions		20	14
Receivables from Non-exchange transactions		207	49
Cash and Cash Equivalents (assets)	7	2,189	2,776
Term Deposits	9	1,559	1,556
FINANCIAL ASSETS MEASURED AT AMORTISED COST		3,974	4,394
FINANCIAL LIABILITIES MEASURED AT AMORTISED COST			
Trade Creditors and Other Payables	11	529	333
TOTAL FINANCIAL LIABILITIES MEASURED AT AMORTISED COST		529	333

13. COMMITMENTS AND CONTINGENCIES

	2025	2024
	\$000	\$000
VALUE OF NON-CANCELLABLE RENTAL		
Less Than One Year	280	276
Between One and Five Years	598	880
Greater Than Five Years	-	-
TOTAL NON-CANCELLABLE OPERATING LEASE	878	1,156

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.

Wellington City Council (WCC) provides occupancy of the St James Theatre on favourable terms compared with market rates.

At 31 December 2025, RNZB had no capital commitments (2024: nil).

There are no known material contingent liabilities as at 31 December 2025 (2024: 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 the benefit of RNZB and more widely classical ballet in New Zealand. RNZB does not possess control over the Foundation. RNZB received \$13,048 from the RNZB Foundation for limited administration services (2024: \$12,705) and additional funding of \$196,146 in 2025 (2024: \$216,628). In 2025, RNZB made a donation to the RNZB Foundation of \$500,000 (2024: nil) to be invested and tagged for RNZB for capital expenditure, international touring and other non-operating projects in future years.

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 2025, RNZB received funding of \$50,000 from NZCT (2024: \$50,000). Dame Kerry Prendergast is a trustee of NZCT.

During the year, RNZB entered into transactions with close family members of key management personnel. These included limited, short-term ballet coaching services by the spouse of the Artistic Director, and the appointment of close family members of the Technical Director on a short-term basis to assist with set construction. All transactions were conducted on normal commercial terms and conditions.

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 10 Trustees, Executive Director, Artistic Director and their Senior Leadership Team.

	2025	2024
COMPENSATION OF KEY MANAGEMENT PERSONNEL		
Number of Personnel (FTEs)	7	6
TOTAL COMPENSATION	\$1,204	\$1,038

BOARD OF TRUSTEES FOR 2025:

- Dame Kerry Prendergast DNZM CNZM (Chair)
- Toby Behan (retired December 2025)
- Jo Blair
- Dorian Devers (retired December 2025)
- Louise Marsden
- Dr Nicola Ngawati
- Nuwanthie Samarakone (retired December 2025)
- David Wright
- Geordan Wilcox
- Jeremy Johnson KSM

Effective from 1 January 2026, David McAllister AC and Anne Louise Binns 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 (2024: nil).



PRINCIPALS JOSHUA GUILLEMOT-RODGERS AS ARROW AND KATE KADOW AS NEVE IN *THE FIREBIRD*. PHOTO BY STEPHEN ACCOURT 1

ROYAL NEW ZEALAND BALLET

St James Theatre
77-83 Courtenay Place
Te Aro, Wellington 6011
New Zealand

P.O Box 27050
Wellington 6141
New Zealand
Phone: 64 4 381 9000
Fax: 64 4 381 9003
Email: enquiry@rnzb.org.nz

rnzb.org.nz

