

2016 ANNUAL REPORT





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2016 AT A GLANCE

<b>34</b>	<b>38</b>	<b>110</b>	<b>20</b>
COMPANY DANCERS	STAFF AND CREW	LOCAL STAGE CREW	WEEKS ON THE ROAD

<b>10</b>	<b>308</b>	<b>11</b>	<b>24</b>
NEW ZEALAND SCHOOL OF DANCE STUDENTS ON SECONDMENT	LIVE MUSICIANS ACCOMPANIED PERFORMANCES	CITIES VISITED	NZ CITIES AND TOWNS REACHED BY RNZB EDUCATION

<b>337</b>	<b>910</b>	<b>1,596</b>
HOURS OF COMPANY CLASS	HOURS OF REHEARSAL	PAIRS OF POINTE SHOES

<b>19</b>	<b>77,377</b>	<b>64</b>
GUEST CREATIVE ARTISTS	AUDIENCE MEMBERS	PERFORMANCES

<b>290</b>	<b>25,000</b>
WORKSHOPS DELIVERED TO NEW ZEALAND SCHOOLS	PEOPLE ATTEND FREE EVENTS

<b>301</b>	<b>654</b>	<b>1,585</b>
COSTUMES	METRES OF TULLE	PERSONAL SUPPORTERS, SPONSORS AND FUNDING BODIES



# From the Board of Trustees

*In its 63rd year, the Royal New Zealand Ballet stands tall as a world-class company which inspires audiences across New Zealand and internationally. We invest significantly in New Zealand through delivery of outstanding ballet productions and the RNZB's extensive education and community programme.*

In 2016, the company worked together to realise the dynamic artistic programme assembled by Artistic Director, Francesco Ventriglia. The result was a highly successful year with box office targets exceeded and an overwhelmingly positive response from audiences and critics alike. Looking to the future we seek to build on that momentum reaching even more New Zealanders and more centres through performance and education.

The RNZB's impetus to deliver great art to the widest possible audience was fortified by increased annual investment from the government, our first increase in core funding in seven years. This vital increase stabilised the company, allowing us to plan for the future with confidence.

In March, we welcomed new Executive Director, Frances Turner, who brings experience from both the artistic and business worlds as well as a passion for the work we deliver.

In November, it was announced that Artistic Director, Francesco Ventriglia, will pursue international opportunities in 2017. Francesco will stay on as Artistic Director until June 2017 during which time he will establish the RNZB's artistic programme for 2018. He will then take on the role of Guest Choreographer to complete the creation of the RNZB's new production of *Romeo and Juliet*. We thank Francesco for his extraordinary artistic vision, which continues to raise the bar for the RNZB.

As for many organisations, the Kaikoura earthquake was an unexpected test of RNZB's organisational resilience. The seismic strengthening of the RNZB's home, the St James Theatre, was already a priority

for trustees with the November earthquake pushing it even further into the spotlight. Trustees are working closely with the Wellington City Council on the scheduled St James Theatre seismic strengthening works and the Board retains a keen eye on all aspects of health and safety across the company.

Bolstered by increased investment from government, and with the continued commitment of our large family of supporters, trustees maintain a firm focus on ensuring the long-term sustainability of the company whilst continuing to invest in artistic growth through distinctive, quality repertoire that will enhance New Zealand's pride and appreciation for its national ballet company.

The Board continues to be amazed and impressed by the artistry, passion and commitment displayed by all RNZB staff. Our sincere thanks also to our donors, our supporters, and our audiences. Together they help create and sustain New Zealand's "local international company", the Royal New Zealand Ballet.

My personal thanks to all my fellow trustees for their enthusiastic contribution to the RNZB. In particular I wish to acknowledge the tremendous contribution made by Candis Craven during her five year term as Chair of the RNZB Board. Candis has agreed to stay on as a Trustee.



**Steven Fyfe**  
CHAIR

# From the Artistic Director

My second year as Artistic Director of the RNZB was one filled with artistic inspiration and energy. The work presented throughout the year provided incredible opportunities for the talent, passion and commitment of all RNZB artists to be nurtured and developed.


Through delivery of a new artistic vision, which introduced works by choreographers previously not seen here, we engaged with New Zealanders in a different way. This fresh approach resonated and reinvigorated the connection between New Zealanders and their national ballet company.

The *Speed of Light* programme introduced three contemporary ballets never seen before in New Zealand. With *The Wizard of Oz* we engaged New Zealanders with a familiar and much-loved story for audiences young and old, and *Giselle* delighted lovers of traditional classical ballet. Another RNZB repertoire gem returned in 2016: Liam Scarlett's *A Midsummer Night's Dream*. This magical production was presented in Hong Kong and then enjoyed a return season in Wellington.

The 2016 programme showcased the RNZB's ability to punch above its weight in contemporary works as much as shine with the classics. We delivered international works right here in New Zealand; being part of both the New Zealand and Auckland Arts Festivals was testament to our ability to inject an international flair into New Zealand.

After beginning the year at the 'speed of light', the RNZB never looked back or slowed down. While I will finish my tenure as Artistic Director of the RNZB in June 2017, as I write this I am looking to the future and designing the road map that will guide our national ballet company over the next two years ensuring continued delivery of outstanding artistic experiences to all New Zealanders.

Alongside Frances, it is my immense privilege to lead this wonderful ballet company in which all New Zealanders can take great pride.



**FRANCESCO VENTRIGLIA**  
ARTISTIC DIRECTOR

# From the Executive Director

At the RNZB, we are always reaching for new heights of excellence – artistically, operationally and culturally – and we are committed to cost-effective investment in production and delivery of the highest quality art.


Throughout 2016, the company gathered positive momentum in audience engagement and critical response, surpassing box office expectations along the way. By year-end, we had sold out more than 30 domestic performances and three international performances. Box office income increased by 16%, educational reach increased by 30% and individual giving increased by 14%.

For the first time in over a decade, the RNZB headlined the New Zealand Festival with *Speed of Light*. Ryman Healthcare's engagement as season sponsor for *The Wizard of Oz* was extraordinary and the audience response by over 36,000 New Zealanders resulted in sold-out signs posted at theatres around the country.

The RNZB engaged with New Zealanders in innovative ways through refreshed marketing, media and education initiatives, purposefully invigorating the connection between New Zealanders and their national ballet company. We elevated audience engagement through all of our digital channels, with increased presentation of video and 'live' content to highlight our moving art.

We continued to actively pursue opportunities for new income streams, including commercial initiatives such as co-productions, hire of RNZB productions to other ballet companies and supporting local arts infrastructure through our production department's expertise.

My first year leading the RNZB, alongside Francesco, has been one of inspiration and exhilaration. On behalf of us both and all staff at the RNZB, I wish to extend grateful thanks to the Ministry for Culture and Heritage Te Manatū Taonga, the Friends of the RNZB, the Ballet Foundation of New Zealand and our many sponsors, funders, donors and audience members who make up our family of supporters.



**FRANCES TURNER**  
EXECUTIVE DIRECTOR

# A Year of Firsts



Georgia Powley and Leonora Voigtlander in *Cacti*. Photograph by Maarten Holl.

## FEBRUARY – MARCH

- *Speed of Light* brings New Zealand premieres of stand-out works by international choreographers Andonis Foniadakis, William Forsythe and Alexander Ekman to New Zealand audiences.

## APRIL

- 65 dance teachers from around New Zealand and Australia are inspired by a week of professional development through observation, masterclasses and networking
- Thousands of Wellingtonians enjoy Te Papa Family Day – a day of free open rehearsals, displays and activities ahead of the world premiere of *The Wizard of Oz*.

## MAY

- Thousands of followers around the world engage with *The Wizard of Oz* via Facebook Live at final rehearsals, adding excitement to a sold-out national tour.

## JUNE

- Dancers and dance teachers in Auckland, Wellington and Christchurch observe company class onstage, inspiring students and teachers alike.

## JULY

- A digital storybook introduces Facebook followers to the characters and story of *Giselle*, familiarising potential ticket buyers with the timeless, compelling tale.

## AUGUST – SEPTEMBER

- The RNZB production team build the set for Auckland Theatre Company's *Billy Elliot*, a new commercial venture for the RNZB, generating income and showcasing the company's technical expertise on a brand new stage.

## OCTOBER

- A first visit to Hong Kong and three sold-out performances of *A Midsummer Night's Dream* at the Sha-Tin Town Hall's International Shakespeare Festival.

## NOVEMBER

- *A Midsummer Night's Dream* comes home to Wellington for four pre-Christmas performances. 80 members of Wellington City Council's WREMO earthquake response team and their families are hosted as a thank you from the RNZB.

# Repertoire and Engagement

Speed of Light publicity image of Mayu Tanigaito, photograph by Ross Brown.



**26 FEBRUARY – 16 MARCH 2016**

**Centres:** Wellington, Auckland, Christchurch, Dunedin

**Festivals:** New Zealand Festival and Auckland Arts Festival

**Number of Performances:** 13

**Audience Numbers:** 12,455

## SELON DÉSIR

**Choreography and Design:** Andonis Foniadakis

**Composition and Sound Design:** Julien Tarride

**Lighting Design:** Jason Morphett

**Rehearsal Assistant:** Harris Gkekas

## IN THE MIDDLE, SOMEWHAT ELEVATED

**Choreography, Stage, Light and Costume Design:**

William Forsythe

**Music:** Thom Willems, in collaboration with Les Stuck

**Staging:** Thierry Guiderdoni

**Technical Supervision:** Tanja Rühl

## CACTI

**Choreography, Set and Costume Design:**

Alexander Ekman

**Lighting, Co-Set Design, Technical Supervision:**

Tom Visser

**Music:** Joseph Haydn, Ludwig van Beethoven and Franz Schubert

Performed by the New Zealand String Quartet

Text written and spoken by Spencer Theberge

**Staging:** Ana Maria Lucaciu

## FROM THE ARTISTIC DIRECTOR

*Selon désir* by Andonis Foniadakis is a work that I have known and loved since its 2004 premiere. The company first presented it to international audiences during the United Kingdom and Italy tour in 2015 where the dancers performed it with enormous passion and success. Andonis spent five weeks working with the company in Wellington prior to the international tour. His energy and profound commitment to staging this challenging work for the RNZB was inspiring for all of us.

Performing work by William Forsythe for the first time was a huge milestone for the RNZB. Forsythe is one of the most charismatic artists working today. For RNZB dancers learning and performing *In the Middle, Somewhat Elevated* meant following in the footsteps of some of the greatest performers of our age - a defining moment in their careers. Thierry Guiderdoni set this work on behalf of Forsythe and it was a joy to have him working with us for this season.

Alexander Ekman's *Cacti* is the most recent of the three works making up *Speed of Light*. It premiered in The Hague in 2010 and is now in the repertoire of 18 leading companies around the world. This work has such wonderful energy – and an original way of looking at the arts and dance in particular – that I just had to bring Alexander's work to New Zealand. In fact, *Cacti* was the very first work that I dreamed of staging with the RNZB, even before I became Artistic Director! It was an honour to have Alexander in the studio with his delightful stager, Ana Lucaciu, working alongside him. The unique spirit and approach that Alexander brings in the studio created an incredible environment where everyone could thrive. Another special presence in this piece was the New Zealand String Quartet who were onstage with the dancers for every performance.

Some people asked me “why the title *Speed of Light*?” The answer is that, while these three works could not be more different, they share the force, clarity and absolute strength that comes with light. *Speed of Light* with all the precision and power that it implies is the essence of these wonderful works. Everyone who knows me knows that I like to move fast. Dancing at the speed of light – it's perfect.

The Wizard of Oz publicity image of Lucy Green, photograph by Ross Brown, title design by Special Group.



**4 MAY – 11 JUNE 2016**

**Centres:** Wellington, Christchurch, Invercargill, Dunedin, Blenheim, Rotorua, Auckland, Palmerston North and Napier

**Number of Performances:** 26

**Audience Numbers:** 35,917

**Choreography:** Francesco Ventriglia

**Set and Costume Design:** Gianluca Falaschi

**Lighting Design:** Jason Morphett

**Music:** Francis Poulenc

## FROM THE ARTISTIC DIRECTOR

It was particularly special to collaborate with the RNZB team, as not only Artistic Director but also Choreographer, on the creation of this production. *The Wizard of Oz* was a production I first created for MaggioDanza in Florence. However in 2013, the night after the dress rehearsal, the ceiling of the theatre collapsed and the theatre was shut for several months. The costumes and set went into storage. Destiny had decided it wasn't the right time for me to tell Dorothy's story. Years later on the other side of the world, during an RNZB programming discussion, we decided to look for a big story ballet for all ages. Finally Dorothy's moment had come!

When the set and costumes arrived in New Zealand from Florence and the container was opened, my past and my future collided. To be true to the man I am today, I felt the need to rework much of the choreography to fit it to my New Zealand dancers, and to reflect the new inspirations in my life. It was a joy to revisit and develop this production with my RNZB family.

Through his beautiful set and costume designs, my dear friend of ten years, Gianluca Falaschi, worked with me to bring this much-loved tale of Dorothy and her friends' magical journey to life. The ballet included tutus for the porcelain world, Munchkins in 1930s style bathing suits, bare-chested flying monkeys, a butterfly-gowned good witch and no shortage of green sequins, red glitter and gingham. To see his stunning designs onstage at the St James Theatre on opening night was a very special moment for us both. Jason Morphett created a new lighting design for the production ensuring that Gianluca's designs were beautifully lit. I would also like to make special mention of RNZB Rehearsal Pianist, Michael Pansters, who worked alongside me on the music for this production. His contribution was invaluable.

This story is very close to my heart. I feel that it holds many truths that are too easily forgotten or overlooked in adulthood. We must all learn to believe in ourselves; quick wits, compassion and courage – and just a touch of magic – are inside us all.



**11 AUGUST – 9 SEPTEMBER 2016**

**Centres:** Wellington, Napier, Christchurch, Dunedin, Auckland, Rotorua and Palmerston North  
**Number of Performances:** 16  
**Audience Numbers:** 20,761

**Production and Choreography:** Johan Kobborg and Ethan Stiefel (Choreography after Marius Petipa)  
**Scenic Design:** Howard C Jones  
**Costume Design:** Natalia Stewart  
**Lighting Design:** Kendall Smith  
**Music:** Adolphe Adam  
**Orchestras:** Orchestra Wellington, Auckland Philharmonia Orchestra, Christchurch Symphony Orchestra and Dunedin Symphony Orchestra  
**Conductor:** Marc Taddei

**FROM THE ARTISTIC DIRECTOR**

Since its premiere in November 2012, Johan Kobborg and Ethan Stiefel's production of this quintessential Romantic ballet has gained a special place in the RNZB's repertoire, performed in leading venues in China, the USA, the UK and Italy and the inspiration behind Toa Fraser's moving feature film.

It was a great pleasure to bring this signature RNZB production back to New Zealand audiences in 2016 and wonderful to see audiences respond so enthusiastically to its return. Former RNZB Artistic Director, Ethan Stiefel, was in Wellington with us for two weeks prior to opening night and it was, as always, very special to watch him working with the dancers in the studio sharing his artistry and passion.

The return season of *Giselle* also gave me the chance to invite two guest artists to work with the RNZB and dance the lead role of Albrecht. We welcomed back to the RNZB family the incomparable Qi Huan who spent many years as a senior artist of the company and is much loved by New Zealand audiences. The other leading man who joined us for this season was Daniel Gaudiello, former principal artist with the Australian Ballet. Daniel brings a wonderful mix of professionalism and personality to his work and it was a pleasure to see him share his talents with New Zealand audiences.

During the season, live orchestral accompaniment was provided by regional orchestras in Wellington, Auckland, Christchurch and Dunedin under the skilled baton of Marc Taddei. One cannot underestimate the value of live orchestral accompaniment both in terms of audience experience and artistic inspiration for the dancers onstage.



**HONG KONG 7 - 9 OCTOBER 2016**

**Number of Performances:** 3  
**Audience Numbers:** 4,116

**WELLINGTON 25 – 27 NOVEMBER 2016**

**Number of Performances:** 4  
**Audience Numbers:** 3,888

**Choreography:** Liam Scarlett  
**Staging:** Gillian Whittingham  
**Design:** Tracy Grant Lord  
**Lighting Design:** Kendall Smith  
**Music:** Felix Mendelssohn  
**Arrangement and Additional Orchestration:** Nigel Gaynor  
**Conductor:** Nigel Gaynor  
**Orchestras:** Hong Kong Sinfonietta and Orchestra Wellington

**FROM THE ARTISTIC DIRECTOR**

2016 saw the return of a jewel in the RNZB crown – Liam Scarlett's *A Midsummer Night's Dream*. Since its premiere in Wellington in August 2015, this enchanting production has captured the hearts of audiences in New Zealand and offshore.

In October the RNZB was invited to present three performances of *A Midsummer Night's Dream* at the Sha Tin Town Hall in Hong Kong as part of a festival programme marking 400 years since the death of Shakespeare. All three performances were sold out weeks in advance and RNZB's special brand of magic was warmly received by Hong Kong audiences.

Then in November, we were thrilled to bring this production back to where the magic began – Wellington. It was a pre-Christmas gift to our cultural capital and home, which included, thanks to a grant from Wellington City Council's Growth Fund, live orchestral accompaniment from Orchestra Wellington.

## SPEED OF LIGHT

"In *Speed of Light* the Royal New Zealand Ballet has turned up the volume and delivered the wow factor... Reckless abandon and superb attack, especially the no-holds-barred performances of Alayna Ng and Abigail Boyle."

ANN HUNT, THE DOMINION POST

"... a stunning trio of dance works which show the company to be a formidable dance force."

JOHN DALY-PEOPLE, NATIONAL BUSINESS REVIEW

"...20 out of 10 as far as I'm concerned...courageous and skilful dancing and choreography. Brilliant ... do go"

LYNN FREEMAN, RNZ, MORNING REPORT

"The company's pitch-perfect performance of this piece [In the Middle Somewhat Elevated] in this festival season will certainly change its benchmark of success forever ..."

BERNADETTE RAE, NEW ZEALAND HERALD

"Originally set on the on the elite dancer of Paris Opera Ballet, this is a challenging work for any company, the RNZB's dancers fearlessly attack Forsythe's choreography and emerge triumphant."

IAN LOCHHEAD, THE PRESS

## THE WIZARD OF OZ

"It is a delightful piece of fantasy ... It's gorgeous to look at too ... The choreography is vivid, flows swiftly and is well-tailored to each character."

DEBORAH JONES, DANCE CRITIC FOR THE AUSTRALIAN

"Francesco Ventriglia has adapted L Frank Baum's iconic children's book into an ambitious and vibrantly imaginative two-act ballet with great appeal for all ages. The overall flavour is very European and definitely has the 'wow' factor."

ANN HUNT, THE DOMINION POST

"This wondrous production ... was outstanding, from the stunning costuming and large-scale set, to exquisite dancing."

PENNY NEILSON, OTAGO DAILY TIMES

## GISELLE

"The theatre was still, breaths were held, and there were tears in eyes. This really was a *Giselle* that provided the theatrical and dramatic opportunity for the leads to shine."

DEIRDRE TARRANT, THE DOMINION POST

"It is easy to see why the Royal NZ Ballet's signature work *Giselle* has earned popular and critical acclaim at home in New Zealand and around the world: it is simply superb in every way."

RAEWYN WHYTE, NEW ZEALAND HERALD

## A MIDSUMMER NIGHT'S DREAM

"The Royal New Zealand Ballet Company's sold out season of *A Midsummer Night's Dream* premiered in August 2015 and was an outstanding success throughout the country. Second time around it is easy to see why this ballet is truly the jewel in the RNZB's brilliant crown"

ANN HUNT

Critical  
Acclaim





## THE HARRY HAYTHORNE CHOREOGRAPHIC AWARD

4-5 NOVEMBER 2016

Audience Numbers: 240

New Work Premiered:

*Diminished Illusions*, Loughlan Prior  
*Blanc*, Shaun James Kelly  
*Ascendant Yearnings*, Charles McCall  
*Alpha*, Laura Saxon Jones

### FROM THE ARTISTIC DIRECTOR

On 4 and 5 November, the RNZB presented the second annual Harry Haythorne Choreographic Awards in partnership with the Ballet Foundation of New Zealand, supporting the development of choreographic talent amongst our ranks and the generation of interesting new work. The gala-styled event included excerpts from the *Speed of Light* programme, a new short work by last year's Choreographic Award winner, Loughlan Prior and the presentation and adjudication of three new works created by RNZB dancers - Shaun James Kelly, Laura Saxon Jones and Charles McCall. Guests were also treated to a selection of Gershwin music played by RNZB Rehearsal Pianist, Michael Pansters. The 2016 Judges' Award went to Shaun James Kelly and the Audience Award went to Laura Saxon Jones.

## SPECIAL PROJECTS

### AXIS – THE ANATOMY OF SPACE

In July, we collaborated with Dunedin-based choreographer, Daniel Belton, on a creative project titled *Axis – The Anatomy of Space*. Daniel spent two weeks in Wellington workshopping and filming with eight of our dancers. Costumes were designed by New Zealand designer, Tanya Carlson, and constructed by the RNZB wardrobe team. The end result is an exciting 360-degree dance film which incorporates a range of media and artistic disciplines - film, photography, kinetic sculpture, couture, contemporary composition and dance. Initially the film will be shown at the Otago Museum planetarium and also in Singapore.

### TEMPO DANCE FESTIVAL

In October, four RNZB dancers performed Loughlan Prior's dance work *Eve* as part of the *Taumata* mixed bill programme which also featured work by Okareka Dance Company and New Zealand Dance Company. Loughlan received the inaugural 2015 Harry Haythorne Choreographic Award for *Eve* and our partnership with Tempo Dance Festival provided an excellent opportunity for the work of this emerging choreographer to be shared with a wider audience.

## Our Digital Year

Click on the icons below to connect.

  
E-NEWSLETTER  
**30,500**  
subscribers

  
FACEBOOK  
**31,000**  
likes

  
INSTAGRAM  
**9,203**  
followers

  
TWITTER  
**8,059**  
followers

  
YOUTUBE  
**1,326**  
subscribers

## VIDEO CONTENT – MAXIMISING OUR MOVING ART

Click on the links below to watch the videos.

### 24 BACKSTAGE VIDEOS:

- Over 197,000 views - average of 8,250 views per video
- Social audiences go 'behind the scenes' and get closer to the dancers and creatives
- Builds anticipation for performances, educates and gives special insight into the studio process

### MOST POPULAR BACKSTAGE VIDEOS:

- [Introducing Dorothy](#) - over 19,000 views
- [Giselle iconic moments](#) - over 12,500 views
- [Giselle storybook](#) - over 12,000 views
- [2017 programme revealed](#) - over 23,500 views

### EXTENDED THE REACH OF OUR TELEVISION ADVERTISING THROUGH OUR SOCIAL CHANNELS:

- [Speed of Light](#) - over 100,000 views \*
- [The Wizard of Oz](#) - nearly 60,000 views \*
- [Giselle](#) - over 33,000 views \*

### FACEBOOK LIVE:

Facebook Live video streaming during *The Wizard of Oz* took people into the studio and theatre and gave them a taste of being in the audience

- [Wizard of Oz rehearsal](#) - live in studio - over 23,000 views
- [Giselle curtain call](#) - live from a box at the St James Theatre - nearly 9,000 views

\* total number of views is from across Facebook, Instagram and YouTube Channels

# Education and Community

NEW  
**Initiatives**

NEW  
**Partners**

NEW  
**Locations**

NEW  
**Audiences**

**30%** GROWTH

**28,870** PARTICIPANTS

**24** CITIES AND TOWNS  
ACROSS NEW ZEALAND

## FOR DANCERS

- Dance Teachers Professional Development Sessions
- Class on Stage
- Open Classes
- Ballet for Boys
- National Mentor Programme

## FOR SCHOOLS

- School Matinee Performances
- Ballet in a Box events
- Dance Workshops
- Workshop Residencies
- Dance Workshops with Live Music
- Discounted School Group Bookings
- MOOVIT Project and Performances
- Classroom Resources
- Salute NCEA Resource
- Ministry of Education Dance Assessment

## FOR COMMUNITY

- *The Wizard of Oz* Te Papa Family Day
- Pre-Season Forums
- Pre-Performance Talks
- Warm up, Curtain up!
- Post-Matinee Q&A
- PULSE
- Backstage Tours
- RNZB Studio and Wardrobe Tours
- Library Storytelling Sessions
- Auckland Live's Pick & Mix
- Continuing Education Courses
- *A Midsummer Night's Dream* Open Day

Large increase in engagement with primary school children through *The Wizard of Oz*. Secondary school level engagement also grew in 2016.

3,786 students attended School Matinee Performances. Ticket prices of \$10 per student meant we were accessible to schools across all deciles. St Leonard's School, a Decile Two school in Auckland, brought 330 students to see *The Wizard of Oz*.

RNZB enhanced the connection with schools by offering special choreographic coaching and workshops, such as with St Leonard's School in support of their own production of *The Wizard of Oz*.

The RNZB also provided a new experience for Te Aho o Te Kura Pounamu – The Correspondence School – students, most of whom are enrolled with Te Kura due to geographical isolation in the Upper South Island. Students aged 5 -14 years watched company class and enjoyed a back stage tour at the Marlborough ASB Theatre in Blenheim during our season of *The Wizard of Oz*.

Lucy Green and young fans at Te Papa, photograph by Kate Whitley, courtesy of Te Papa.



## SPEED OF LIGHT

**93** ACTIVITIES **3,444** PARTICIPANTS

## THE WIZARD OF OZ

**136** ACTIVITIES **13,794** PARTICIPANTS

## GISELLE

**140** ACTIVITIES **10,672** PARTICIPANTS

## A MIDSUMMER NIGHT'S DREAM

**8** ACTIVITIES **414** PARTICIPANTS

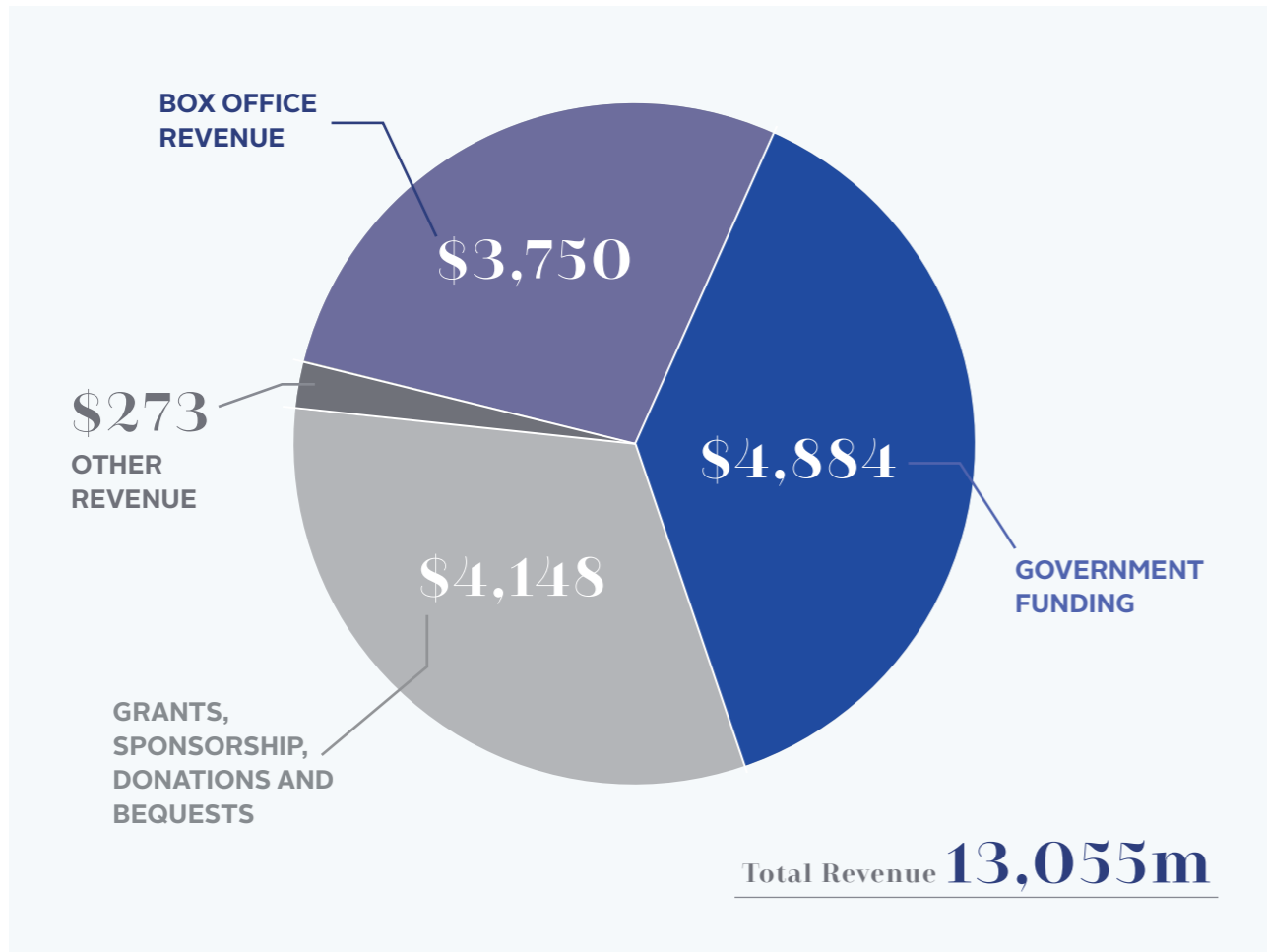
## RNZB STUDIO TOURS

**31** ACTIVITIES **546** PARTICIPANTS

**3x**  
DELIVERED  
ALMOST THREE  
TIMES AS  
MANY DANCE  
WORKSHOPS AS  
IN 2015



# Partnerships and Philanthropy



The RNZB's momentum was accelerated in 2016 by the Government's increased annual investment of \$1m, our first increase in core funding in seven years. Through strong results in other areas of revenue generation, and also at the box office, we retained a position of \$1.67 return per \$1 investment. An overall increase of 21% in grants, sponsorship, donations and bequests was achieved against a backdrop of changing sponsorship relationships through a determined, proactive approach to trusts, foundations, individual giving and corporate sponsorship.

Following a highly successful three-year period as the RNZB's National Sponsor, Vodafone began a new relationship with the company as Telecommunications Partner, with Vodafone's Fantastic Fridays loyalty programme central to the partnership. Ryman Healthcare also came on board as a season sponsor.

**Ryman Healthcare**, a sponsor since 2015, undertook their first naming rights sponsorship of an RNZB season with The Ryman Healthcare Season of *The Wizard of Oz*. The partnership journey was an outstanding success, with Ryman engaging with the partnership in deep and meaningful ways for their residents and staff throughout New Zealand as well as helping us to reach new audiences. Ryman villages from Auckland to Invercargill were dressed with yellow brick roads and emerald cities. RNZB staff and dancers, including Sir Jon Trimmer, visited Ryman villages for special morning tea events with residents. Dancers Madeleine Graham and Georgia Powley performed at Ryman Healthcare's national conference held at Te Papa in June, and Sir Jon Trimmer was particularly honoured to have an apartment block at Ryman Healthcare's Bob Scott Village in Petone named after him.

**Wellington City Council** provides local government support and in 2016 we were pleased to receive a grant from the City Growth Fund enabling us to hire Orchestra Wellington for the Wellington-only revival of *A Midsummer Night's Dream* in November 2016.

As key supporters, **Pub Charity Limited**, our national touring partner, continues to keep the RNZB on the road around New Zealand, **Foundation North** supports RNZB performances and activity in Auckland and **The Lion Foundation** supports RNZB Education. In 2016 we welcomed the **Rotorua Energy Charitable Trust** and the **Kelliher Charitable Trust** into our supporting cast of trusts and foundations.

An area of continued growth, personal supporters play a vital role in the RNZB's success, through the **Friends of the RNZB**, members of the **Dress Circle** and our **Partner a Dancer** programme. We re-branded the General Donation to a focused **Annual Appeal** and saw growth in this key area of individual giving. We also launched our first 'partner a costume' initiative for *The Wizard of Oz* and a 'partner a guest artist' initiative towards which the **United States Embassy**, the **Australian High Commission in New Zealand** and personal supporters contributed to the involvement of Choreographer (and past RNZB Artistic Director) Ethan Stiefel and Principal Guest Artist Daniel Gaudiello in our 2016 revival of *Giselle*.

National television and media exposure was significantly boosted by significant in-kind support from **MediaWorks** for television advertising, and with extensive publicity also provided through **Bauer Media Group** channels.



# Our Extended Family

RNZB.ORG.NZ/SUPPORT

## SUPPORTED BY



## MAJOR MEDIA PARTNER



## NATIONAL TOURING PARTNER



## KEY COMMUNITY PARTNER



## TELECOMMUNICATIONS PARTNER



## WELLINGTON PARTNER



## SEASON SPONSOR



## PERSONAL SUPPORTERS



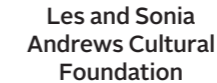
## MAJOR SUPPORTERS



## SPONSORS



## SUPPORT FROM TRUSTS AND FOUNDATIONS



## PARTNER A DANCER

The Royal New Zealand Ballet is pleased and proud to acknowledge the generous support of the following individuals and organisations in 2016: Agincourt Holdings Ltd., Antipodes Water Company, The Ballet Foundation of New Zealand, Catherine and Steven Fyfe, Friedlander Foundation, Friends of the Royal New Zealand Ballet, Gibson Sheat, Golden Edge Nelson Pine Industries, Kim Harvey School of Dance, Les Mills, Meadows, Nautilus Estate of Marlborough, PW Dance & Sportswear, The Pye Foundation, Ryman Healthcare, Todd Corporation, The Dress Circle, The Wallace Foundation, Vodafone.

# Our People

*A cast of talented individuals, onstage and behind the scenes, contributed to the success of the RNZB in 2016. We wish to acknowledge their artistry, passion and dedication.*

## BOARD OF TRUSTEES

Ros Burdon CNZM  
Alastair Carruthers CNZM  
Candis Craven ONZM  
Miriam Dean CNZM QC  
Steven Fyfe  
Isaac Hikaka  
Linda Major  
John Meehan  
Geoff Thomas

## ARTISTIC DIRECTOR

Francesco Ventriglia

## EXECUTIVE DIRECTOR

Frances Turner  
(March 2016 – present)

## INTERIM EXECUTIVE DIRECTOR

Kim Acland  
(January – April 2016)

## ARTISTIC

### Ballet Master

Alberto Montesso

### Artistic Coordinator

Carla Hendrickson

### Company Class Pianist

Nicholas Giles-Palmer

### Rehearsal Pianist

Michael Pansters

### Music Librarian

Christine Pearce MNZM

### Physiotherapists

Libby Eglinton and  
Jane Woolley

### Pilates Instructor

Catherine Eddy

### Nutritionist

Becky Jones

### Education and Community Manager

Pascale Parenteau

### Dance Educator

Pagan Dorgan

### Leading Artist

Sir Jon Trimmer KNZM MBE

### Guest Artists

Qi Huan  
Daniel Gaudiello

## Artists of the RNZB

Abigail Boyle  
Clytie Campbell  
Jacob Chown  
Felipe Domingos  
Hayley Donnison  
Damir Emric  
Alexandre Ferreira  
William Fitzgerald  
Madeleine Graham  
Katherine Grange  
Lucy Green  
Christopher MacLean Hopper  
Katie Hurst-Saxton  
Kohei Iwamoto  
Laura Saxon Jones  
Bronte Kelly  
Shaun James Kelly  
Shih-Huai Liang  
Yang Liu  
Fabio Lo Giudice  
Tonia Looker  
Charles McCall  
Massimo Margaria  
Veronika Maritati  
Paul Mathews  
Linda Messina  
Katherine Minor  
Alayna Ng  
Georgia Powley  
Loughlan Prior  
Kirby Selchow  
Joseph Skelton  
Nathanael Skelton  
Harry Skinner  
Takahiro Tamagawa  
Mayu Tanigaito  
Shane Urton  
Marie Varlet  
Leonora Voigtlander

## PRODUCTION

### Technical Director

Andrew Lees

### Technical Manager

Lee Rook

### Stage Manager

Kathryn Osborne

### Assistant/Deputy Stage Manager

Bridget Carpenter, Ruth Love  
and Vicki Cooksley

### Head Electrician

Cameron Nicholls

### Second Electrician

Daniel Wilson

### Head of Sound and AV

Whare Moke

### Head Flyman

Chris Wardle and Oliver Hawke

### Head Mechanist

Chris Cavill and Antony Goodin

### Second Mechanist

Oliver Hawke, Ollivier Ballester  
and Bridget Carpenter

### Hire Manager

Gavin Underhill

### Workshop and Production Assistant

Steve Chambers

### Senior Costumier/Purchasing Officer

Andrew Pfeiffer

### Costumier/Workroom Supervisor

James Kelly

### Assistant Costumier/Touring Wardrobe Coordinator

Hank Cubitt

### Assistant Costumier/Tutus Coordinator

Esther Lofley

### Touring Wardrobe Mistress – Giselle

Georgia Gilvear

### Wardrobe Assistants

Tymone Winter and  
Georgia Gilvear

### Wigs – The Wizard of Oz

Amy McLennan

## MARKETING AND DEVELOPMENT

### Director of Marketing and Development

Susannah Lees-Jeffries

### Marketing and Sales Manager

Ali Bartleet

### Media and Communications Manager

Andrea Tandy

### Marketing and Ticketing Coordinator

Lauren Robison

### Ticketing Coordinator (interim)

Rosemary Brown

### CRM Coordinator

Michelle Gallagher and  
Amanda Newth

### Corporate Development Manager

Diane Field

### Philanthropy Manager

Liesl Nunns and Allison Groves

### Development Coordinator (interim)

Brooklyn Ley

### Development Coordinator

Brian Wood

## ADMINISTRATION

### Artistic, HR and Corporate Services Manager

Kat Sprowell

### Operations Manager

Meredith Dooley and  
Michelle Lewis

### Finance Manager

Alison Hosie

### Finance Coordinator

Odette Alleyne

### Office Administrator

Nigel Boyes

### National Administrator, Friends of Royal New Zealand Ballet

Susie Jones

## ADVISERS

### Representing the RNZB Employees' Union

David Patten

### Legal

Gibson Sheat

### Immigration

Malcolm Pacific

### Information Technology

TEAMnetwork

## AUDITORS

Pricewaterhouse Coopers



## Applause

### ON THE INTERNATIONAL STAGE

In 2016, exciting international opportunities arose for two RNZB Artists. Joseph Skelton danced as Guest Artist with The Australian Ballet during their regional tour of *Giselle*. Then, Joseph and fellow RNZB dancer, Mayu Tanigaito, finished the year performing the lead roles in *Giselle* with the Greek National Opera Ballet, representing the RNZB and New Zealand on the world stage and making us all proud.

### TRIBUTE TO SIR JON TRIMMER

In a wonderful tribute to RNZB Leading Guest Artist Sir Jon Trimmer, Ryman Healthcare broke ground on the Trimmer Building at the Bob Scott Village in Petone in November.

### INTERIM EXECUTIVE DIRECTOR

Special recognition must go to Interim Executive Director, Kim Acland, who worked with the RNZB from October 2015 - April 2016. Kim's drive and energy ensured a positive and smooth transition between the past and present Executive Directors.

### CLYTIE CAMPBELL TAKES ON A NEW ROLE

In November, senior RNZB Artist Clytie Campbell, retired from dancing after a 20-year career, both in New Zealand and internationally. We are delighted that Clytie has subsequently taken up the role of Ballet Mistress and remains with the RNZB whilst taking the next step in her career.

### FAREWELL TO TWO TRUSTEES

In 2016, we farewelled two trustees - Alastair Carruthers after six years of service on the Board, and Geoff Thomas after six years as a trustee of both the RNZB and the Ballet Foundation of New Zealand. After five years leading the Board as Chair, and as had been planned since early 2016, Candis Craven transitioned out of that role and continues to work with the company as a trustee. After working closely with Candis in 2016, Deputy Chair, Steven Fyfe, assumed the role as Board Chair in December 2016.

### ENTRANCES AND EXITS

We would like to acknowledge and welcome the new faces who joined the RNZB during the year and also farewell the staff and dancers who departed to pursue new opportunities. Every individual makes their mark and contributes in some special way to the RNZB story.

# Outcomes and Outputs – 2016

As at 31 December 2016

## OUTCOME: ARTISTIC GROWTH

*Through the constant pursuit of creativity and innovation we will achieve new artistic heights, recognised nationally and internationally.*

Impact Indicator	Impact measure	2016 Actual	2016 Forecast	2015 Actual
Deliver programmes that engage, challenge and inspire our dancers and audiences	NZ commissioned works	5	2	3
	– new	2	2	2
	– existing	3	0	1
	Newly presented works of varying styles	7	5	5
	New (to RNZB) full length production	1	1	1
Independent dance reviews (including international press) rate RNZB performances highly		95%	Min 90%	100%
	Formal feedback from creative partners (including choreographers, designers and conductors) rate RNZB highly	Avg. 9/10	Avg. 9/10	Avg. 9/10
Build company capacity by employing a company of 40 dancers; enabling RNZB to take on projects that raise artistic standards, provide opportunities for increasing income and brand awareness	Total number of RNZB dancers increases year on year	34	34	38
	Trainee/apprenticeship programme introduced	0 <sup>1</sup>	0	0
Identify, develop and showcase New Zealand talent	Percentage of New Zealanders in each creative production team	27%	0%	43%
A greater international presence	Tour internationally on an annual basis; providing international benchmarking, professional development, brand awareness, NZ Inc profiling opportunities	1 Hong Kong	1 China	1 UK/Italy

<sup>1</sup> While the RNZB was not in a financial position to re-instate full-time apprentice positions for dancers, we did provide paid secondments for ten New Zealand School of Dance students in 2016. While on secondment the students rehearsed and performed as part of the company, providing them with invaluable training and development towards their professional careers.

## OUTCOME: BRAND GROWTH

We will be recognised as an inspiring New Zealand brand through the delivery of uncompromising quality product that is accessible yet sophisticated.

Impact Indicator	Impact measure	2016 Actual	2016 Forecast	2015 Actual
More commercial/cultural collaborations	Number of commercial/cultural activities undertaken	18	6	9
Education – working for dancers, working for schools, working for community	Total number of participants nationally	28,870	20,000	22,730

## OUTCOME: AUDIENCE GROWTH

By growing our audience numbers we will build our financial capacity to invest in our exciting new initiatives.

Impact Indicator	Impact measure	2016 Actual	2016 Forecast	2015 Actual
A larger, more diverse audience	Total audience attendance for RNZB performances	77,377	75,318	68,888
	– Domestic	73,261	60,318	53,888
	– International	4,116	15,000 <sup>2</sup>	15,000
	Total number of RNZB performances	<b>64</b>	<b>76</b>	<b>86</b>
	– Domestic	61	61	57
	– International	3	15 <sup>3</sup>	29
Contribution to the rebuild of Christchurch	Total number of New Zealand centres reached by RNZB performances	10	10	10
	Number of performances/ activities undertaken	72	29	51
Maintain and diversify income streams	Number of major commercial sponsors maintained - \$100k plus	3	3	2
	Number of new major commercial sponsors – \$50k plus	0	1	1
	Number of commercial sponsors maintained – less than \$50k	12	10	11
	Number of new commercial sponsors – less than \$50k	5 <sup>4</sup>	2	2
	Trust and Foundation income	\$856,174	\$862,000	\$794,780
Maintain and diversify income streams	Other government funding			\$291,000 <sup>5</sup>
	Local Government funding	\$193,530	\$163,000	\$153,000
	Income from individual giving	\$365,162	\$335,000	\$320,857
Building capacity and capability across RNZB (Better Public Service)	Increased return on investment for every \$ of government subsidy	\$1.67	\$1.63	\$1.67





**NOTES**

<sup>2</sup> The 2016 Annual Plan figures included a forecast international audience of 15,000 for a China tour that was, at the time, unconfirmed and ultimately did not proceed.

<sup>3</sup> A revised end-of-2016 touring programme and plan was approved by the RNZB Board in April 2016, which included an international tour of *A Midsummer Night's Dream* to Hong Kong for a three-performance season.

<sup>4</sup> In addition to the 12 commercial sponsors less than \$50k maintained, we also increased our sponsorships under \$50k by five in 2016.

<sup>5</sup> 2015 Other government funding – Cultural Diplomacy International Programme funding for UK - Italy tour and Lottery World War, One Commemorations, Environment and Heritage Committee for *Salute*.

# Trustees' Report

As at 31 December 2016

The Board of Trustees has pleasure in presenting the Annual Report of The Royal New Zealand Ballet, incorporating the financial statements and the auditors' report for the year ended 31 December 2016.

The Board of Trustees of The Royal New Zealand Ballet authorised these financial statements presented on pages 32 to 47 for issue on the 11 April 2017.

For and on behalf of the Board.

**Steven Fyfe**  
CHAIR  
11 April 2017

**John Meehan**  
CHAIR  
AUDIT AND RISK COMMITTEE  
11 April 2017



# Auditors' Report

As at 31 December 2016

## INDEPENDENT AUDITORS' REPORT

### TO THE TRUSTEES OF ROYAL NEW ZEALAND BALLET

The Royal New Zealand Ballet (the "Ballet") financial statements comprise:

- the statement of financial position as at 31 December 2016;
- the statement of comprehensive revenue and expense for the year then ended;
- the statement of changes in equity for the year then ended;
- the statement of cash flows for the year then ended; and
- the notes to the financial statements, which include a summary of significant accounting policies.

### OUR OPINION

In our opinion the financial statements of the Royal New Zealand Ballet, present fairly, in all material respects, the financial position of the Ballet as at 31 December 2016, its financial performance and its cash flows for the year then ended in accordance with Public Benefit Entity Standards Reduced Disclosure Regime.

### BASIS FOR OPINION

We conducted our audit in accordance with International Standards on Auditing (New Zealand) (ISAs NZ) and International Standards on Auditing (ISAs). Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

We are independent of the Ballet in accordance with Professional and Ethical Standard 1 (Revised) Code of Ethics for Assurance Practitioners (PES 1) issued by the New Zealand Auditing and Assurance Standards Board and the International Ethics Standards Board for Accountants' Code of Ethics for Professional Accountants (IESBA Code), and we have fulfilled our other ethical responsibilities in accordance with these requirements.

Our firm carries out other services for the Ballet in the areas of taxation and other assurance services. The provision of these other services has not impaired our independence as auditors of the Group.

### INFORMATION OTHER THAN THE FINANCIAL STATEMENTS AND AUDITOR'S REPORT

The Trustees are responsible for the annual report. Our opinion on the financial statements does not cover the other information included in the annual report and we do not express any form of assurance conclusion on the other information.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed on the other information that we obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard, except that the other information has not been provided at the date of signing.

### RESPONSIBILITIES OF THE TRUSTEES FOR THE FINANCIAL STATEMENTS

The Trustees are responsible, on behalf of the Ballet, for the preparation and fair presentation of the financial statements in accordance with Public Benefit Entity Standards Reduced Disclosure Regime, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the Ballet'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 Ballet or to cease operations, or have no realistic alternative but to do so.

### AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL STATEMENTS

Our objectives are to obtain reasonable assurance about whether the financial statements, as a whole, 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 ISAs 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, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located at the External Reporting Board's website at:

[https://xrb.govt.nz/Site/Auditing\\_Assurance\\_Standards/Current\\_Standards/Page8.aspx](https://xrb.govt.nz/Site/Auditing_Assurance_Standards/Current_Standards/Page8.aspx)

### WHO WE REPORT TO

This report is made solely to the 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 Ballet and the Trustees, as a body, for our audit work, for this report or for the opinions we have formed.

The engagement partner on the audit resulting in this independent auditor's report is Lesley Mackle.

For and on behalf of:

*PricewaterhouseCoopers*

**Chartered Accountants**  
WELLINGTON

11 April 2017



# Statement of Comprehensive Revenue and Expense

As at 31 December 2016

	Notes	Actual 2016 \$000	Actual 2015 \$000
<b>Revenue</b>			
Government Funding		4,884	4,384
Box Office Revenue		3,750	3,223
Grants, Sponsorship, Donations and Bequests		4,148	3,439
Interest Revenue		37	64
Other Revenue		236	256
<b>Total Revenue</b>	<b>3</b>	<b>13,055</b>	<b>11,366</b>
<b>Expenditure</b>			
Season Productions, Touring and Marketing Expenses	4	6,186	6,116
Personnel Expenses	5	3,934	4,208
Other Expenses	6	2,020	1,665
<b>Total expenditure</b>		<b>12,140</b>	<b>11,989</b>
<b>Net surplus/(deficit)</b>		<b>915</b>	<b>(623)</b>

The above statement of comprehensive revenue and expense should be read in conjunction with the notes on pages 36 to 47.

# Statement of Changes in Equity

As at 31 December 2016

	Notes	Actual 2016 \$ 000	Actual 2015 \$000
Balance as at 1 January 2016		560	1,183
Total Comprehensive Surplus/(Deficit) for the year		915	(623)
<b>Balance as at 31 December 2016</b>		<b>1,475</b>	<b>560</b>

The above statement of changes in equity should be read in conjunction with the notes on pages 36 to 47.

# Statement of Financial Position

As at 31 December 2016

	Notes	Actual 2016 \$000	Actual 2015 \$000
<b>Current Assets</b>			
Cash and Cash Equivalents	7	1,351	118
Trade and Other Receivables	8	201	300
Prepayments (Including 2017 productions)		230	254
Other Investments	9	350	350
Inventory		11	13
<b>Total current assets</b>		<b>2,143</b>	<b>1,035</b>
<b>Non-Current Assets</b>			
Plant, Property and Equipment	10	183	98
<b>Total Non-Current Assets</b>		<b>183</b>	<b>98</b>
<b>Total Assets</b>		<b>2,326</b>	<b>1,133</b>
<b>Current Liabilities</b>			
Trade and Other Payables	11	570	326
Revenue Received In Advance		281	247
<b>Total Current Liabilities</b>		<b>851</b>	<b>573</b>
<b>Net Assets</b>		<b>1,475</b>	<b>560</b>
Equity		1,475	560
<b>Total Equity</b>		<b>1,475</b>	<b>560</b>

The above statement of financial position should be read in conjunction with the notes on pages 36 to 47.

# Statement of Cash Flows

As at 31 December 2016

	Actual 2016 \$000	Actual 2015 \$000
<b>Cash Flows from Operating Activities</b>		
Receipts from Ministry for Culture and Heritage	4,884	4,384
Grants, Sponsorships, Donations and Bequests	2,145	1,593
Box Office	3,750	3,223
Interest Received	37	64
Other Revenue	308	597
Payments to Suppliers and Employees	(9,821)	(11,267)
<b>Net Cash Flows from Operating Activities</b>	<b>1,303</b>	<b>(1,406)</b>
<b>Cash Flows from Investing Activities</b>		
Sales of Property, Plant and Equipment	-	-
Purchases of Property, Plant and Equipment	(70)	(36)
Purchases of Intangible Assets	-	-
<b>Net Cash Flows from Investing Activities</b>	<b>(70)</b>	<b>(36)</b>
Cash and Cash Equivalents at Beginning Of The Year	118	1,560
<b>Net Increase/(Decrease) in Cash and Cash Equivalents</b>	<b>1,233</b>	<b>(1,442)</b>
<b>Cash and Cash Equivalents at End Of The Year</b>	<b>1,351</b>	<b>118</b>
<b>Represented by: Cash and Cash Equivalents</b>		
Bank	851	118
Term Deposits	500	-
<b>Total Cash and Cash Equivalents</b>	<b>1,351</b>	<b>118</b>

The above statement of cash flows should be read in conjunction with the notes on pages 36 to 47.

# Notes to the Financial Statements

As at 31 December 2016

## 1 GENERAL INFORMATION

The activities of The Royal New Zealand Ballet (RNZB) involve touring and the staging of ballet productions. These provide:

- New Zealand audiences nationwide with access to their national ballet company through live performances and education programs.
- The presentation of classical and contemporary ballets which reflect and contribute to New Zealand's distinct cultural identity.
- A high standard of excellence, international recognition and rewarding employment.

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

The RNZB is incorporated under the Charitable Trusts Act 1957 and domiciled in New Zealand. The address of its registered office is Level 3, St James Theatre, Courtenay Place, Wellington.

The financial statements for the RNZB are for the year ended 31 December 2016 and were approved by the Board of Trustees on 11 April 2017.

The Trustees do not have the power to amend these financial statements once issued.

## 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.

### New standards first applied in the period

The RNZB has adopted XRB A1 Accounting Standards Framework (For-profit Entities plus Public Sector Benefit Entities plus Not-for-profit Entities minus For-profit Tier 3 and Tier 4 Update) (XRB A1). XRB A1 establishes a PBE tier structure and outlines which suite of accounting standards entities in different tiers must follow. The RNZB is eligible to and has elected to report in accordance with Tier 2 PBE Standards (PBE Standards RDR).

### (B) FOREIGN CURRENCY TRANSLATION

The financial statements are presented in New Zealand dollars, which is the RNZB's functional and presentation currency.

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 of Culture and Heritage to RNZB to be exchange transactions. As such revenue is recognised as the services specified in the Letter of Expectation are delivered. 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) 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.

#### (iv) Sponsorship, donations and bequests

Donations are recognised when received 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) exchange 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).

#### (v) Sales of merchandise and costume hire

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

#### (vi) Interest income

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

#### **(D) GOODS AND SERVICES TAX (GST)**

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

#### **(E) INCOME TAX**

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

#### **(F) LEASES**

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

#### **(G) IMPAIRMENT OF NON-FINANCIAL ASSETS**

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

#### **(H) CASH AND CASH EQUIVALENTS**

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

#### **(I) TRADE AND OTHER RECEIVABLES**

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

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

#### **(J) INVENTORIES**

Inventories are stated at the lower of cost and net realisable value. Cost is determined on a first in, first out basis. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs necessary to make the sale.

#### **(K) 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.

#### **(L) FAIR VALUE ESTIMATION**

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

#### **(M) 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	33%
• Computer equipment	33 & 10%
• Lighting, sound and video equipment	10 & 20%
• Motor vehicles	10%
• Office furniture and equipment	10 & 20%
• Theatrical plant and equipment	10, 20 & 33%

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.

#### **(N) SOFTWARE AND WEBSITE COSTS**

Costs associated with maintaining the website and computer software programs are recognised as an expense as incurred.

#### **(O) 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.

#### **(P) 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 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.

#### **(Q) COMPARATIVE RECLASSIFICATION**

Comparative information has been reclassified, where necessary, to achieve consistency with the current year.

### 3 REVENUE

#### TOTAL REVENUE

	Actual 2016 \$000	Actual 2015 \$000
<b>Exchange Revenue</b>		
Government Funding	4,884	4,384
Box Office Revenue	3,750	3,223
Telecommunication Partner	115	300
Interest Revenue	37	64
Other Revenue	236	256
<b>Total Exchange Revenue</b>	<b>9,022</b>	<b>8,227</b>
<b>Non-Exchange Revenue</b>		
Grants, Sponsorship, Donations and Bequests	4,033	3,139
<b>Total Non-Exchange Revenue</b>	<b>4,033</b>	<b>3,139</b>
<b>Total Revenue</b>	<b>13,055</b>	<b>11,366</b>

Within exchange revenue \$25,000 is non-cash, while within non-exchange revenue \$2.079m is non-cash.

#### OTHER REVENUE

	Actual 2016 \$000	Actual 2015 \$000
Education	53	44
Merchandising	36	16
Hiring and Sale of Equipment, Shoes and Studio	147	196
<b>Total Other Revenue</b>	<b>236</b>	<b>256</b>

### 4 SEASON PRODUCTIONS, TOURING AND MARKETING EXPENSES

	Actual 2016 \$000	Actual 2015 \$000
Direct Production Expenses	1,307	1,479
Direct Touring Expenses	2,570	3,110
Sales and Marketing	2,309	1,527
<b>Total Season Productions, Touring and Marketing Expenses</b>	<b>6,186</b>	<b>6,116</b>

The Sales and Marketing expenses include all non-cash contributions from our media partners.

### 5 PERSONNEL EXPENSES

	Actual 2016 \$000	Actual 2015 \$000
Salaries and Wages	3,777	4,041
Contribution to Superannuation Schemes	157	167
<b>Total Personnel Expenses</b>	<b>3,934</b>	<b>4,208</b>

### 6 OTHER EXPENSES

	Actual 2016 \$000	Actual 2015 \$000
Lease Expenses	192	194
Depreciation Expense	49	117
Expenditure For Future Productions and Trade	212	2
Other Expenses	1,567	1,352
<b>Total Other Expenses</b>	<b>2,020</b>	<b>1,665</b>

## 7 CASH AND CASH EQUIVALENTS

Cash is held at bank, at call or in fixed term interest bearing deposits

	Actual 2016 \$000	Actual 2015 \$000
Cash at Bank and On Hand	851	118
Term Deposits with Original Maturities Less Than 3 Months	500	-
<b>Total Cash and Cash Equivalents</b>	<b>1,351</b>	<b>118</b>

## 8 TRADE AND OTHER RECEIVABLES

	Actual 2016 \$000	Actual 2015 \$000
<b>Receivables Under Exchange Transactions</b>		
Trade Debtors	55	9
<b>Total Receivables Under Exchange Transactions</b>	<b>55</b>	<b>9</b>
<b>Receivables Under Non-Exchange Transactions</b>		
GST Refund/Receivable	45	4
Sundry Debtors	101	287
<b>Total Receivables Under Non-Exchange Transactions</b>	<b>146</b>	<b>291</b>
<b>Total Trade and Other Receivables</b>	<b>201</b>	<b>300</b>

As at 31 December 2016 all overdue receivables have been assessed for impairment and irrecoverable amounts. The carrying value of receivables approximates their fair value.

## 9 OTHER INVESTMENTS

	Actual 2016 \$000	Actual 2015 \$000
Cash Held in Support of Potential Liabilities	350	350
<b>Total Other Investments</b>	<b>350</b>	<b>350</b>

Other investments is cash that is required to be held on term deposit by the bank in support of potential liabilities arising in the normal course of business on credit cards, payroll and international customs bond.



## 10 PROPERTY, PLANT AND EQUIPMENT

As at 31 December 2015

	Cost \$000	Accumulated Depreciation \$000	Closing Net Book Value \$000
Alterations To Leased Premises	97	(97)	-
Theatrical Plant and Equipment	546	(546)	-
Computer Hardware and Database	226	(213)	13
Lighting, Sound and Video Equipment	317	(271)	46
Manufacturing Equipment	101	(101)	-
Motor Vehicles	84	(54)	30
Office Furniture and Equipment	54	(45)	9
<b>Total Property, Plant and Equipment</b>	<b>1,425</b>	<b>(1,327)</b>	<b>98</b>

As at 31 December 2016

	Opening Net Book Value \$000	Additions / (Disposals) \$000	Annual Depreciation \$000	Closing Net Book Value \$000
Alterations To Leased Premises	-	-	-	-
Theatrical Plant and Equipment	-	125	(3)	122
Computer Hardware and Database	13	9	(8)	14
Lighting, Sound and Video Equipment	46	-	(28)	18
Manufacturing Equipment	-	-	-	-
Motor Vehicles	30	-	(5)	25
Office Furniture and Equipment	9	-	(5)	4
<b>Total Property, Plant and Equipment</b>	<b>98</b>	<b>134</b>	<b>(49)</b>	<b>183</b>

## 11 TRADE AND OTHER PAYABLES

	Actual 2016 \$000	Actual 2015 \$000
<b>Payables Under Exchange Transactions</b>		
Trade Payables	280	223
Accruals	159	-
Provisions	61	-
Employee Entitlements	70	103
<b>Total Payables Under Exchange Transactions</b>	<b>570</b>	<b>326</b>
<b>Payables Under Non-Exchange Transactions</b>	-	-
<b>Total Trade Payables Under Non-Exchange Transactions</b>	-	-
<b>Total Trade and Other Payables</b>	<b>570</b>	<b>326</b>

## 12 FINANCIAL INSTRUMENT CATEGORIES

	Actual 2016 \$000	Actual 2015 \$000
<b>Loans and Receivables</b>		
Trade Receivables and Other Receivables	156	296
Cash and Cash Equivalents	1,351	118
<b>Total Loans and Receivables</b>	<b>1,507</b>	<b>414</b>
<b>Financial Liabilities Measured at Amortised Cost</b>		
Trade Creditors and Other Payables	500	223
<b>Total Financial Liabilities Measured at Amortised Cost</b>	<b>500</b>	<b>223</b>



## 13 COMMITMENTS AND CONTINGENCIES

	Actual 2016 \$000	Actual 2015 \$000
<b>Value of Non-Cancellable Rental</b>		
Less Than One Year	194	194
Between One and Five Years	768	768
Greater Than Five Years	2,119	2,421
<b>Total Non-Cancellable Operating Lease</b>	<b>3,081</b>	<b>3,383</b>

The Ballet leases premises. Operating leases held over properties give the Ballet the right to renew the lease subject to a re-determination of the lease rental by the lessor.

There are no known material capital commitments as at 31 December 2016 (2015: nil)

There are no known material contingent liabilities as at 31 December 2016 (2015: nil)

## 14 RELATED PARTIES

The RNZB is related to the Ballet Foundation of New Zealand Trust and has the right to appoint two common Trustees.

The RNZB did not provide the Ballet Foundation of New Zealand Trust with any donation in 2016 (2015: nil). The RNZB received \$10,000 from the Ballet Foundation of New Zealand Trust in support of the 'Partner a Dancer' programme in 2016. The RNZB provided administration services to the Ballet Foundation of New Zealand Trust at no charge.

Related party disclosures have not been made for transactions with related parties that are within a normal supplier or client/recipient relationship on terms and condition no more or less favourable than those that it is reasonable to expect the RNZB would have adopted in dealing with the party at arm's length in the same circumstances.

All staff members (including contractors and trustees) are entitled to tickets for performances. Full time permanent and casual employees are entitled to 6 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).

## 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 eight Trustees, Executive Director, Artistic Director and their senior leadership team.

	2016	2015
<b>Compensation of Key Management Personnel</b>		
Number of Personnel	6	6
<b>Total Salaries</b>	<b>\$730,409</b>	<b>\$709,359</b>

### BOARD OF TRUSTEES FOR 2016:

- Ros Burdon CNZM
- Alastair Carruthers CNZM  
(Departed end of April 2016)
- Candis Craven ONZM
- Miriam Dean CNZM QC
- Steven Fyfe (Chair)
- Isaac Hikaka
- Linda Major
- John Meehan
- Geoff Thomas

Trustees receive no remuneration for their services.

## 16 EVENTS OCCURRING AFTER END OF THE REPORTING PERIOD

There have been no material events after the balance date that requires adjustment to or disclosure in the financial statements (2015: nil).



*rnzb*  
ROYAL NEW ZEALAND BALLET

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**ROYAL NEW ZEALAND BALLET**

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