

Queensland
Ballet



ANNUAL REPORT 2016

“Queensland Ballet is a thriving company in terms of collaborators, donors and dreams.”

Sharon Verghis
The Weekend Australian



Cover: Principal Artist Laura Hidalgo
Photographer: Simon Lekias
Inside Cover: Principal Artists Yanela Piñera and Victor Estévez in Derek Deane's *Strictly Gershwin*
Photographer: David Kelly

“The rise and rise of Queensland Ballet [is] great for Brisbane audiences.”

Deborah Jones
The Australian



Principal Artists Laura Hidalgo and Victor Estévez in Liam Scarlett's *A Midsummer Night's Dream*
Photographer: David Kelly

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|------------------------------------|---------|
| CHAIR'S REPORT | 4 - 5 |
| ARTISTIC DIRECTOR'S REPORT | 6 - 7 |
| EXECUTIVE DIRECTOR'S REPORT | 8 - 9 |
| PERFORMANCE SUMMARY | 10 - 11 |
| Mainstage Season | 12 - 19 |
| Studio Season | 20 - 21 |
| Guest Performances | 22 |
| Canberra Tour | 23 |
| Little Red Riding Hood | 24 |
| Regional Queensland Tour | 25 |
| 2016 YEAR IN REVIEW | 26 - 27 |
| QUEENSLAND BALLET ACADEMY | 28 - 29 |
| REACH, EDUCATION & ENGAGEMENT | 30 - 31 |
| OUR PARTNERS | 32 |
| OUR SUPPORTERS | 33 |
| THE COMPANY | 34 |
| CORPORATE GOVERNANCE | 35 |
| DIRECTORS' REPORT | 36 - 38 |
| AUDITOR'S INDEPENDENCE DECLARATION | 39 |
| FINANCIALS | 40 - 58 |

CHAIR'S REPORT

It has been an ongoing commitment of Queensland Ballet's to share the beautiful art form of ballet with as many people as possible.

2016 was certainly a year in which the Company fulfilled this commitment wholeheartedly. This is something we're exceedingly proud of as we aim to build on our 56 year history to help foster and develop a lasting legacy for ballet in Queensland, Australia and abroad. As grateful as we are for our loyal audiences who love this art form, we are acutely aware of the need to always stay relevant, appeal to new audiences and introduce ballet to those who are yet to discover a love of dance.

This year saw us visit many Queensland regional towns and centres with our extensive *Tutus on Tour* program. This tour was so wide-ranging that we undertook a northern and southern tour, with the Company dividing in two to perform a mixed program that was received wonderfully well by audiences. We took to the Canberra stage in November to share Ben Stevenson's *The Nutcracker*, which was again acclaimed by both critics and audiences alike and prompted calls for us to return to the nation's capital sooner rather than later. It was the first time we had performed in Canberra in 25 years.

I couldn't be more pleased to share that all of the Company's mainstage productions this year surpassed even our own high expectations in terms of sales and the number of people we reached with our performances. For every mainstage season this year we sold more tickets than the remarkably high targets we set for ourselves. There are not many arts organisations in this country that could set such high targets and hope to achieve them. I'm very proud of our Company's achievements in growing audience numbers and offering a program that not only appeals to confirmed balletomanes but also to those without a love or knowledge of ballet. Opening night has become one of the hottest tickets in town.

Derek Deane's blockbuster *Strictly Gershwin* was somewhat of a gamble for us as a Company and was billed as 'Queensland Ballet like you've never seen us before'. It was, without a doubt, a gamble that paid off with the ballet becoming our highest selling production ever in terms of number of tickets sold. The season sold out even before it opened and inspired calls for it to swiftly return to the Brisbane stage and even tour the nation.

While our acclaimed productions are the DNA of Queensland Ballet, part of our make-up is undoubtedly our community and how we engage with them. From the youngest ballet fans to aspiring ballet students, we aim to share our art form with all those keen to engage at any level. Our far-reaching education and engagement activities are something we become increasingly committed to the more we see how powerful they are. These activities formed a major component of our *Tutus on Tour* program and provided another way for the communities in 17 locations to experience, learn about and marvel in the magic of ballet. Our workshops, Q&A events and pre-performance activities offer a wonderful opportunity for people to participate more fully in what we do.

Our Academy touched more lives this year as young dancers sought to further their dreams of becoming professional dancers through our elite workshops in Queensland and interstate. It's inspiring to see the investment in our Academy starting to really bear fruit as we lift the barre and attract student dancers of an increasingly high standard. They are in turn motivated by what is now well and truly a world class Company.

We are empowered in what we do each and every day by an extraordinarily generous group of supporters, benefactors and partners. We talk much about the Queensland Ballet family and we genuinely believe that all our supporters, from the individual givers to the corporate partners, really are part of that family. Our Lead Partner Suncorp and Major Partners BMW, JC Decaux and Virgin Australia, as well as our other partners and philanthropic support, help us reach for our bold vision. This support is bolstered by assistance from both the state and federal governments, although we continue to work with the federal government to encourage a re-evaluation of its funding model across our sector. I also would like to acknowledge the incredible support of Ian Potter Foundation who remain committed to enabling us to develop and grow. On behalf of the Queensland Ballet Board I gratefully acknowledge all of your invaluable contributions.

I've heard it often said that Queensland Ballet is ambitious and daring. Yes we are, and we make no apologies for that. We're aiming incredibly high and we're excited by that. The brave vision we have would be daunting to some, not so our Artistic Director Li Cunxin and Executive Director Dilshani Weerasinghe. This duo has a vision and drive few can keep up with, and they have the talent and ability to lead our Company forward with an unshakeable commitment to excellence. On behalf of the Board, I thank you Dilshani and Li, for your leadership of Queensland Ballet, your belief in our team and your astonishing passion for ballet. A final word of thanks must go to the Board for having the courage to support that bold vision and for believing in the Company. Through the tireless efforts of each Director, we are ensuring that Queensland Ballet has a prosperous and sustainable future.

Brett Clark
Chair



Company Artist Georgia Swan and Demi-Soloist Vito Bernasconi in Natalie Weir's *We Who Are Left* as part of *Lest We Forget*
Photographer: David Kelly

ARTISTIC DIRECTOR'S REPORT

If 2015 was the year of fairy tales for Queensland Ballet, then 2016 was the year that dreams became a reality.

Sure, we started off the year still in the land of fairies with Liam Scarlett's *A Midsummer Night's Dream* which was a runaway success, but the reality of how far we've come as a Company really hit home when Derek Deane's *Strictly Gershwin* became our highest selling production to date. It was successes such as these that allowed us to achieve our highest box office sales in Queensland Ballet's history with \$4.6 million in tickets sold throughout 2016.

What warms my heart more than performance at the box office is the knowledge that those numbers translate into more people than ever experiencing our inspiring art form of ballet. As a dancer, as an Artistic Director, as a lover of arts and culture and someone who believes in the power that art has to transform, the fact that we are introducing more people than ever to ballet is incredibly rewarding.

2016 was a season of largely new productions not seen before by Brisbane audiences and yet they trusted that we would deliver. And deliver we did with Liam Scarlett's *A Midsummer Night's Dream*, our co-production with Royal New Zealand Ballet. This whimsical tale, told so poetically and musically by Liam, captivated audiences and critics with its humour, magical choreography and magnificent sets and costumes. Liam is a master storyteller, one of the most exciting and respected international choreographers today, with a unique talent and ability.

After our success with *Midsummers* and the immediate connection we made with Liam as a Company, we quickly realised we had unfinished business and knew we had more magic to make together. We were delighted when Liam accepted our offer to join Queensland Ballet as our Artistic Associate. We couldn't be happier to have Liam call Queensland Ballet his second home, in addition to his role as Artist in Residence with The Royal Ballet. What a privilege it will be to continue to present Liam's works here in Australia and abroad into the future.

Derek Deane's *Strictly Gershwin* was a vast undertaking for Queensland Ballet as it demanded a large cast including tap dancers and a full-scale jazz orchestra accompanied by singers performing live on stage. We knew it would stretch us, we expected and met the challenges, and the results spoke for themselves. Its numbers outshone our previous record breaking productions including Sir Kenneth MacMillan's *Romeo & Juliet* in 2014 and Greg Horsman's *The Sleeping Beauty* in 2015. The production would not have been possible without Derek Deane's incredible vision, Gareth Valentine's unique role as guest conductor and the vocal talents of guest singers Rachael Beck, Michael Falzon, Alexandra Flood and Luke Kennedy. The incomparable Queensland Symphony Orchestra donned their jazz shoes to accompany superb guest tap dancers Bill Simpson and Kris Kerr who led an ensemble of tappers including guests and some of our own dancers. We were also delighted to

welcome back some of our most loved former Principal Dancers Matthew Lawrence, Christian Tatchev and Rachael Walsh. A grateful acknowledgement must also go to our dear friend Amanda Talbot, supporter and board member of Queensland Ballet, and our co-presenters Queensland Performing Arts Centre (QPAC), whose generosity allowed this production to reach fruition.

Our *Lest We Forget* season moved through three very different ballets by three impeccable choreographers, each telling a distinctive story honouring the legacy of the ANZACs. It was a very moving season made possible through the Australian Government's ANZAC Centenary Arts and Cultural Fund. We welcomed guest choreographers Ma Cong with *In the Best Moments* and Natalie Weir with *We Who are Left*, to present two contemporary works alongside Paul Taylor's seminal piece of Americana modern dance, *Company B*. It was a season we were very proud of as we reflected on the sacrifice of those who fought for our country's peace and those who were left behind.

We are overjoyed year after year, to see the way in which Brisbane audiences have adopted Queensland Ballet's production of *The Nutcracker* as a Christmas tradition and so we hoped that Canberra audiences would feel the same way about this Christmas classic. For the first time in 25 years, the Company toured to Canberra and presented Ben Stevenson's *The Nutcracker* ahead of our Brisbane season. The critical and audience response was so overwhelmingly positive that I don't think there's any way we cannot return to Canberra very soon. It was a pleasure for us to be renewing connections in other cities and I'm sure we'll be back there in the future.

2016 was a year in which we as a Company sought out Australian and local talent as we worked with Natalie Weir, Lucas Jervies, Gareth Belling, Paul Boyd, Amy Hollingsworth, Paulina Quinteros, Greg Horsman and nurtured the emerging choreographic talent of one of our Company Artists, Jack Lister. This is an integral part of who we want to be as a Company: to support and develop our own and to share the work of Australian artists both at home and internationally.

We love to collaborate and enjoy a fruitful working relationship with QPAC who not only co-presented *Strictly Gershwin* with us but also joined forces with us on our inaugural *My First Ballet* with *Little Red Riding Hood* developed for Out of the Box Festival. *Little Red* was such a wonderful opportunity for us to create a work especially for younger audiences and saw us collaborate with guest dancers, academics from Queensland University of Technology specialising in early childhood education and other creatives. Its success ensured further *My First Ballet* seasons to come in the future.

Our training programs have always been something we've been committed to developing and I could not be prouder of where we've taken this part of our Company. In 2016, we re-branded this integral training arm to establish the Queensland Ballet Academy, recognising the extent of our commitment to developing the next generation of ballet artists. This commitment to excellence and the strength of the Academy is reflected in the growth of our enrolments

including the addition of an all-male level in the Junior Program. As well as world class training, the Academy has offered masterclasses, workshops and an annual Summer School with an extensive reach for elite students, with 57 percent coming from interstate or overseas. It's very rewarding to see more and more of our students progressing and developing into young professionals with five of the eight Jette Parker Young Artists in 2016 being graduates of our Pre-Professional Program. I'd like to acknowledge the dedication of Academy Director Christian Tatchev and his team for their unstinting nurturing of our young dancers.

This year we farewelled one of our Principal Dancers, Meng Ningning as she retired from the stage to pursue other interests and enjoy motherhood. Ningning was a treasured member of our Queensland Ballet team, always captivating audiences with her artistry and we wish her very well.

Reflecting on another year that has passed, I'm so very proud of how far we've come and am energised by what is yet to come. My sincere thanks must go to our Board, Dilshani, partners and supporters in enabling us to dream bigger and bolder, and to set our sights higher. We will strive to reach higher heights, share our passion for ballet, challenge and inspire our audiences and continue to build a lasting legacy for this breath-taking art form.

Li Cunxin
Artistic Director



EXECUTIVE DIRECTOR'S REPORT

In our 56th year we continued on our journey with dedication and passion like so many before us, to honour ballet, to honour Queensland Ballet.

Standing on the shoulders of the many dancers, creatives, arts administrators and other enablers who have embraced Queensland Ballet before us, we continued to take new strides in 2016 with impactful and meaningful outcomes on and off the stage. The higher we reach and the more we stretch to fulfil our dreams and aspirations, the more we venture into 'the new': new collaborations, new models, new thinking, new cultures. Li and I believe in the beauty of Queensland Ballet's nimble ways, in our team's ability to consider alternatives, to know that together, we can climb that hill of possibility, to sustainability.

Given the increase in our turnover of 10% from 2015 to 2016, building on 30% growth from 2014 to 2015, sustainability was a key focus in 2016. It will remain one for the foreseeable future as we strive to underpin our expanding endeavour with certainty, to ensure Queensland Ballet continues to thrive. 2016 saw increased investment in our art, our Academy, our people, our home and our future — all with an unwavering commitment to quality, longevity and a strong desire to contribute meaningfully to society.

Our patrons enjoyed 145 performances in 2016 including eight world premières, three Australian premières and festival showcases. We explored Brisbane, regional Queensland, Canberra, the Gold Coast and Sunshine Coast; the reach of our Academy and community engagement initiatives took us to 31 Local Government Areas in Australia. Collaborations of varied forms underpinned our ambitious program and I'd like to acknowledge Royal New Zealand Ballet, QPAC, Canberra Theatre, BLEACH Festival, Noosa Long Weekend Festival, the ANZAC Centenary Arts and Culture Fund, Playing Queensland and of course, the myriad of talented choreographers, artists and technicians who created magic with us. We must make special mention of our own world-class music department and ongoing partnership with Queensland Symphony Orchestra. Under the guidance of our Music Director, this partnership consistently elevates our audience's experience thanks to the power of live orchestral accompaniment.

Our aspiration to enrich as many lives through ballet as possible was furthered this year with the launch of our QB Junior Friends program, the expansion of our public dance classes and workshop offering which attracted more than 43,000 participants, Queensland Ballet dance camps in regional Queensland and increased engagement with schools and studios. Our Dance for Parkinson's initiative continues to form the cornerstone of our expanding creative health endeavour and our commitment to exploring the various ways in which ballet can facilitate positive health outcomes is thriving.

At the heart of Queensland Ballet is a team of incredibly dedicated, gifted and extraordinary people who live and breathe ballet every day. They have a resolute commitment to excellence on and off the stage and an unstinting passion for the astonishing artform in which we work. Queensland Ballet is a company often embracing surprising new opportunities and this means we ask a lot of our teams. I would like to thank each and every one of them for giving so generously of themselves every day. Of course, none of this would be possible without the bold leadership of Li, who inspires us all with his dedication to excellence.

2016 saw a growth of the Queensland Ballet family as our dancer ensemble, Academy and enabling teams grew to build depth in our artistic, training and business delivery. Increased base funding support from the Queensland Government through Arts Queensland commenced this year and underpinned the growth in our dancer ensemble enabling us to invest, nurture and expand. Our continued commitment to dancer wellbeing is embodied in a diverse multi-disciplinary health team comprising both in-house and external consultants driven by world-class best practice. Future plans will build on the foundations of wellbeing to consider dancer development initiatives, resilience programs and professional development opportunities for our teams on and off the stage.

2016 was also a year of progression in the refurbishment plans for the Thomas Dixon Centre, our home for 25 years, as we align the development of our building in line with our Company's growth. Following the commitment of a long-term lease and associated funding support from Queensland Government, and the visionary grant from Ian Potter Foundation, our architects and design team have begun developing our masterplan in consultation with the Queensland Ballet team.

The beauty of ballet and the nature of those who work with our artform provides many avenues for story-telling and digital engagement. Our online presence remains an increasing priority and one that is embraced by dancers and our creative teams alike. We delivered diverse forms of digital engagement and we are delighted that our newly launched QB Junior Friends site won numerous awards including an Australian Graphic Design Association (AGDA) Design Award, Gold W3 Award and Silver Advertising and Design Awards. We're privileged to work with many talented partners who share our unwavering commitment to best practice. Our Lead Partner Suncorp alongside Major Partners Virgin

Australia, BMW and JC Decaux make our dreams a reality and embolden us to dream even bigger. Their support, together with that of all our other partners, individual givers and government stakeholders allow us to focus on what it is that we're here to do.

In 2016 we welcomed new partners to our family including Cook Medical, Sealy Australia, Bloch, Botanica Residences and Norwegian Cruise Lines. We continued to enjoy heartfelt support from individual philanthropic donors, welcomed five new members to the Artistic Director's Circle and introduced the Music Director's Circle for those particularly keen to direct their support to live music. We also launched Queensland Advocates, a new initiative for business leaders who wish to support Queensland Ballet's vision and crucially, 2017 will see an expanded Jette Parker Young Artists Program thanks to increased pledges from Oak Foundation and other visionary supporters as we invest in the development of tomorrow's ballet stars.

We love that many of our partners share our commitment to our community with Suncorp's Wish Upon a Ballet Star continuing to give one lucky child the opportunity to perform on *The Nutcracker* stage. This year the competition attracted even more entries and the winner, Leo, a young dancer from south west Queensland, captured all our hearts. Workshops at Westfield and QGC dance camps in Chinchilla are other instances of the collaborative projects borne out of valuable partnerships.

2016 saw us embrace diverse opportunities and create a unique, energetic momentum that will continue on into the future. I have no doubt that the surprises will keep coming, will continue to keep us on our toes and inspire us every day.

Dilshani Weerasinghe
Executive Director



PERFORMANCE
SUMMARY



Queensland Ballet's 2016 performing year encompassed four mainstage seasons, two studio seasons, a regional Queensland tour and a Canberra season. The Company's reach was extended through additional performances at non-traditional venues and events.

145 PERFORMANCES

3 AUSTRALIAN PREMIÈRE PRODUCTIONS

8 WORLD PREMIÈRE PRODUCTIONS

73,788 PAID ATTENDANCE*

82,946 TOTAL ATTENDANCE

\$4,606,326 BOX OFFICE*

*excludes regional tour

Queensland Ballet Artists in Paul Taylor's
Company B as part of *Lest We Forget*
Photographer: David Kelly



A MIDSUMMER NIGHT'S DREAM

1 - 16 APRIL
BRISBANE
PLAYHOUSE, QPAC

16 PERFORMANCES

12,921 ATTENDANCE

\$797,163 BOX OFFICE

Shakespeare's whimsical masterpiece was given new life thanks to acclaimed choreographer Liam Scarlett. Together with Mendelssohn's wonderful music, Scarlett's witty choreography brought the magical woods and vivid characters to life.

A Midsummer Night's Dream was a co-production with Queensland Ballet and Royal New Zealand Ballet (RNZB).

Choreographer Liam Scarlett
Composer Felix Mendelssohn
Arrangement & Additional Orchestration Nigel Gaynor
Costume & Set Designer Tracy Grant Lord
Lighting Designer Kendall Smith
Stager Gillian Whittingham
Musicians Queensland Symphony Orchestra

Principal Artists Laura Hidalgo and Victor Estévez in Liam Scarlett's *A Midsummer Night's Dream*
Photographer: David Kelly

STRICTLY GERSHWIN

27 MAY — 4 JUNE
BRISBANE
LYRIC THEATRE, QPAC

10 PERFORMANCES

20,431 ATTENDANCE

\$1,705,563 BOX OFFICE

HIGHEST SELLING

PRODUCTION TO DATE

A dazzling celebration of George and Ira Gershwin and the sparkling age of Hollywood musicals, *Strictly Gershwin* took audiences on a nostalgic dance journey from ballet to tap, ballroom to jazz, back to an era of glamour and style.

Strictly Gershwin was co-presented by Queensland Ballet and Queensland Performing Arts Centre

Devised, choreographed and directed by Derek Deane
Words and Music George Gershwin and Ira Gershwin
Music adapted, supervised and conducted by Gareth Valentine
Musicians Queensland Symphony Orchestra
Lighting Design Howard Harrison
Costume Design Roberta Guidi Di Bagno
Assistant to the Choreographer Ivan Gil Ortega
Tap Choreographer/Guest Artist Bill Simpson
Orchestrator Don Sebesky
Lyricist Dubose Heyward
Guest Pianist Daniel Le
Vocalists Rachael Beck, Michael Falzon, Alexandra Flood, Luke Kennedy

Principal Artist Clare Morehen and Guest Artist Christian Tatchev in Derek Deane's *Strictly Gershwin*
Photographer: David Kelly

LEST WE FORGET

29 JULY — 6 AUGUST
BRISBANE
PLAYHOUSE, QPAC



10 PERFORMANCES

7,500 ATTENDANCE

\$434,256 BOX OFFICE

War in its very nature plays on myriad emotions, in a way that is often beyond description in its intensity. *Lest We Forget* used the power of dance to present a poignant reflection on war, as we remembered those who served and those who were left behind in a moving triple-bill.

In the Best Moments and *We Who Are Left* were commissioned by Queensland Ballet and Queensland Performing Arts Centre.

This program was supported by the Australian Government's Anzac Centenary Arts and Culture Fund.

IN THE BEST MOMENTS

Choreographer Ma Cong
Music Philip Glass: *The Hours Suite*
Arranger Michael Riesman
Lighting Designer David Walters
Costume Designer Noelene Hill
Set Designer Thomas Boyd

WE WHO ARE LEFT

Choreographer Natalie Weir
Music Benjamin Britten: *War Requiem* OP.66 (Excerpts)
Lighting Designer David Walters
Costume Designer Noelene Hill
Sound Designer Wil Hughes

COMPANY B

Choreographer Paul Taylor
Music Songs sung by The Andrews Sisters
Stager Richard Chen See
Lighting Designer Jennifer Tipton
Lighting Recreated by David Walters
Costume Designer Santo Loquasto

Principal Artists Yanela Piñera and Victor Estévez in Ma Cong's *In the Best Moments* as part of *Lest We Forget*
Photographer: David Kelly

THE NUTCRACKER

9 – 23 DECEMBER
BRISBANE
PLAYHOUSE, QPAC



19 PERFORMANCES

15,075 ATTENDANCE

\$926,453 BOX OFFICE

A classical ballet in two acts, based on ETA Hoffmann's tale of *The Nutcracker and the Mouse King* (1816). First produced on 18 December, 1892 by the Imperial Ballet at the Mariinsky Theatre, St Petersburg, Russia.

Choreographed by Ben Stevenson in 1976, this production of *The Nutcracker* was first performed in 1987 by Houston Ballet in the Wortham Theater, Houston, Texas. Queensland Ballet's first performance of this production was on 5 December, 2013.

Choreographer Ben Stevenson OBE
Music Pyotr Ilyich Tchaikovsky
Conductor Nigel Gaynor
Musicians Queensland Symphony Orchestra
Set Designer Thomas Boyd
Costume Designer Desmond Heeley
Associate Costume Designer Noelene Hill
Lighting Designer David Walters
Lighting Re-created by Cameron Goerg

DANCE DIALOGUES STUDIO SEASON

SUMMER

11 – 20 FEBRUARY
BRISBANE
CHARLES LISNER STUDIO,
THOMAS DIXON CENTRE

10 PERFORMANCES

1,483 ATTENDANCE

\$55,126 BOX OFFICE

CADENCE, INTERRUPTED

Concept and Direction Amy Hollingsworth
Choreographer Amy Hollingsworth, in
collaboration with the dancers

Music Ólafur Arnalds

Lighting Designer Cameron Goerg and
Amy Hollingsworth

WINGS OF LOVE

Choreographer Paulina Quinteros

Music Sergei Rachmaninov: First Movement
of Piano Concerto No 2 in C Minor, opus 18

Lighting Designer Cameron Goerg

BRISBANE TO BUENOS AIRES

Choreographer Paulina Quinteros

Music Piazzolla: Excerpt from
Bandoneon Concerto

Lighting Designer Cameron Goerg

SIBELIUS FOR 5

Choreographer Paulina Quinteros

Music Jean Sibelius: 3rd Movement of
Violin Concerto in D Minor, Opus 47:3 Allegro

Lighting Designer Cameron Goerg

FONDER HEART

Choreographer Jack Lister

Music Philip Glass: Tirol Concerto,
Movement II

Lighting Designer Cameron Goerg



Company Artists Georgia Swan and Alexander Idaszak in Jack Lister's *Fonder Heart*
Photographer: David Kelly

DANCE DIALOGUES STUDIO SEASON

SPRING

8 – 17 SEPTEMBER
BRISBANE
CHARLES LISNER STUDIO,
THOMAS DIXON CENTRE

11 PERFORMANCES

1,576 ATTENDANCE

\$56,229 BOX OFFICE

ERSHTER VALS

Choreographer Ma Cong

Music *Klezroyim: Es iz a klug, Rumkovski khaym, Kalt: a lid fin lodzger getto* (from the album *Yankele Nel Ghetto*), *Ershter Vals, Fel Shara* (from the album *Klezroyim*)

Costume Designer Tamara Cobus

Lighting Re-created by Cameron Goerg

THREE PRELUDES

Choreographer Ben Stevenson OBE

Music Sergei Rachmaninoff: Opus 32,
no. 10, Opus 23, no. 1, Opus 32, no. 9

Original Lighting Designer Matt Scott

Lighting Re-created by Cameron Goerg

VERDI VARIATIONS

Choreographer Greg Horsman

Music Giuseppe Verdi: *Jérusalem* (pas de quatre,
pas de deux, pas solo), *I vespri siciliani* (*Le quattro stagioni*)

Costume Designer Noelene Hill

Lighting Designer Cameron Goerg



Company Artists Mia Heathcote and Alexander Idaszak in Ben Stevenson's *Three Preludes*
Photographer: David Kelly

GUEST PERFORMANCES

| PERFORMANCE | LOCATION | PERFORMANCE DESCRIPTION | NO. OF PERFORMANCES | TOTAL ATTENDANCE |
|--|---|---|--|------------------|
| Sofitel Mother's Day May 8 | Sofitel Grand Ballroom, Brisbane | Senior Program students performed class and pas de deux demonstrations | 2 | 700 |
| Noosa Long Weekend Festival July 16 & 17 | The J Theatre, Noosa Heads | 8 Jette Parker Young Artists performed Amy Hollingsworth's <i>Cadence, Interrupted</i> and Greg Horsman's <i>Back to Bach</i> , and 2 Company Artists performed Ben Stevenson's <i>Three Preludes</i> | 2 | 654 |
| Creative Generation: State Schools on Stage July 15 & 16 | Brisbane Convention & Exhibition Centre | Pre-Professional Program students performed a new work choreographed by Paul Boyd | 4 one performance televised nationally | 8,000 |
| Muscle Memory August 17 - 20 | The Judith Wright Centre of Contemporary Arts | Pre-Professional Program students performed in 5 works choreographed by Gareth Belling in a collaboration with Collusion | 4 | 581 |
| Pre-Professional Program Presentation October 14 & 15 | Charles Lisner Studio, Thomas Dixon Centre | Pre-Professional Program students performed in a full-length program of short works and repertoire pieces | 2 | 261 |
| Senior Program 2016 Graduation Performance 11 & 12 December | Playhouse, QPAC | Senior Program students performed in a full-length program of short works and repertoire pieces | 2 | 730 |
| Bleach Festival 12 & 13 March | Currumbin Estuary — Palm Beach Parklands | Part of the <i>Shifting Sands</i> production, work choreographed by Amy Hollingsworth and featuring Jette Parker Young Artists | 2 | 4,000 |
| QB 2017 Season Launch 19 September | Concert Hall, QPAC | 2 Principal Artists and 5 Company Artists performed excerpts from <i>Season 2017</i> | 2 | 1,000 |
| Music & Dance 21 October | Queensland Conservatorium | A concert with Queensland Conservatorium Symphony Orchestra, featuring 2 Principal Artists, 2 Jette Parker Young Artists and 2 Pre-Professional Program dancers | 1 | 800 |

THE NUTCRACKER

CANBERRA

23 - 27 NOVEMBER

CANBERRA

CANBERRA THEATRE CENTRE



6 PERFORMANCES

7,151 ATTENDANCE

\$433,438 BOX OFFICE

The Nutcracker has been performed for Brisbane audiences for the last four years and is now established as a festive tradition in the city. This is the first time Queensland Ballet has toured the production, sharing it with Canberra audiences in a sell-out season.

Principal Artist Yanela Piñera and Company Artist Alexander Idaszak in *The Nutcracker*
Photographer: James McCarthy

LITTLE RED RIDING HOOD

21 - 28 JUNE
BRISBANE
PLAYHOUSE, QPAC

23 PERFORMANCES

9,668 ATTENDANCE

\$198,098 BOX OFFICE

Joining in the fun of QPAC's 2016 Out of the Box Festival, we launched our *My First Ballet* series with a very special première. Funny, cheeky and feisty, *Little Red Riding Hood* was a delightful mashup of ballet and creative theatrics for families. A unique re-telling of a classic fairytale, set to an original score to enthral the littlest lovers of dance and theatre.

First commissioned by QPAC for the 2016 Out of the Box Festival for Children 8 years and under.

Choreographer Lucas Jervies
Dramaturge Sandra Gattenhof
Set Designer Thomas Boyd
Costume Designer Noelene Hill
Composer Tristen Parr
Lighting Designer Ben Cisterne



Indya Gardner, Charles Ball and Joseph Simons in Lucas Jervies' *Little Red Riding Hood*
Photographer: David Kelly

TUTUS ON TOUR

20 SEPTEMBER - 8 OCTOBER

REGIONAL AND METRO QUEENSLAND:
Mackay, Townsville, Cairns, Hughenden,
Mount Isa, Longreach, Capella,
Redcliffe, Ipswich, Caloundra,
Toowoomba, Gladstone, Esk, Chinchilla,
Roma, Goondiwindi and Logan.

19 PERFORMANCES

7,141 ATTENDANCE

ERSHTER VALS
Choreographer Ma Cong
Music Klezroyim: *Es iz a klug, Rumkovski khaym, Kalt: a lid fin lodzger getto* (from the album *Yankele Nel Ghetto*), *Ershter Vals, Fel Shara* (from the album *Klezroyim*)
Costume Designer Tamara Cobus
Lighting Re-created by Cameron Goerg

THREE PRELUDES
Choreographer Ben Stevenson OBE
Music Sergei Rachmaninoff: Opus 32, no. 10, Opus 23, no. 1, Opus 32, no. 9
Original Lighting Designer Matt Scott
Lighting Re-created by Cameron Goerg

VERDI VARIATIONS
Choreographer Greg Horsman
Music Giuseppe Verdi: *Jérusalem* (pas de quatre, pas de deux, pas solo), *I vespri siciliani* (*Le quattro stagioni*)
Costume Designer Noelene Hill
Lighting Designer Cameron Goerg

Tutus on Tour was supported by The Playing Queensland Fund and arTour, initiatives of the Queensland Government through Arts Queensland, part of the Department of the Premier and Cabinet.



Queensland Ballet Artists in Greg Horsman's *Verdi Variations*
Photographer: David Kelly

2016 YEAR IN REVIEW

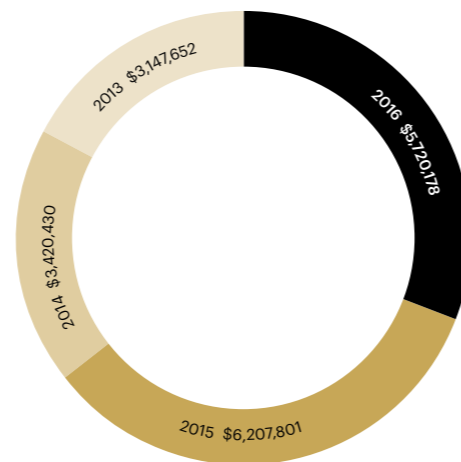
Key Facts

| | 2015 | 2016 |
|-------------------------|------|------|
| ARTFORM VIBRANCY | | |
| New works to repertoire | 8 | 13 |
| Revivals | 1 | 2 |
| Australian premières | 3 | 3 |
| World premières | 6 | 8 |

| ACCESS | 2015 | 2016 |
|---|--------|--------|
| Brisbane mainstage performances | 55 | 79 |
| Other Brisbane performances | 32 | 36 |
| Interstate performances | 1 | 6 |
| Regional performances | 11 | 24 |
| International performances | 12 | Nil |
| Education & engagement programs — total participation | 22,141 | 43,642 |

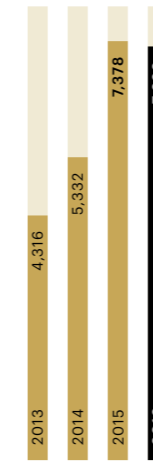
| SECTOR DEVELOPMENT | 2015 | 2016 |
|---|------|------|
| Artistic collaborations with other companies/artists | 5 | 7 |
| New commissions | 11 | 8 |
| Dancer training programs & activities — total participation | 289 | 620 |

Sponsorship and Philanthropy Income



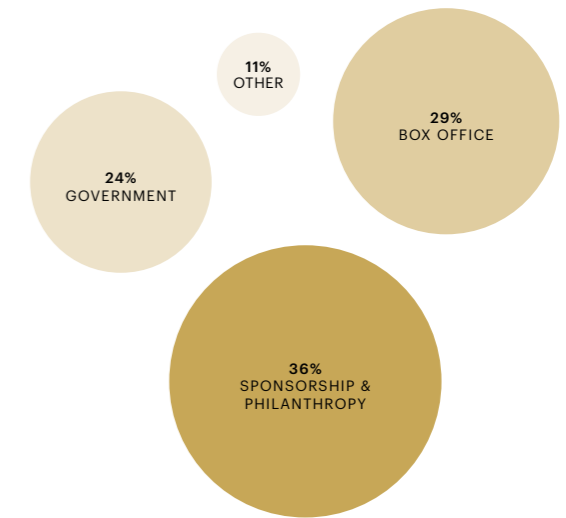
CONTRIBUTED INCOME INCREASED BY OVER 15% EXCLUDING DIRECTED DONATIONS

Season Ticket Holders



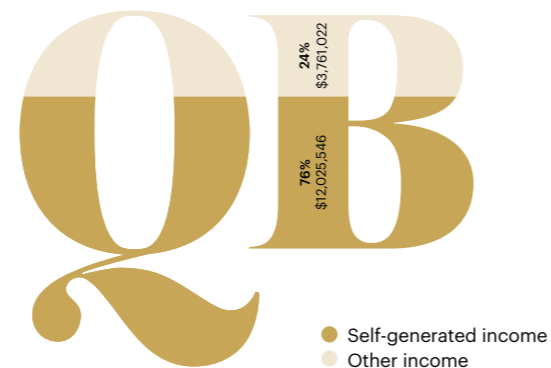
SEASON TICKET SALES GENERATED OVER 37% OF BOX OFFICE

Income Channels



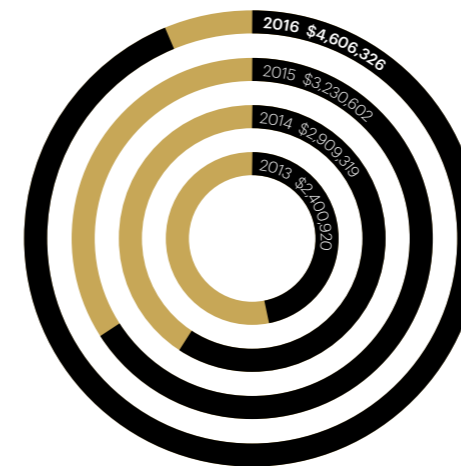
SPONSORSHIP AND PHILANTHROPY GENERATED 36% OF OUR TOTAL INCOME

Self-Generated Income



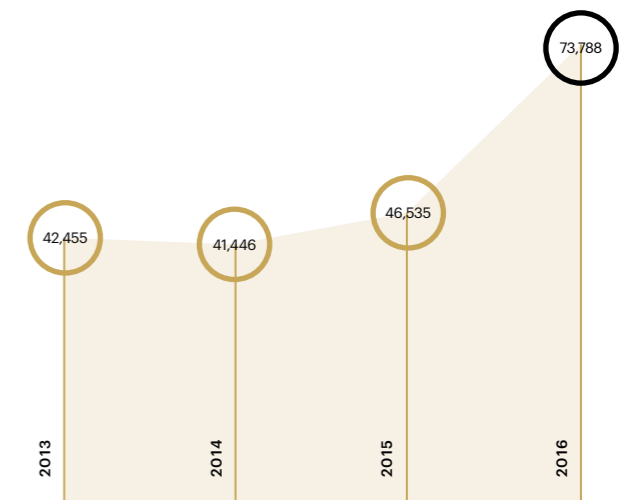
76% OF OUR TOTAL INCOME WAS SELF-GENERATED

Box Office Income



EXCEEDED BOX OFFICE TARGET BY OVER 30%

Paid Attendance*



PAID ATTENDANCE HAS INCREASED BY 63% FROM 2015

*Excludes Regional Tours

QUEENSLAND BALLET ACADEMY

2016 saw a decisive leap towards our Company's vision in the development of future ballet artists, with the formation of Queensland Ballet Academy to formally represent our training programs.

While these programs have long held great respect and esteem within the dance community and we continue to offer the same exceptional training and commitment to excellence, this rebranding is representative of Queensland Ballet's drive to be a centre of ballet training excellence in the Asia Pacific.

In 2016, the Academy offered world-class training to over 550 talented young students, through our year-round training programs, workshops, Summer School and audition preparation days. These programs attracted participants from across Australia and internationally, often delivered not only in Brisbane, but within other areas of Queensland as well as South Australia, Victoria and New South Wales. 2016 also saw the introduction of our first, all-male level in the Junior Program.

For those gifted dancers in our Academy, we offered a learning environment steadfast in developing their talents, under the guidance of our acclaimed teaching faculty, with many opportunities to work with guest teaching artists such as Derek Deane, Ma Cong and Richard Chen See. Public performances were abundant throughout the year, with the majority of the Company's guest appearances being fulfilled by our Pre-Professional

and Senior Program students. Open Days and formal graduation performances saw our programs open their doors to the public, with the students performing both demonstrations and short repertoire pieces. The Jette Parker Young Artists and Pre-Professional Program dancers also joined the Company for mainstage performances *The Nutcracker* and *Strictly Gershwin*.

As well as learning experiences within the Company, external performance opportunities such as the Pre-Professional Program dancers' involvement in *Muscle Memory* provided these students with invaluable professional experience. For this collaborative piece the dancers worked with choreographer Gareth Belling and musical ensemble Collusion, in two public performances at the Judith Wright Centre of Contemporary Art, further preparing their artistry and performance skills for their career beyond the Academy. We encouraged our students to seek opportunities to continue learning and developing these skills and as a result, this year five of the eight dancers accepted into the Jette Parker Young Artist Program were graduates of our Pre-Professional Year, in a clear mark of the level of talent being developed throughout all levels of the Academy.

151

STUDENTS ACROSS 6 LEVELS OF THE ACADEMY WITH 47% COMING FROM INTERSTATE AND A FURTHER 10% BEING INTERNATIONAL STUDENTS

200

PARTICIPANTS IN THE ANNUAL SUMMER SCHOOL

120

PARTICIPANTS ACROSS 4 MOCK-AUDITION CLASSES



Pre-Professional Program Dancer Hannah Clark
Photographer: David Kelly

REACH, EDUCATION AND ENGAGEMENT

14,770

REGISTRATIONS FOR
OUR DANCE CLASSES
PROGRAM

765

STUDIO STUDENTS TOOK
PART IN AN ADOPT-A-
DANCER CLASS WITH ONE
OF OUR COMPANY ARTISTS

105

COMMUNITY ENGAGEMENT
PROGRAMS DELIVERED WITH THE
QUEENSLAND REGIONAL TOUR

Queensland Ballet strives to make ballet accessible for all people, offering a diverse range of experiences around our artform in addition to our core performances.

THROUGHOUT OUR STATE

In 2016, our company toured extensively throughout regional Queensland, with a triple-bill of acclaimed works. With the ambition to reach further, visiting more locations than ever before, we split the company into two casts for *Tutus on Tour*. Each cast was also accompanied by a touring party team including production, wardrobe, events and company management professionals. Working with our Touring Partner, Artour, we delivered 19 performances in 17 locations covering all regions of the State from Far North to Central Queensland and back to the South-East corner, ensuring that a greater number of communities could enjoy the performances. These were supplemented by an extensive distribution of community engagement activities including dance classes for participants from the age of two years to secondary school age, pre-show storytelling and post-show Q&A sessions.

ENGAGING WITH OUR COMMUNITY

As the state's ballet company, Queensland Ballet acknowledges our role in cultivating the Australian and international dance ecology. Our education and engagement programs continued to grow and enrich lives through ballet during the year, with a commitment to programs that offer educative and inclusive dance experiences. Ongoing support from Tim Fairfax Family Foundation enabled capacity building across our education and engagement program, particularly our regional deliverables. We are very grateful for their support in allowing us to take ballet to even more people — in fact over 43,000 people in 2016.

Our curriculum-based activities for schools engaged more than 4200 students and saw more than 250 educators participating in our professional development programs. This commitment was developed further with the premiere of *Little Red Riding Hood*, a co-commissioned work with QPAC and Queensland Ballet's first production in the *My First Ballet* series. This was complemented by the continuation of our QB Junior Friends program, which shares Queensland Ballet with young Queenslanders, regardless of their dance ability, mobility, age or geographical location. Membership of QB Junior Friends grew throughout the year, with over 350 young ballet lovers enjoying dedicated classes and workshops, supported by the interactive, award-winning QB Junior website.

We seek to share the beauty and the depth of our art form with as many people as possible and promote the benefits of dance for social and physical wellness. Our Adopt-a-Dancer program, Masterclasses and children's auditions opened our Company to communities throughout Queensland and in our home town dance classes formed a solid component of Queensland Ballet's after-hours activity. The Company continued to prioritise seniors in our communities with the Seniors in Studio program, scheduled every Sunday as part of the dance class timetable.

REACHING OUT WITH OUR PARTNERS

We are proud to work each year with our Lead Partner Suncorp to present the Wish Upon a Ballet Star competition around our Christmas production of *The Nutcracker*. This unique competition offers a lucky Queensland child the opportunity of a walk-on role with the Company in a special Suncorp performance of *The Nutcracker*. Each year this competition attracts hundreds of entries from all corners of the state and this year was no exception with more than 650 entries. We're grateful for the commitment of Suncorp that allows us to reach out to our wider community beyond the city to invite them to be part of the Queensland Ballet family. We also worked with Season Partner, Westfield Carindale to provide fun and interactive classes in their facility in the form of holiday workshops and Twinkle Toes dance classes and QGC enabled us to deliver a Dance Camp in the regional community of Chinchilla. With the help of our partners, these initiatives allowed us to bring more people closer to ballet in 2016.

CONNECTING ONLINE

We continued to develop our digital offering in 2016, with more than 85 galleries and 27 videos helping to share the Queensland Ballet story far and wide. Our social media channels continue to grow exponentially each year. With a highly-engaged audience, followers across our three major social media channels increased by more than 24 percent from 2015.

Website

199,975 VISITORS
370,459 VISITS
1,166,045 PAGE VIEWS

Facebook

63,639 FOLLOWERS
AT 31 DECEMBER 2016

Instagram

21,758 FOLLOWERS
AT 31 DECEMBER 2016

Twitter

3,555 FOLLOWERS
AT 31 DECEMBER 2016

E-newsletters

AT THE BARRE

12,125
AVG 42.0% OPEN RATE
PER ISSUE

REPERTOIRE

1,938
AVG 38.5% OPEN RATE
PER ISSUE

DANCE CLASSES

3,026
AVG 38.3% OPEN RATE
PER ISSUE

OUR PARTNERS

Queensland Ballet gratefully acknowledges the support of the following partners:

GOVERNMENT



LEAD PARTNER



MAJOR PARTNERS



SEASON PARTNERS



SUPPORT PARTNERS



OFFICIAL POINTE SHOE PARTNER



CORPORATE CLUB

Bank of Queensland, Careers Australia, Dr. Lily Vrtik, FIG Securities, Infocus Wealth Management, King & Wood Mallesons, LMT Surgical, Queensland X-Ray, Sunsuper

RESTAURANT PARTNERS AND OFFICIAL SUPPLIERS

A La Barre, Darling & Co, The Regatta Hotel, Through the Looking Glass, Urbane, White Rabbit Brewery, Yamaha Music Australia

OUR SUPPORTERS

Queensland Ballet gratefully acknowledges the generous support of the following patrons from 1 January to 31 December 2016:

Visionaries

Ian Potter Foundation
Oak Foundation

Artistic Director's Circle

Anonymous (1)
Veronika Butta
Barbara Duhig
Ian & Cass George
Lynn Harvey
Simon & Catriona Mordant
Patricia Macdonald Memorial Foundation
Miss Valmai Pidgeon AM
Gerry & Val Ryan
Amanda Talbot
Roy & Nola Thompson
Tim Fairfax Family Foundation

Principal Benefactors

Frazer Family Foundation
Jack & Sharon Cowin
Susan & Craig Davison
Goldburg Family Foundation
Khitercs Hirai Foundation
Dr Cathryn Mittelheuser AM
Simon & Catriona Mordant
Robin Campbell & Bruce Parncutt
Mrs Beverley J Smith
Stack Family Foundation

Music Director's Circle

Mr Robert Albert AO & Mrs Libby Albert
Anne Symons

Principal Dancers' Circle

Anonymous (1)
Clive & Conchita Armitage
Mary & John Barlow
Aileen & Rodd Brockett
John & Lynlly Chalk
Brett & Maria Clark
Ben Duke & Cate Heyworth-Smith
Dr Stephen Margolis & Dr Valmae Ypinazar
Helen & Dan McVay
Morgans Foundation
Trevor & Judith St Baker Family Foundation

Soloists' Circle

Anonymous (1)
Darren & Carmel Brown
Mrs Jane Douglass AM
Martin Gordon
John & Belinda Haines
Roy Hoskins
Dr Joan M Lawrence AM
Li Cunxin & Mary Li
Keith McCamley
The McLaren Family
Paula McLuskie & Nathan Sticklen
Denise O'Boyle
Marion Pender
Ross & Jennifer Perrett
Mr John B Reid AO & Mrs Lynn Rainbow-Reid AM
Bruce & Sue Shepherd
Siganto Foundation
Peter & Jayne Smith

Charles Lisner Circle

REALISED BEQUESTS
Isabell Honor Hall
Maynard
NOTIFIED BEQUESTS
Anonymous (1)
Lucien Castand & Donald Robson
Dr Stephen Margolis & Dr Valmae Ypinazar
Kathleen Nowik
Jane Steinberg

Dancers' Circle

Anonymous (1)
Barbara Bedwell
Dr Julie Beeby
Virginia Bishop
Winna & Russell Brown
Veronika Butta
Carole Byron
Roslyn Carter
Sharyn Crawford
Ron & Margot Finney
Kylie Ganko
The Godber Family
Andrea Graham
Gay Hull
Robyn & Ray
Hüttenmeister
Lynne Masters
Jennifer Morrison
Dr Andreas Obermair & Dr Monika Janda
Olive Oswald
K Parascos
John & Mandy Peden
Rhyl Row
Darryl & Kate Sim
Marie-Louise Theile
The Hon. Justice David Thomas & Mrs Jane Thomas
William & Susan Thompson
Robyn & Todd Wanless
Dilshani Weerasinghe & James Neaum
Elizabeth & Graeme Wikman

Supporters

Anonymous (50), Penny Ackland, Dr David Adamec, Robyn Adams, Annelise Allan, Julieanne Alroe, Anita Anderson, Patricia Anderson, The Anderson/Sage Family, Dr Pitre & Mrs Monique Anderson, Brian & Pam Andrew, Simon & Georgina Anthonisz, Helen Armstrong, Gillian Aston, Lorelei Bache, Pam Barnett, Russell Barnett, Flora Barwick, Nicole Beasley, Trudy Bennett, Ashley & Darcy Basford, Robert Biggs, Elin Birks, Don Blunden, Martine Bond, Christine Bowker, Jennifer Brangan, Siobhan & Helen Brodie, Elene Carides, Elizabeth Carrigan, Lucien Castand & Donald Robson, Ann Caston, Jacinta Chalmers, Chip Hedges Pty Ltd, Peter & Gabrielle Chisholm, Michelle Chittenden, Caroline Clark, Bob Cleland, Lyn Colquhoun, Dr Judy Cominos, Zoë Connolly, Lucinda Cooper, Angela Cornford-Scott, Barry Cowdell, Laurie Cowled, Carolyn Craig, Robin Crebert, Drs Ailbhe

& Frank Cunningham, Jacky Da Costa, The Davies Family, Dr C Davison, Jennifer Davy, Marina De Jager, Laurie James Deane, Pamela Douglas, Rosemary Douglas, Mary Duggan, Hazel Eivers, Tristan Englart, Lorrene Evans, Paul Evans, Christine Forrester, Jennifer Forrester, Penelope Fraser-Benson, Rhiannon French, Beverlee Garnett, Prof. Mary Garson, Troy & Karelia Gianduzzo, Allan Green, John & Lois Griffin, Dr Mirko Guaralda, Danielle Guinea, Michael & Annette Gunn, Isabel & Jessica Gunning, John & Sandra Haggarty, Joan Hall, Ruth Hamlyn-Harris, Louise Hamshere, David Hardidge, Dr Alana Harris, Carmel Harris, Jean Heimgartner, Marion Hellier, Margaret Henry, Sarah Hickman, Jenny Hicks, Kerri Hinde, Dr Rhyl Hinwood AM, Jane Hirschfeld, Jennifer Hodgkinson, Mervyn Holland, Doe Hoyle, Iona Iredale, Megan Janke, Carole-Joy Kidd, Diane & Paul Kierce, Lynn Kincade, Colin & Noela Kratzing, Andrea Kriewaldt, Stuart Landsberg, Margaret Lansdown, Robyn Leeder, Dr Katrina Lines, Jane Lee Ling, Andrew & Kate Lister, Barbara Lloyd, Elizabeth Loane, Shannon Lord & Tony Irving, Elizabeth Lukeij, Susan Mabin, Chriss Macaranas, SE & P MacDonald, Elizabeth Macintosh, Norman & Cathy Maher, Georgia Martin, Michelle May, Pamela McGaw, Graham McKay, Karen McLean, Anthony Mellick, Doug Merritt, Gino Milani, Dan & Kate Miles, Desmond B Misso Esq, Christine Moore, Lynette Moore, Michael & Jacqueline Morrow, Deanna Murphy, Hugh Nalder, Jake Neaum, Shanel Neaum, Siena Neaum, Leonard & Glenda Neilsen, Pauline North, Barbara O'Connor, Jonathon Perrett, Leah Perry, Caroline Poon, Colin Power, Forbes Pratt, Martin Quinn, C Ralph, Lynne & Chris Raymont, Barbara Robins, Spencer Routh, Judy Russell,

Kathryn Russell, Ross Sadler, Joanne Scott, Jake Shavikin, Michael & Angela Sheridan, Isabella Shue, Robynne Siemon, Dr Nerida Smith, Leonard Sparkes, Dr Anne Spooner, Linda Steele, Jane Steinberg, Irene Symons, Rhonda Taffs, Patricia Tyler, Barbara Tynan, Malcolm Tyrrell, Dr Sharyn Van Alphen, Peter & Jan Van de Velde, Maureen Van Der Zalm, Beryl & Michael Ward, Frances Ware, Julie Wilkie, Colleen Wilson, Susan Wilson, Helen Withey, Sean Woellner, D & J Woodward, Jessie Yeowart.
In loving memory of Mardi Bartlett.

Queensland Ballet is supported by Queensland Ballet Friends.

Annual Donors

Anonymous (68), Dayrelle Abbey, The Amethyst Dance Studios, Anastasia Anderson, Cherryl Barnes, JC & JM Bell, Diana Bendeich, Hannah Burns, Carolyn Caleo, Kate Case, Sue Chan, Rachael Christopherson, Sue Cotterell, Barbara Crawford, Ailsa Curran, Jenny Davidson, Rosalind Davis, Sarah Dean, Shirley Dwyer, Annette Eldershaw, Lindsay Enright, Ruth Farrawell, Cassandra Fehervary, Carole Francis, Camilla Gebauers, Kristine George, Anne Graves, Elizabeth Gray, Pamela Gunn, Luda Harding, Eleanor Hartland, Lawrie Harvey, Janice Heale, Margaret Henderson, Astrid Hill, Margaret Hobbs, Dianne Hooker, Susan Hoopmann, Jean Hume, Lesley Hunt, Carmel Jarvis, Stanley Jones, Leigh Kavanagh, Patricia Kennedy, Jane Knight, Helen Lack, Patricia Lamb, Cecilie Lander, Jennifer Letizia, Elizabeth Lever, Ann Liekens, Katija Lusic, Sophia Lynch, Sally Macqueen, Rachel Matthews, Therese McCabe, Kerry McGovern, Helen McKeague, Elizabeth McLaren, Matthew & Ainsley McLaren, Shirley McMahon, Edith McPhee, D & M Miller, Marilyn Mobbs, Judith Morgan-Dudley, Carolyn Muller, Sheila Neal, Elizabeth Newton, Judith Nicol, John O'Connor, Lesleigh O'Keefe, Isla Rose & Savannah M Parry, Lyn Parsons, Auriel Perkins, Debra Pinkerton, Robert & Chris Reid, Judy Reynolds, Laurene Rinder, Elizabeth Ruinard, Bronwyn Saunders, Diana Simula, Case Smit, Caitlin Sourou, Erin Strange, Daisy Thomas, Rhondoda Todd, Carol Walker, Carolyn Walker, Jacqueline Walker, Robyn Wallace, Timothy Way, Samantha West, Jan Whittaker, Morgan Williams, Alan Wood

THE COMPANY

PATRON

His Excellency the Honourable
Paul de Jersey *AC*, Governor of Queensland

BOARD OF DIRECTORS

Chair Brett Clark

Deputy Chair Justice David Thomas

Directors Winna Brown, Peter Godber, Paula McLuskie (from 28 November), Catriona Mordant, Assoc. Prof. Gene Moyle, Allan Pidgeon *AM* (from 18 April), Amanda Talbot

HONORARY LIFE MEMBERS

Marlene Collins, Pauline Crowe, Lynette Denny *AM*, Prof. Ashley Goldsworthy *AO OBE*, Kevin Hodges, Patrick Kelly, François Klaus, Valerie Lisner, Margaret Lucas *OAM*, John Matthews, Dr Neil McCormack, Adjunct Prof. Joan Sheldon *AM*, Neil Summerson *AM*

ARTISTIC DIRECTOR Li Cunxin

EXECUTIVE DIRECTOR Dilshani Weerasinghe

DANCERS

Principal Artists

Victor Estévez (from 27 January), Laura Hidalgo, Clare Morehen, Meng Ningning (to 12 April 2016), Yanela Piñera, Shane Wuerthner

Soloists

Lisa Edwards, Camilo Ramos

Demi-Soloists

Vito Bernasconi, Teri Crilly, Lina Kim (from 21 October), Alexander Idaszak (from 24 December)

Company Artists

D'Arcy Brazier (from 1 August), Zhi Fang, Eleanor Freeman (to 6 August), Liam Geck, Tamara Hanton, Mia Heathcote, Alexander Idaszak (to 23 December), Lina Kim (to 20 October), Zuquan Kou, Jack Lister, Vanessa Morelli, David Power, Katherine Rooke (to 21 February), Tara Schaufuss, Lou Spichtig (from 31 October), Georgia Swan, Rian Thompson, Laura Tosar (from 4 April), Joel Woellner, Neneka Yoshida, Sophie Zoricic

Jette Parker Young Artist Program

D'Arcy Brazier (to 31 July), Harry Davis, Zoe Doonar, Zacharie Dun (from 1 August), Yayoi Matches, Tim Neff, Samuel Packer, Ze Wu

ARTISTIC

Greg Horsman Ballet Master & Head of Artistic Operations
Mary Li Ballet Mistress & Principal Répétiteur
Janette Mulligan Ballet Mistress & Artistic Coordinator
Amy Hollingsworth Ballet Mistress & Creative Associate (from 27 January)
Craig Cathcart Company Manager
Tess Callanan Artistic & Training Assistant (from 18 January to 30 August)
Tess Callanan Company & Academy Coordinator (from 1 September)

BUSINESS

Jean Attwater Grants & Projects Manager
Melissa Batterbee Strategic Projects Manager
Patricia Cotterell Executive Assistant

DEVELOPMENT

Georgina Anthonisz Development Director
Zoe Connolly Philanthropy Manager
Rachael Walsh Corporate Partnerships Manager
Jake Shavikin Development Executive
Sarah Badman Philanthropy Coordinator (to 25 November)
Laura Oliver Corporate Partnerships Coordinator (to 1 February)
Hayley Worsley Corporate Partnerships Coordinator (from 18 January)

EDUCATION AND ENGAGEMENT

Felicity Mandile Education and Engagement Director
Erin Halliday Community Engagement Manager (maternity leave from 2 May to 16 October)
Kerry Sellers Learning & Participation Manager
Jacob Williams Education Coordinator
Kathryn Power Community Engagement Coordinator (from 29 March to 17 October)

EVENTS

Liz Cuffe Events & Touring Director
Jessica Rose Events Manager

FINANCE

Lynne Masters Finance Director
Tanya Kretschmann Financial & Systems Accountant
Diane Wouansi Accountant

MARKETING

Alana Capra Marketing & Audience Development Director
Kendall Battley Publicity Manager
Amanda Lawson Marketing Manager
Kirby Leadle Marketing Manager
Dimity Vowles Patron Services Manager
Laura Oliver Marketing Executive (from 2 February)
Maggie Holmes Patron Services Coordinator (from 1 February)
Victoria Winter Marketing Coordinator (from 2 February)

MEDICAL

Zara Gomes Director of Performance Medicine
Pedro Alcobio Company Masseur
Louise Drysdale Assistant Physiotherapist
Catherine Neal Pilates
Nicole Vass Pilates

MUSIC

Nigel Gaynor Music Director & Principal Conductor
Kylie Foster Principal Pianist
Helen David Pianist
Gary Dionysius Pianist
Brett Sturdy Pianist

OPERATIONS

Campbell Misfeld Facilities Coordinator
Karen Iddon Receptionist
Amanda Newman Office Coordinator (to 21 February)
Natasha Mayhew-Sanders Administration Trainee (from 22 February to 2 December)
Brianna Hanby Administration Trainee (from 5 December)

PRODUCTION

Thomas Boyd Technical Director
Shaun O'Rourke Production Stage Manager
Cameron Goerg Lighting and Technical Manager
Scott Chiverton Technical Coordinator
Dan Villiers Staging Coordinator

ACADEMY (FKA TRAINING)

Christian Tátchev Academy Director
Gabrielle Johnston Academy Programs Manager
Paul Boyd Teacher
Elena Kozhemyachenko Teacher
Zenia Tátcheva Teacher
Wim Broeckx Associate Teacher
Louise Deleur Associate Teacher
Anthony Lewis Associate Teacher
Grant McLay Associate Teacher
Alana Sargent Associate Teacher (from 16 February)
Melissa Tattam Associate Teacher

WARDROBE

Noelene Hill Wardrobe Production Manager & Resident Designer
Anna Ilic Principal Cutter & Workroom Supervisor
Erin Krosch Assistant Wardrobe Supervisor & Wardrobe Theatre Supervisor
Amanda Newman Assistant to Wardrobe Production Manager (from 22 February)
Kathryn Lee Cutter, Coordinator
Isabelle Lacombe Senior Costumier
Zoe Gibson Wardrobe Assistant & Dresser

CORPORATE GOVERNANCE

Queensland Ballet has maintained sound corporate governance in 2016 creating value through accountability and controls systems to align with associated risks, in accordance with the eight principles set out by the Tripartite Funding Agreement.

Lay solid foundations for management and oversight

Queensland Ballet has established a Board Charter setting out the roles, responsibilities, structure and processes of the Board of Queensland Ballet, that is in addition to and consistent with Queensland Ballet's constitution. A formal induction process exists for all new directors prior to attending their first meeting. Each director is protected by a deed of access, indemnity and insurance which is issued on appointment.

The Queensland Ballet Board reviews and monitors the strategic direction of Queensland Ballet as set out in our Strategic Plan 2016-2020. The Board held seven formal meetings in 2016. There are four sub-committees (Finance, Nominations, Artistic and Governance) and additional meetings are held with these committees to consider matters of strategic and operational importance.

Structure the Board to add value

The Nominations sub-committee is responsible for identifying and recruiting new directors.

The Board includes directors with a range of skills who provide their time and services on a voluntary basis, together with the Executive Director and Artistic Director, who attend the Board meeting in an ex officio capacity. The Board annually evaluates its own performance and that of the Artistic Director and Executive Director.

Promote ethical and responsible decision making

Queensland Ballet has in place a company-wide code of conduct that includes a set of values to be embodied by company members, directors and employees.

There are mechanisms in place for identifying and managing conflicts of interest of Board members and employees and all directors are asked to disclose changes to the interests register at the commencement of each meeting.

Promote diversity

An updated Cultural Diversity Policy was approved by the board in 2010. The organisation as a whole is committed to promoting inclusive practices and understanding. The company code of conduct recognises the need to respect individual differences and strive for an inclusive workplace where every person can contribute to the endeavours of the company.

Safeguards integrity in financial reporting

The Finance sub-committee meet regularly throughout the year to review, monitor and advise on the company's budgets, financial statements, and other financial information. A detailed financial report is presented at each Board meeting.

The company's annual financial statements are audited by an independent external auditor appointed by the Board. The auditor's independence, competence and capability is reviewed by the Board. The Executive Director and the Finance Director provide written declarations to the Board that the company's financial statements have been prepared in conformity with generally accepted accounting principles and they give a true and fair view of the state of affairs of the company.

Recognise the legitimate interest of stakeholders

Queensland Ballet acknowledges the company's legal obligations to our stakeholders, including government and employees, partners, members and patrons. The Chair, Artistic Director and Executive Director maintain regular contact with government funding agencies and are responsible for ensuring all legal and financial reporting requirements are met.

The Board continued to work with Executive Staff and the Workplace Health and Safety committee to monitor, review and improve health and safety conditions to fulfil our legislative obligations.

Our member engagement includes our Annual General Meeting, performances and events, annual report, website, season launch, and ongoing communication through print and digital channels. The company's supporters are acknowledged throughout the year at company performances and events and in our print and digital publications. Our engagement with government is through formal reporting under our funding arrangements. The Chair and Executive Director have regular contact with Government regarding the operations and strategic direction of the company.

Recognise and manage risk

Queensland Ballet has a risk management plan which is reviewed and updated annually. Divided into six key areas (program, reputation, corporate, financial, facilities and administration), the plan assigns a risk weighting based on the likelihood and impact of each event. Included in the plan are controls for managing each area of risk. The Board regularly assesses risks that have the potential to impact on the operations of Queensland Ballet at meetings. These discussions are recorded in minutes and in reports from the Artistic Director and Executive Director.

Remunerate fairly and responsibly

Queensland Ballet's approach to remuneration is underpinned by the principles of attracting and retaining capable and committed people, supporting the execution of the company's strategic plan and remunerating fairly and consistently. The Chair is responsible for performance and salary reviews of the Artistic Director and Executive Director. The Executive Director is responsible for ensuring salary levels of all employees are appropriate and competitive with the market. The Company has made a firm commitment to remunerate the dancers at a comparative level to industry standard and have endorsed annual rate increases until 2019. The director's positions are on an honorary basis and as such they do not receive remuneration for their role as directors of the Company.

DIRECTORS' REPORT

FOR THE YEAR ENDED
31 DECEMBER 2016

The Directors present their report together with the financial report of The Queensland Ballet Company Limited (“the Company”) for the year ended 31 December 2016 and the auditors’ report thereon.

DIRECTORS

The Directors of the Company at any time during or since the end of financial year are:

BRETT CLARK, CHAIR

Brett is the founder and Managing Director of ePharmacy and the Managing Partner of Chemist Warehouse stores in Queensland and Northern NSW. In 2009, Brett received a Griffith University Medal for Management Innovation from the Australian Institute of Management. In addition to the ePharmacy/ Chemist Warehouse board, Brett currently sits on the Market Reach Board.

JUSTICE DAVID THOMAS, DEPUTY CHAIR

David is a Judge of the Supreme Court of Queensland and President of the Queensland Civil and Administrative Tribunal. Formerly a solicitor and senior partner at Minter Ellison Lawyers in Brisbane, David has more than 30 years’ experience as a lawyer involved in a broad range of commercial matters. An active member of our community, David holds other positions, including President of the RNA (Queensland), Chair of the Queensland Maritime Museum, Trustee of the Royal Agricultural Society of the Commonwealth and a Director of The Society of The Sacred Advent Schools Pty Ltd, which is the trustee of St Margaret’s and St Aidan’s Anglican Girls Schools. He is an Adjunct Professor at Murdoch University.

WINNA BROWN

Currently the Boston Life Sciences Leader — Financial Accounting & Advisory Services in EY’s Cambridge, Massachusetts, USA office. Winna was a former assurance partner in EY’s Brisbane office and has over 20 years’ experience in a variety of industries including life sciences, software technology, retail, manufacturing and distribution, and venture capital. Winna has significant experience in servicing entrepreneurial and fast growing companies, taking them from start-up through to successful public company status in Australia and the United States. This has included the preparation for and completion of initial public offerings on the Australian Stock Exchange and the NASDAQ.

PETER GODBER

Peter is a Partner at accounting firm Grant Thornton and is a long-standing season ticket holder and Friend of Queensland Ballet. He has over 30 years’ experience in providing professional advice to businesses of many sizes, including large companies and privately owned businesses. He is a National Councillor of The Tax Institute and participates in Grant Thornton’s not-for-profit industry sector group.

PAULA MCLUSKIE

Paula is a Senior Assurance Partner in EY’s Brisbane office and has over 20 years’ experience auditing and advising financial institutions, corporates and not-for-profits in both Australia and the UK. Paula works with executives and the boards of many large financial institutions operating in complex, competitive and highly regulated markets, advising on accounting, risk, treasury, regulatory, governance and capital market transactions.

CATRIONA MORDANT

Sydney-based, Catriona is a member of the Foundation Board of the Museum of Contemporary Art Australia, a member of the International Council of the Tate London, an advisory council member at Venetian Heritage in Venice and was recently appointed to the Board of Sydney Dance Company.

ASSOCIATE PROFESSOR GENE MOYLE ARAD MAPS MCSEP GAICD SFHEA

A graduate from The Australian Ballet School, QUT Dance and former dancer with Queensland Ballet, Gene holds a Masters and Doctorate in Sport and Exercise Psychology, and has worked extensively with professional performing artists and elite athletes. She was Head of Student Health & Welfare at The Australian Ballet School, a Senior Advisor at the Queensland Academy of Sport, Senior Performance Psychologist for the Australian Institute of Sport/Olympic Winter Institute of Australia, including working with the Australian Winter Olympic Team (Torino 2006, Vancouver 2010, Sochi 2014), and has lectured in Performance Psychology at QUT Dance since 2001. Gene is on the Queensland Board of the Psychology Board of Australia (AHPRA), National President of the Ausdance National Council, a member of the Queensland Academy of Sport Performance Health Advisory Panel, a National Committee Member of the Australian Society for Performing Arts Healthcare, and joined QUT Creative Industries Faculty as Head of Discipline — Dance in November 2012, moving into the inaugural Head of School position of the School of Creative Practice in January 2017.

ALLAN PIDGEON AM

After completing degrees in Commerce and Law, Allan gained experience as a tax accountant and stockbroker. He is now a Director of a family property business. Among other community involvements, Allan is President of the Australian National Flag Association and a Trustee of the Lord Mayor’s Charitable Trust. He is also a Director of the Mater Hospital Foundation and the Queensland Private Enterprise Centre (allied with Griffith University Business School).

DIRECTORS’ MEETINGS

The number of Directors’ meetings and number of meetings attended by each of the Directors of the Company during the financial year are indicated in the table below.

| DIRECTOR | NO. OF MEETINGS ATTENDED | NO. OF MEETINGS HELD (DURING TENURE AS DIRECTOR IN 2016)* |
|------------------|--------------------------|---|
| Winna Brown | 6 | 7 |
| Brett Clark | 7 | 7 |
| Peter Godber | 6 | 7 |
| Paula McLuskie | 1 | 1 |
| Catriona Mordant | 5 | 7 |
| Gene Moyle | 7 | 7 |
| Allan Pidgeon | 6 | 6 |
| David Thomas | 7 | 7 |
| Amanda Talbot | 5 | 7 |

AMANDA TALBOT

Amanda is a Director of the Talbot Family Foundation, which was established with her late husband Ken Talbot. The Foundation has focused on education, establishing The Chair of Entrepreneurship at QUT, and has supported the Unit for OHS Education at UQ, Pathways Health and Research Centre and Mission Australia. Arts and cultural projects supported by both the Foundation and other related entities include the State Library of Queensland, the completion of St John’s Cathedral and the restoration of Old Government House. Additionally, Amanda has over 15 years’ experience overseeing the management and development of local and international commercial and residential construction projects.

PRINCIPAL ACTIVITIES

The principal activity of the Company during the financial year was the presentation of dance productions and the delivery of training and education activities. No significant changes in the nature of the Company’s activities occurred during the financial year. Queensland Ballet’s goals are to:

- Be celebrated for the quality of our program and our dancers;
- Attract, engage and connect more people to our work;
- Be a financially strong, well governed and efficient business; and
- Create an environment for our dancers, staff and students to be their best, have fun and learn.

These goals and the strategies to achieve them are outlined in the Company’s 2013 – 2017 Strategic Plan.

DIRECTORS' REPORT

CONTINUED

FOR THE YEAR ENDED
31 DECEMBER 2016

COMPANY MEMBERSHIP

Company membership was 23 members in 2016 (2015 members: 26).

RESULT

For 2016, a net operating profit of \$529,557 is reported (2015 net operating profit: \$1,552,338).

REVIEW AND RESULT OF OPERATIONS

In 2016 Queensland Ballet delivered a total comprehensive profit of \$518,643. Profit includes \$855,000 in directed income (capital funding of \$500,000 and \$355,000 towards the Jette Parker Young Artists Program 2018) which resulted in an operating loss of \$336,357. The directed income from Ian Potter Foundation and various philanthropists are to be utilised as specified by the givers.

Working with designers and choreographers of international renown, Queensland Ballet was celebrated for its high technical and artistic standards and enhanced production values. The Company's ambitious artistic program realised the Australian premières of Liam Scarlett's *A Midsummer Night's Dream* which was a co-production with Royal New Zealand Ballet and *Strictly Gershwin* by Derek Deane which was co-presented with QPAC and broke box office records. 2016 also saw an investment in new ballet commissions including Natalie Weir's *We Who Are Left* and Lucas Jervies' *Little Red Riding Hood* — our first foray in our *My First Ballet* series.

Our vision to enrich lives through ballet was further deepened by a multi-faceted education program, rich engagement experiences across digital platforms and touring. Our regional reach via *Tutus on Tour*, enabled by

Playing Queensland, took a diverse program of ballet to 20 locations throughout Queensland. An interstate season of *The Nutcracker* in Canberra was performed to full houses and fulfilled the Company's ambition to explore a national footprint.

The launch of the Queensland Ballet Academy, previously referred to as Queensland Ballet's Training program, demonstrated a firm and continuous commitment to dancer training and professional talent development.

A concerted focus on people and culture to nurture and create the best artists and best arts workers was underpinned by the establishment of the Dancer Retraining Fund and other professional development initiatives. Our operations during the year provided 205 full-time, part-time, or casual employment opportunities for arts workers, dancers, creative artists and musicians.

Continued good governance was demonstrated through a balanced Board membership, well-attended and regular meetings, appropriate and timely reporting, development of policies and other documentation, a commitment to planning and adherence to protocols.

DIVIDENDS

The Company is prohibited by its Memorandum of Association from paying or distributing any dividends to its members and none has been paid or declared during the financial year.

STATE OF AFFAIRS

In the opinion of the Directors, there were no significant changes in the state of affairs of the Company.

EVENTS SUBSEQUENT TO BALANCE DATE

There has not arisen in the interval between the end of financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the Directors of the Company, to affect significantly the operations of the Company, the results of those operations, or the state of affairs of the Company, in future financial years.

ENVIRONMENT REGULATION

The Company's operations are not subject to any significant environmental regulations under either Commonwealth or State legislation.

DIRECTORS' EMOLUMENTS

Since the end of the previous financial year, no Director of the Company has received or become entitled to receive any benefit because of a contract made by the Company or a related body corporate with a Director or with a firm of which a Director is a member or with an entity in which the Director has as substantial interest.

INDEMNIFICATION

Since 2005, the Company has entered into agreements indemnifying Directors of the Company. In 2016, the following Directors were indemnified: Brett Clark, David Thomas, Winna Brown, Peter Godber, Catriona Mordant, Gene Moyle, Paula McLuskie, Allan Pidgeon and Amanda Talbot against all liabilities to another person (other than the Company or a related body corporate) that may arise from their position as Directors of the Company, except where the liability arises out of conduct involving a lack of good faith. The agreement stipulates that the Company will meet the full amount of any such liabilities, including costs and expenses.

INSURANCE PREMIUMS

The Directors have not included details of the nature of the liabilities covered or the amount of premium paid in respect of the Directors' liability and legal expenses insurance contracts, as such disclosure is prohibited under the terms of the contract.

LEAD AUDITOR'S INDEPENDENCE DECLARATION

The Lead Auditor's Independence Declaration is set out on page 39 and forms part of the Director's report for the year ended 31 December 2016.

Dated at Brisbane this 20th day of April, 2017.

Signed in accordance with a resolution of the Directors:



Brett Clark Director
20 April, 2017



Winna Brown Director
20 April, 2017

AUDITOR'S INDEPENDENCE DECLARATION

Auditor's Independence Declaration under subdivision 60-C section 60-40 of Australian Charities and Not-for-profits Commission Act 2012

To: the Directors of Queensland Ballet Company

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2016 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

KPMG
KPMG



M J Jeffery
Partner
Brisbane
20 April 2017

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FINANCIAL REPORT

QUEENSLAND BALLET COMPANY
ABN 26 009 717 079



Company Artist Jack Lister in Natalie Weir's *We Who are Left* as part of *Lest We Forget*
Photographer: David Kelly

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2016

| IN AUD | NOTE | 2016 \$ | 2015 \$ |
|--|------|-------------------|-------------------|
| Revenue from ticket sales — subscriptions | | 1,723,911 | 1,717,938 |
| — single tickets | | 2,882,415 | 1,512,664 |
| Revenue from rendering of services | | 798,636 | 572,405 |
| Sponsorship (including Contra) | | 2,389,203 | 2,490,405 |
| Donations | | 2,476,675 | 1,717,396 |
| Donations directed | 6 | 855,000 | 2,000,000 |
| Government Grants | 16 | 3,761,022 | 3,776,629 |
| Other income | 5 | 899,709 | 594,553 |
| | | 15,786,571 | 14,381,990 |
| Administration expenses | | (927,258) | (872,346) |
| Artistic & Production expenses | | (2,812,510) | (2,795,071) |
| Employee expenses | | (8,455,843) | (6,837,079) |
| Marketing & Development expenses | | (2,806,908) | (2,277,095) |
| Other expenses | | (330,280) | (117,811) |
| Results from operating activities | | 453,772 | 1,482,588 |
| Financial income (interest and dividends received) | 7 | 75,785 | 69,750 |
| Financial expenses (impairment of available-for-sale financial assets) | | — | — |
| Net financing income | | 75,785 | 69,750 |
| Profit for the period | | 529,557 | 1,552,338 |
| Other comprehensive income | | | |
| <i>Items that are or may be reclassified to profit or loss</i> | | | |
| Available-for-sale financial assets — net change in fair value | | 2,035 | (5,894) |
| Available-for-sale financial assets — reclassified to profit or loss | | (12,949) | (20,804) |
| Other comprehensive income for the period | | (10,914) | (26,698) |
| Total comprehensive income for the period | | 518,643 | 1,525,640 |

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2016

| IN AUD | NOTE | 2016 \$ | 2015 \$ |
|--------------------------------------|------|------------------|------------------|
| Assets | | | |
| Cash and cash equivalents | 8 | 2,477,287 | 1,164,470 |
| Cash and cash equivalents directed | | 2,675,222 | 2,000,000 |
| Trade and other receivables | 9 | 829,542 | 1,095,391 |
| Other current assets | 10 | 723,852 | 1,109,657 |
| Total current assets | | 6,705,903 | 5,369,518 |
| Plant and Equipment | 12 | 171,675 | 225,712 |
| Other investments | 11 | 668,466 | 721,545 |
| Total non-current assets | | 840,141 | 947,257 |
| Total assets | | 7,546,044 | 6,316,775 |
| Liabilities | | | |
| Trade and other payables | 13 | 2,953,667 | 2,293,600 |
| Employee benefits | 14 | 593,047 | 365,626 |
| Total current liabilities | | 3,546,714 | 2,659,226 |
| Employee benefits | 14 | 100,944 | 77,806 |
| Trade and other payables | 13 | — | 200,000 |
| Total non-current liabilities | | 100,944 | 277,806 |
| Total liabilities | | 3,647,658 | 2,937,032 |
| Net assets | | 3,898,386 | 3,379,743 |
| Equity | | | |
| Retained earnings | | 3,897,119 | 3,367,562 |
| Fair value reserve | | 1,267 | 12,181 |
| Total equity | | 3,898,386 | 3,379,743 |

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 46 to 56.

The statement of financial position is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 46 to 56.

STATEMENT OF CHANGES IN EQUITY
AS AT 31 DECEMBER 2016

| IN AUD | FAIR VALUE RESERVE \$ | RETAINED EARNINGS \$ | TOTAL EQUITY \$ |
|--|--------------------------|-------------------------|--------------------|
| Balance at 1 January 2015 | 38,879 | 1,815,224 | 1,854,103 |
| Total comprehensive income for the period | | | |
| Profit for the year | — | 1,552,338 | 1,552,338 |
| Other comprehensive income | | | |
| Net change in fair value of available-for-sale financial assets net of tax | (26,698) | — | (26,698) |
| Total comprehensive income for the period | (26,698) | 1,552,338 | 1,525,640 |
| Balance at 31 December 2015 | 12,181 | 3,367,562 | 3,379,743 |
| Balance at 1 January 2016 | 12,181 | 3,367,562 | 3,379,743 |
| Total comprehensive income for the period | | | |
| Profit for the year | — | 529,557 | 529,557 |
| Other comprehensive income | | | |
| Net change in fair value of available-for-sale financial assets net of tax | (10,914) | — | (10,914) |
| Total comprehensive income for the period | (10,914) | 529,557 | 518,643 |
| Balance at 31 December 2016 | 1,267 | 3,897,119 | 3,898,386 |

The statement of financial position is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 46 to 56.

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2016

| IN AUD | NOTE | 2016 \$ | 2015 \$ |
|--|----------|------------------|------------------|
| Cash Flows from Operating Activities | | | |
| Cash receipts from customers | | 11,026,533 | 8,063,652 |
| Government grants received | | 3,695,099 | 3,989,291 |
| Cash paid to suppliers and employees | | (13,455,778) | (12,412,614) |
| Net cash provided by operating activities | | 1,265,854 | (359,671) |
| Cash Flows from Investing Activities | | | |
| Interest received | | 59,917 | 46,520 |
| Investment Income | | 2,477 | 1,231 |
| Payments for Plant and Equipment | | (70,988) | (187,419) |
| Contributions to Reserve Incentives Scheme | | (16,443) | (18,240) |
| Proceeds on disposal of investments | | 72,000 | 340,000 |
| Net cash provided by investing activities | | 46,963 | 182,092 |
| Net increase/(decrease) in cash and cash equivalents | | 1,312,817 | (177,579) |
| Cash and cash equivalents at 1 January | | 1,164,470 | 1,342,049 |
| Cash and cash equivalents at 31 December | 8 | 2,477,287 | 1,164,470 |

The statement of financial position is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 46 to 56.

1. Reporting entity

Queensland Ballet Company ("the Company") is a not-for-profit company.

2. Basis of preparation

(A) STATEMENT OF COMPLIANCE

The financial statements of the Company are Tier 2 general purpose financial statements which have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements (AASB-RDRs) (including Australian interpretations) adopted by the Australian Accounting Standards Board (AASB) and Corporations Act 2001.

The financial report was authorised for issue by the Directors on 20 April, 2017.

(B) BASIS OF MEASUREMENT

The financial report is prepared on the historical cost basis except for financial instruments classified as available-for-sale which are stated at their fair value.

(C) FUNCTIONAL AND PRESENTATION CURRENCY

These financial statements are presented in Australian dollars, which is the Company's functional currency.

(D) USE OF ESTIMATES AND JUDGMENTS

The preparation of a financial report in conformity with Australian Accounting Standards requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected.

3. Significant accounting policies

The accounting policies set out below have been applied consistently to all periods presented in these financial statements.

Certain comparative amounts in the statement of profit or loss and other comprehensive income have been reclassified to conform with the current year's presentation (see note 22).

(A) PROPERTY, PLANT AND EQUIPMENT

(i) Recognition and measurement

Items of property, plant and equipment are measured at cost less accumulated depreciation and impairment losses. Cost includes expenditures that are directly attributable to the acquisition of the asset. The cost of self-constructed assets includes the cost of materials and direct labour, any other costs directly attributable to bringing the asset to a working condition for its intended use, and the costs of dismantling and removing the items and restoring the site on which they are located. Purchased software that is integral to the functionality of the related equipment is capitalised as part of that equipment.

When parts of an item of property, plant and equipment have different useful lives, they are accounted for as separate items (major components) of property, plant and equipment.

(ii) Subsequent costs

The cost of replacing part of an item of property, plant and equipment is recognised in the carrying amount of the item if it is probable that the future economic benefits embodied within the part will flow to the Company and its cost can be measured reliably. The costs of the day-to-day servicing of property, plant and equipment are recognised in profit or loss as incurred.

(iii) Depreciation

Depreciation is recognised in profit or loss on a diminishing value basis over the estimated useful life of each part of an item of property, plant and equipment.

The estimated useful lives for the current and comparative periods are as follows:

| | |
|-----------------------|---------------|
| plant and equipment | 1 – 15 years |
| fixtures and fittings | 1 – 7.5 years |
| computer equipment | 1 – 4 years |

Depreciation methods, useful lives, and residual values are reassessed at the reporting date.

(B) FINANCIAL INSTRUMENTS

(i) Non-derivative financial instruments

Non-derivative financial instruments comprise investments in equity and debt securities, trade and other receivables, cash and cash equivalents, and trade and other payables.

Non-derivative financial instruments are recognised initially at fair value plus, for instruments not at fair value through profit or loss, any directly attributable transaction costs, except as described below. Subsequent to initial recognition non-derivative financial instruments are measured as described below.

A financial instrument is recognised if the Company becomes a party to the contractual provisions of the instrument. Financial assets are derecognised if the Company's contractual rights to the cash flows from the financial assets expire or if the Company transfers the financial asset to another party without retaining control or substantially all risks and rewards of the asset. Regular way purchases and sales of financial assets are accounted for at trade date, i.e., the date that the Company commits itself to purchase or sell the asset.

Financial liabilities are derecognised if the Company's obligations specified in the contract expire or are discharged or cancelled.

Cash and cash equivalents comprise cash balances and call deposits. Accounting for finance income and expense is discussed in note F (ii).

Held-to-maturity investments

If the Company has the positive intent and ability to hold debt securities to maturity, then they are classified as held-to-maturity. Held-to-maturity investments are measured at amortised cost using the effective interest method, less any impairment losses.

Available-for-sale financial assets

The Company's investments in equity securities and certain debt securities are classified as available-for-sale financial assets. Subsequent to initial recognition, they are measured at fair value and changes therein, other than impairment losses (see note (C)), are recognised directly in equity. When an investment is derecognised, the cumulative gain or loss in equity is transferred to profit or loss.

Investments at fair value through profit or loss

An instrument is classified as at fair value through profit or loss if it is held for trading or is designated as such upon initial recognition. Financial instruments are designated at fair value through profit or loss if the Company manages such investments and makes purchase and sale decisions based on their fair value in accordance with the Company's documented risk management or investment strategy. Upon initial recognition, attributable transaction costs are recognised in profit or loss when incurred. Financial instruments at fair value through profit or loss are measured at fair value, and changes therein are recognised in profit or loss.

Other

Other non-derivative financial instruments are measured at amortised cost using the effective interest method, less any impairment losses.

(C) IMPAIRMENT

(i) Financial assets

A financial asset is assessed at each reporting date to determine whether there is any objective evidence that it is impaired. A financial asset is considered to be impaired if objective evidence indicates that one or more events have had a negative effect on the estimated future cash flows of that asset.

An impairment loss in respect of a financial asset measured at amortised cost is calculated as the difference between its carrying amount, and the present value of the estimated future cash flows discounted at the original effective interest rate. An impairment loss in respect of an available-for-sale financial asset is calculated by reference to its current fair value.

Individually significant financial assets are tested for impairment on an individual basis.

All impairment losses are recognised in profit or loss. Any cumulative loss in respect of an available-for-sale financial asset recognised previously in equity is transferred to profit or loss.

An impairment loss is reversed if the reversal can be related objectively to an event occurring after the impairment loss was recognised. For financial assets measured at amortised cost and available-for-sale financial assets that are debt securities, the reversal is recognised in profit or loss. For available-for-sale financial assets that are equity securities, the reversal is recognised directly in equity.

(ii) Non-financial assets

The carrying amounts of the Company's non-financial assets are reviewed at each reporting date to determine whether there is any indication of impairment. If any such indication exists then the asset's recoverable amount is estimated.

An impairment loss is recognised if the carrying amount of an asset or its cash-generating unit exceeds its recoverable amount. A cash-generating unit is the smallest identifiable asset group that generates cash flows that largely are independent from other assets and groups. Impairment losses are recognised in profit or loss. Impairment losses recognised in respect of cash-generating units are allocated to the carrying amount of the assets in the unit (group of units) on a pro rata basis.

The recoverable amount of an asset or cash-generating unit is the greater of its value in use and its fair value less costs to sell. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset.

In respect of other assets, impairment losses recognised in prior periods are assessed at each reporting date for any indications that the loss has decreased or no longer exists. An impairment loss is reversed if there has been a change in the estimates used to determine the recoverable amount. An impairment loss is reversed only to the extent that the asset's carrying amount does not exceed the carrying amount that would have been determined, net of depreciation or amortisation, if no impairment loss had been recognised.

(D) EMPLOYEE BENEFITS

(i) Defined contribution plans

A defined contribution plan is a post-employment benefit plan under which an entity pays fixed contributions into a separate entity and will have no legal or constructive obligation to pay further amounts. Obligations for contributions to defined contribution superannuation funds are recognised as an expense in profit or loss when they are due. Prepaid contributions are recognised as an asset to the extent that a cash refund or reduction in future payments is available.

(ii) Long-term service benefits

The Company's net obligation in respect of long-term employee benefits is the amount of future benefit that employees have earned in return for their service in the current and prior periods plus related on-costs; that benefit is discounted to determine its present value, and the fair value of any related assets is deducted. The discount rate is the yield at the reporting date on high quality corporate bonds that have maturity dates approximating the terms of the Company's obligations. The calculation is performed using the projected unit credit method.

(iii) Short-term service benefits

Liabilities for employee benefits for wages, salaries and annual leave represent present obligations resulting from employees' services provided to reporting date and are calculated at undiscounted amounts based on remuneration wage and salary rates that the Company expects to pay as at reporting date including related on-costs, such as workers compensation insurance and payroll tax. Non-accumulating non-monetary benefits, such as medical care, housing, cars and free or subsidised goods and services, are expensed based on the net marginal cost to the Company as the benefits are taken by the employees.

A provision is recognised for the amount expected to be paid under short-term cash bonus or profit-sharing plans if the Company has a present legal or constructive obligation to pay this amount as a result of past service provided by the employee and the obligation can be estimated reliably.

(E) REVENUE

(i) Ticket Income

Subscription and box office income from performance ticket sales are recognised when performances, for which the tickets were sold, take place.

(ii) Performance Fees

Performance fees are recognised as revenue when the performance takes place.

(iii) Government Grants

An unconditional government grant is recognised in profit or loss as other income when the grant becomes receivable.

Other government grants are recognised initially as deferred income when there is reasonable assurance that they will be received and that the Company will comply with the conditions associated with the grant. Grants that compensate the Company for expenses incurred are recognised in profit or loss on a systematic basis in the same periods in which the expenses are recognised. Non-reciprocal capital grants are recognised as revenue when the grants monies are received.

(iv) Sponsorship and Donations

Sponsorships are recognised in the period in which they are paid. Donations are recognised as revenue when they are received. Directed donations are funds with the express request that the donation is available to meet the intentions of the donor.

(F) EXPENSES

(i) Operating lease payments

Payments made under operating leases are recognised in the income statement on a straight-line basis over the term of the lease. Lease incentives received are recognised in the income statement as an integral part of the total lease expense and spread over the lease term.

(ii) Net financing costs

Net financing costs comprise interest income on funds invested, dividend income, gains/ (losses) on the disposal of available-for-sale financial assets and changes in the fair value of financial assets at fair value through profit or loss. Interest income is recognised as it accrues, using the effective interest method. Dividend income is recognised on the date that the Company's right to received payment is established, which in the case of quoted securities is the ex-dividend date.

Finance expenses comprise interest expense on borrowings, changes in the fair value of financial assets at fair value through profit or loss, and impairment losses recognised on financial assets. All borrowing costs are recognised in profit or loss using the effective interest method.

(G) INCOME TAX

The Company is exempt from paying income tax and accordingly no amount has been provided or set aside.

(H) GOODS AND SERVICES TAX

Revenue, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the balance sheet.

Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

(I) ASSUMPTIONS AND ESTIMATION UNCERTAINTIES

Measurement of fair values

A number of the Company's accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities.

When measuring the fair value of an asset or a liability, the Company uses market observable data as far as possible. Fair values are categorised into different levels in a fair value hierarchy based on the inputs used in the valuation techniques as follows:

Level 1: quoted prices

(unadjusted) in active markets for identical assets or liabilities.

Level 2: inputs other than quoted prices included in Level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices).

Level 3: inputs for the asset or liability that are not based on observable market data (unobservable inputs).

If the inputs used to measure the fair value of an asset or a liability might be categorised in different levels of the fair value hierarchy, then the fair value measurement is categorised in its entirety in the same level of the fair value hierarchy as the lowest level input that is significant to the entire measurement.

The Company recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred.

Further information about the assumptions made in measuring fair values is included in the following notes:

- Note 11 — other investments.

4. Determination of fair values

A number of the Company's accounting policies and disclosures require the determination of fair value, for both financial and non-financial assets and liabilities. Fair values have been determined for measurement and/or disclosure purposes based on the following methods. Where applicable, further information about the assumptions made in determining fair values is disclosed in the notes specific to that asset or liability.

(i) Investments in equity and debt securities

The fair value of financial assets at fair value through profit or loss and available-for-sale financial assets is determined by reference to their quoted bid price at the reporting date.

(ii) Trade and other receivables

The fair value of trade and other receivables is estimated as the present value of future cash flows, discounted at the market rate of interest at the reporting date.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

| IN AUD | 2016 \$ | 2015 \$ |
|--|------------------|------------------|
| 5. Other income | | |
| Revenue from performance fees | 410,046 | 234,750 |
| Membership fees | 1,000 | 1,455 |
| Other production and sundry income | 488,663 | 358,348 |
| | 899,709 | 594,553 |
| 6. Sponsorships and Donations | | |
| Capital funding | 500,000 | 2,000,000 |
| Jette Parker Young Artists Program | 355,000 | — |
| | 855,000 | 2,000,000 |
| <p>During the year, Queensland Ballet Company received monies from the Ian Potter Foundation as capital grant funding to be used for the refurbishment of the Thomas Dixon Centre. Queensland Ballet also received monies from various donors for the Jette Parker Young Artists Program. These funds are directed to meet the intention of the donor.</p> | | |
| 7. Net financing income | | |
| Interest income | 59,917 | 46,520 |
| Investment income | 2,477 | 1,230 |
| Profit on sale of investments | 13,391 | 22,000 |
| | 75,785 | 69,750 |
| 8. Cash and cash equivalents | | |
| Cash on hand | 3,500 | 3,500 |
| Bank balances | 445,109 | 488,449 |
| Call deposits | 2,028,678 | 672,521 |
| Cash and cash equivalents in the statement of cash flows | 2,477,287 | 1,164,470 |
| 9. Trade and other receivables | | |
| Current | | |
| Trade receivables | 819,582 | 1,094,578 |
| Income receivable | 9,960 | 813 |
| | 829,542 | 1,095,391 |

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

| IN AUD | 2016 \$ | 2015 \$ |
|--|----------------|------------------|
| 10. Other Current Assets | | |
| Current | | |
| Prepayments — Insurance | — | 126,541 |
| — Deferred Production Costs | 723,852 | 983,116 |
| | 723,852 | 1,109,657 |
| 11. Other investments | | |
| Non-current investments | | |
| Listed variable rate debt securities, available-for-sale | 55,219 | 125,063 |
| Interest in unlisted unit trust, available-for-sale | 14,717 | 14,395 |
| Reserve Incentives Scheme deposit | 598,530 | 582,087 |
| | 668,466 | 721,545 |

Reserves Incentive Scheme deposit

The funds held in term deposit are under contractual obligations and were received from the following parties:

Australia Council — \$107,000
Arts Queensland — \$107,000

The Company has also contributed \$107,000. This total term deposit is to be held in Escrow subject to the terms and conditions of the Reserves Incentive Scheme Funding Agreement. The deposit is not available for funding of ordinary activities and has not been used to secure any liabilities of the Company. Interest accumulates on the deposit at market rates. Total interest accumulated as at 31 December 2016 is \$277,530 (2015: \$261,087).

Measurement of fair values

Fair value hierarchy

The fair value measurements for the listed variable rate debt instruments have been categorised as Level 1 fair values.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

| IN AUD | OFFICE EQUIP \$ | PRODUCTION\$ | COMPUTER \$ | TOTAL \$ |
|--|--------------------|------------------|-----------------|------------------|
| 12. Property, plant and equipment | | | | |
| Cost | | | | |
| Balance at 1 January 2016 | 47,614 | 842,208 | 67,703 | 957,525 |
| Acquisitions | 4,363 | 44,172 | 22,453 | 70,988 |
| Disposals | (1,818) | (139,492) | — | (141,310) |
| Balance at 31 December 2016 | 50,159 | 746,888 | 90,156 | 887,203 |
| Depreciation | | | | |
| Balance at 1 January 2016 | (45,052) | (636,536) | (50,225) | (731,813) |
| Depreciation charge for the year | (1,576) | (90,596) | (17,511) | (109,683) |
| Disposals | 1,818 | 124,150 | — | 125,968 |
| Balance as at 31 December 2016 | (44,810) | (602,982) | (67,736) | (715,528) |
| Carrying amounts | | | | |
| At 1 January 2016 | 2,562 | 205,672 | 17,478 | 225,712 |
| At 31 December 2016 | 5,349 | 143,906 | 22,420 | 171,675 |

| IN AUD | 2016 \$ | 2015 \$ |
|---|------------------|------------------|
| 13. Trade and other payables | | |
| Current — unsecured | | |
| Trade payables | 684,869 | 131,543 |
| Non-trade payables and accrued expenses | 182,738 | 314,382 |
| Subscriptions and other income in advance | 1,886,060 | 1,847,675 |
| PowerArts obligations | 200,000 | — |
| | 2,953,667 | 2,293,600 |
| Non-current | | |
| PowerArts obligations | — | 200,000 |
| | — | 200,000 |

The PowerArts obligation relates to monies provided to fund the 2017 production of Peter Pan. Queensland Ballet Company is required to repay these funds.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2016

| IN AUD | 2016 \$ | 2015 \$ |
|---|----------------|----------------|
| 14. Employee benefits | | |
| Current | | |
| Liability for annual leave | 467,163 | 287,608 |
| Liability for long-service leave | 125,884 | 78,018 |
| | 593,047 | 365,626 |
| Non-current | | |
| Liability for long-service leave | 100,944 | 77,806 |
| | 100,944 | 77,806 |
| Contributions to defined contribution plans included in employee expenses | 626,562 | 516,994 |
| | 626,562 | 516,994 |

| IN AUD | RETAINED EARNINGS \$ | FAIR VALUE RESERVE \$ | TOTAL EQUITY \$ |
|-------------------------------------|-------------------------|--------------------------|--------------------|
| 15. Capital and reserves | | | |
| Balance at 1 January 2015 | 1,815,224 | 38,879 | 1,854,103 |
| Total recognised income and expense | 1,552,338 | (26,698) | 1,525,640 |
| Balance at 31 December 2015 | 3,367,562 | 12,181 | 3,379,743 |
| Balance at 1 January 2016 | 3,367,562 | 12,181 | 3,379,743 |
| Total recognised income and expense | 529,557 | (10,914) | 518,643 |
| Balance at 31 December 2016 | 3,897,119 | 1,267 | 3,898,386 |

The fair value reserve comprises the cumulative net change in the fair value of available-for-sale financial assets until the investments are derecognised or impaired.

| IN AUD | 2016 \$ | 2015 \$ |
|---|------------------|------------------|
| 16. Government funding | | |
| Grants received | | |
| Australia Council — Base funding | 497,552 | 489,717 |
| Queensland Government Arts Grant — Base funding | 2,978,544 | 1,947,388 |
| Queensland Government — Superstar | — | 170,000 |
| Brisbane City Council | 45,000 | 45,000 |
| Queensland Government — Arts Leverage Fund | — | 850,000 |
| Attorney-General's Department Ministry for the Arts | — | 100,000 |
| Queensland Government — Matching subsidy | 100,000 | 100,000 |
| Department of Communications and the Arts - Indigenous Language Grant | 50,000 | — |
| Queensland Government — Gambling Community Benefit | — | 24,524 |
| Queensland Government — Arts Illuminate Grant | 77,038 | — |
| | 3,748,134 | 3,726,629 |
| GST on grants received | 374,813 | 372,662 |
| Total cash received from government grants | 4,122,947 | 4,099,291 |
| Grants credited as income | | |
| Australia Council | 497,552 | 489,717 |
| Queensland Government Arts Grant — Base funding | 2,978,544 | 1,947,388 |
| Queensland Government — Superstar | — | 170,000 |
| Brisbane City Council | 45,000 | 45,000 |
| Queensland Government — Arts Leverage Fund | — | 850,000 |
| Attorney-General's Department Ministry for the Arts | 100,000 | — |
| Queensland Government — Matching Subsidy | 100,000 | 100,000 |
| Indigenous Language and Arts Program | 39,926 | — |
| Arts development and investment funding | — | 150,000 |
| Queensland Government — Gambling Community Benefit | — | 24,524 |
| Total Grants Credited as Income | 3,761,022 | 3,776,629 |

17. Key management personnel disclosures

The following were key management personnel of the Company at any time during the reporting period:

NON-EXECUTIVE DIRECTORS

Mr Brett Clark (Chair)
Mrs Winna Brown
Justice David Thomas
Mr Peter Godber
Mrs Amanda Talbot
Mrs Catriona Mordant
Associate Professor Gene Moyle
Mr Allan Pidgeon AM (Appointed 18 April 2016)
Ms Paula McLuskie (Appointed 28 November 2016)

EXECUTIVES

Dilshani Weerasinghe (Executive Director)
Li Cunxin (Artistic Director)

Key management personnel compensation was \$415,237 for the year ended 31 December 2016 (2015: \$593,291).

18. Non-key management personnel disclosures

The Company did not enter any arrangements with non-key management personnel during the year which were not commercial in nature or would unduly benefit such a party.

19. Members Liability

The Queensland Ballet Company is incorporated in Queensland as a company limited by guarantee and not having a share capital. The Queensland Ballet is the registered trading name of Queensland Ballet Company Limited.

The liability of the Company is limited by guarantee:

- The maximum liability of individual members is \$2.00; and
- The aggregate liability as at 31 December 2016 amounts to \$46 (2015: \$52), (10 ordinary members and 13 Honorary Life Members).

20. Economic dependency

The Company is financially dependent on various sources of government funding and contributed income from sponsors and donors to ensure that the Company continues to trade for the foreseeable future. Government funding is spent in accordance with funding agreements.

21. Events subsequent to balance date

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors of the Company, to affect significantly the operations of the Group, the results of those operations, or the state of affairs of the Company, in future financial years.

22. Restatement

(i) Statement of Profit or Loss and Other Comprehensive Income

The presentation of the statement of profit or loss and other comprehensive income has been restated from the prior year, which presented expenses in a different format to industry standards.

The presentation has been restated to consistently utilise a presentation of expenses by their classification, and the comparative information has been restated to align with the current year presentation. The significant change is the grouping together of expenses.

These adjustments provide more reliable and relevant information for users of the financial statements in relation to aligning the information to other companies in a similar industry.

| 2015 IN AUD | ORIGINAL BALANCE \$ | ADJUSTMENTS \$ | AS RESTATED \$ |
|---|------------------------|-------------------|-------------------|
| Cleaning Expenses | 10,760 | 10,760 | — |
| Costumes \$ Set Expenses | 560,362 | 560,362 | — |
| Depreciation Expenses | 92,732 | 92,732 | — |
| Employee Expenses | 7,009,164 | 172,085 | 6,837,079 |
| Insurance | 94,240 | 94,240 | — |
| Marketing & Development | 2,229,129 | (47,966) | 2,277,095 |
| Printing & Postage | 66,327 | 66,327 | — |
| Rental Expenses | 103,762 | 103,762 | — |
| Royalties & Music Expenses | 250,652 | 250,652 | — |
| Shoes & Tights | 155,424 | 155,424 | — |
| Telephone & Communication | 30,196 | 30,196 | — |
| Theatre Expenses | 906,751 | 906,751 | — |
| Travel Expenses | 683,141 | 683,141 | — |
| Other expenses from ordinary activities | 706,762 | 588,951 | 117,811 |
| Administration Expenses | — | (872,346) | 872,346 |
| Artistic & Production Expenses | — | (2,795,071) | 2,795,071 |
| Total Expenses | 12,899,402 | — | 12,899,402 |

DIRECTOR'S DECLARATION

In the opinion of the Directors of the Queensland Ballet Company (the "Company"):

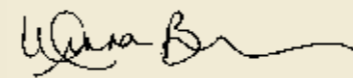
- (a) The Company is not publicly accountable;
- (b) the financial statements and notes set out on pages 42 – 56, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - (i) giving a true and fair view of the Company's financial position as at 31 December 2016 and of its performance, for the financial year ended on that date; and
 - (ii) complying with Australian Accounting Standards — Reduced Disclosure Regime and the Australian Charities and Not-for-profits Commission Regulation 2013; and
 - (c) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:

Dated at Brisbane this 20th day of April 2017.



Brett Clark
Director
20 April, 2017



Winna Brown
Director
20 April, 2017

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF
QUEENSLAND BALLET
COMPANY

We have audited the Financial Report, of the Queensland Ballet Company (the Company).

In our opinion, the accompanying Financial Report of the Company is in accordance with the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*, including: (i) giving a true and fair view of the Company's financial position as at 31 December 2016, and of its financial performance and its cash flows for the year ended on that date; and (ii) complying with *Australian Accounting Standards — Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Regulation 2013*.

The Financial Report comprises:

- (i) Statement of financial position as at 31 December 2016.
- (ii) Statement of profit or loss and other comprehensive income, Statement of changes in equity, and Statement of cash flows for the year then ended.
- (iii) Notes including a summary of significant accounting policies.
- (iv) Directors' declaration of the Company.

BASIS FOR OPINION

We conducted our audit in accordance with *Australian Auditing Standards*. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the Financial Report* section of our report.

We are independent of the Company in accordance with the auditor independence requirements of the *ACNC Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the Financial Report in Australia. We have fulfilled our other ethical responsibilities in accordance with the Code.



We confirm that the independence declaration required by the *ACNC Act 2012*, which has been given to the Directors of the Company on 20 April 2017, would be in the same terms if given to the Directors as at the time of this Auditor's Report.

OTHER INFORMATION

Other Information is financial and non-financial information in Queensland Ballet Company's annual reporting which is provided in addition to the Financial Report and the Auditor's Report. This includes the Directors' Report. The Directors are responsible for the Other Information.

The Other Information we obtained prior to the date of this Auditor's Report was the Directors' report.

Our opinion on the Financial Report does not cover the Other Information and, accordingly, we do not express an audit opinion or any form of assurance conclusion thereon.

In connection with our audit of the Financial Report, our responsibility is to read the Other Information. In doing so, we consider whether the Other Information is materially inconsistent with the Financial Report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

We are required to report if we conclude that there is a material misstatement of this Other Information, and based on the work we have performed on the Other Information that we obtained prior to the date of this Auditor's Report we have nothing to report.

RESPONSIBILITIES OF THE DIRECTORS FOR THE FINANCIAL REPORT

The Directors are responsible for:

- (i) Preparing the Financial Report that gives a true and fair view in accordance with *Australian Accounting Standards - Reduced Disclosures Requirements* and the ACNC.
- (ii) Implementing necessary internal control to enable the preparation of a Financial Report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.
- (iii) Assessing the Company's ability to continue as a going concern. This includes disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless they either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.



AUDITOR'S RESPONSIBILITIES FOR THE AUDIT OF THE FINANCIAL REPORT

Our objective is:

- (i) to obtain reasonable assurance about whether the Financial Report as a whole is free from material misstatement, whether due to fraud or error; and
- (ii) 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 *Australian Auditing Standards* will always detect a material misstatement when it exists. Misstatements can arise from fraud or error. They 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 this Financial Report.

Undertaking an audit in accordance with *Australian Auditing Standards*, means exercising professional judgment and maintaining professional skepticism.

Our responsibilities include:

- (i) Identifying and assessing the risks of material misstatement of the Financial Report, whether due to fraud or error.
- (ii) Designing and performing audit procedures responsive to those risks, and obtaining audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error. This is because fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- (iii) Obtaining an understanding of internal control relevant to the Audit in order to design audit procedures that are appropriate in the circumstances. This is not for the purpose of expressing an opinion on its effectiveness.
- (iv) Evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors.

- (v) Concluding on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our Auditor's Report to the related disclosures in the Financial Report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our Auditor's Report. However, future events or conditions may cause the Company to cease to continue as a going concern.

- (vi) Evaluating the overall presentation, structure and content of the Financial Report, including the disclosures, and whether the Financial Report represents the underlying transactions and events in a manner that achieves fair presentation.

KPMG

KPMG

M J Jeffery
Partner
Brisbane
26 April 2017



Queensland Ballet Company Limited
CAN 009 717 079

Annual Report for year ended 31 December 2016
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queenslandballet.com.au



Guest Artists Rachael Walsh and Bill Simpson in Derek Deane's *Strictly Gershwin*
Photographer: David Kelly

Queensland
Ballet