

Queensland **Ballet**

Annual Report 2011

With 26 young, athletic and technically accomplished dancers, we are a vibrant and creative company that connects people across Queensland with dance through a varied program of exciting and challenging works throughout the year. One of only three full-time professional ballet companies in Australia, we are proud to be the centre of dance in Queensland and part of our State's thriving arts culture.



Queensland Ballet Company Limited
ACN 009 717 079
Annual Report for the year ended 31 December 2011

Registered Office and Principal Place of Business
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Cover | Dancers (from left) Christian Tatchev, Hao Bin,
Clare Morehen, Yu Hui, Rachael Walsh, Nathan Scicluna,
Keian Langdon, Meng Ningning | Photographer David Kelly

Design and Art Direction designfront

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Company Profile

Our Vision

Connect people and dance across Queensland through a program of delightful, exciting and challenging work resulting from collaborations with leading artists and organisations.

About Us

Queensland Ballet (QB) is a company that attracts leading artists and performers from around the world, drawn by its culture of creativity and collaboration and the spirit of adventure encouraged by the beautiful lifestyle of Brisbane and Queensland.

As a result, we have become the central hub for dance in Queensland.

It is an unconstrained, safe and supportive environment for imaginations to explore and experiment to develop new ways of delighting and entertaining audiences who have a growing appetite for dance.

It is a place where people with a passion for ballet and a commitment to technique come together to celebrate their classical foundations and further develop their talent for an artform that continues to have relevance to contemporary audiences of all ages.

Each year, QB stages a program which offers diversity in its artistic vibrancy, audience focus and geographic reach, making the Company a valued leader in the Australian performing arts community. Our 26 dancers are renowned for their technical excellence and versatility. For many, this has been nurtured and developed through our innovative Professional Year program and partnership with the Queensland Dance School of Excellence, which provides a unique pipeline for young people committed to a career in dance.

Importantly, we are a financially successful company governed by a Board of directors and led by expert arts managers and professionals who uphold the highest levels of integrity and respect for QB and the various stakeholders we serve.

Our Values

We value the following characteristics in our Company members and collaborators:

<i>Integrity</i>	Artistic and professional honesty and respect for the service QB performs and the role and contribution of the entire team that brings it to life.
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<i>Diversity</i>	The flexibility to be adaptable in what, where and with whom we perform and do business in order to ensure QB is relevant and accessible to the largest possible community of donors, supporters, subscribers, ticket buyers and artistic partners.
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<i>Innovation</i>	An openness to continually learn and grow as artists and professionals and to collaborate with like-minded individuals, organisations and companies in a way which rejuvenates our artform and offers our audiences the excitement and pure joy that comes when they expect the unexpected.
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<i>Excellence</i>	Our people bring a commitment to be the best they can be as artists and professionals and relentlessly pursue perfection and precision. This is inspired by an environment in which the work delivered is consistently higher than the standards commonly regarded as best practice in every discipline. It is also encouraged as a strategy to ensure the long term sustainability of QB.
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<i>Passion</i>	To work with QB is a labour of love for an artform and for a group of people with a shared interest and commitment. While this passion is publicly expressed through the enthusiasm of our dancers as they perform on stage, it is also felt in the fun and friendship of our working environment wherever we come together as a team.
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Chair's Report

Despite a challenging start to the year, 2011 was still filled with an exciting level of activity and growth for our State ballet company. Over 57,000 people saw Queensland Ballet perform in 106 performances, a record for the Company.

There has been much commentary that floods, while devastating, brought out the very best in the people of Queensland. This could certainly be said of our staff and loyal subscribers during that time. While we were fortunate that our home was not damaged, the same could not be said for QPAC. The closure of our resident theatre in QPAC, the Playhouse, until May, left us little alternative but to reschedule the majority of the 2011 season. I would like to pay tribute to the many ticket holders for their patience while we reallocated over 5000 tickets to the affected seasons, and to our ticketing partner Qtix for supporting us during the process.

In May, the Board and senior staff of the ballet held a strategic planning retreat. For me and many of my fellow Directors, this was a turning point for the organisation. Collectively we formed a new vision for the Company, a set of values to guide our team and collaborators and new goals to drive our performance on and off stage. Importantly, this retreat was a time to truly reflect on the role of a classical ballet company in the 21st century and how an organisation like Queensland Ballet can collaborate with other artists and organisations to achieve its vision of connecting dance and people.

Following this retreat, the Company made a number of significant structural changes, all intended to ready the organisation for further growth, renewal and greater business sustainability. These changes included the establishment of a medical team to support the dancers; the appointment of a full time Education Officer; and a significant expansion of the Company's Development department. Already, there have been significant improvements across all of these areas and I look forward to reporting on the progress and success in the 2012 Annual Report.

Readers will note from the financial reports that, for the first time in thirteen years, Queensland Ballet recorded an operating deficit in 2011. This was due primarily to the flood and to the box office performance of *King Arthur and the Tales of Camelot*. I am very disappointed to report this result, as it has the potential to diminish the outstanding work of our staff and the many other positive achievements of the Company during the year.

Given this operating climate, philanthropy and sponsorship became even more important as key revenue sources, with total cash and in-kind contribution of more than \$615,734 being received. This is a remarkable effort in tough economic times and represents an increase of 21% from 2010. We are all grateful for the support of our sponsors and donors.

2011 was also significant with the announcement in the middle of the year that François Klaus will retire as Artistic Director. I would like to once again commend François for the remarkable contribution he has made to the Company since joining in 1998. He has built a tremendous legacy in the high standard of technical and artistic expertise of our dancers and the success of the Company through his popular repertoire of classical ballets and innovative works.

The search for a new Artistic Director began in the second half of 2011 and in February we announced that Li Cunxin will be the fifth Artistic Director in the Company's 52 year history.

The achievements of 2011 would not have been possible without the continued and generous support provided by the State and Federal governments. I would like to take this opportunity to thank the staff of Arts Queensland and the Australia Council. In particular I would like to mention the significant support given to me this past year from Leigh Tabrett, Deputy Director General of Arts Queensland and Louise Herron, Chair of the Major Performing Arts Board of the Australia Council.

I would like to express my deep appreciation to my fellow Directors, for their leadership, counsel and support over what has been a year of great change and challenge. And to our audience, subscribers and our growing band of corporate and private donors for their outstanding support.

Finally, my sincere thanks go to the staff and dancers of Queensland Ballet. I continue to be impressed by the professionalism, dedication and passion of this team of inspirational individuals, and I want to thank them for their hard work this year.

There's an undeniable buzz about Queensland Ballet and the journey it is embarking on. I look forward to you being part of that journey with me.

Adjunct Professor Joan Sheldon AM
Chair

Artistic Director's Report

From an artistic perspective 2011 was a good year, although it was not without its challenges.

The Brisbane floods strongly disrupted the first part of the season. We managed to preserve the integrity of the original programming for the year, but having fewer performances of popular ballets such as *Carmen* and *The Little Mermaid* impacted negatively on our box office income. In February, we added a *Vis-à-Vis* season (*Prelude*), as it was essential that the dancers did not go too long without performing.

Performing in China was a leap into the unknown for most of us, and we were grateful for John Ballard's excellent organisation of the tour. We were well-received, had good accommodation, and seven of the eight theatres we visited had stunning contemporary architecture and very large stages. I was pleasantly surprised to see that both the sets and choreography of *The Little Mermaid* adapted very well to the larger space, and in fact, it was an asset to the performance by allowing the dancers to dance to their full power without the compromise that a smaller stage imposes. The audience, which included many children, was generally very attentive; the story and the dance seemed to overcome any cultural differences. Our production team faced a language barrier and some unexpected technical challenges, which they met with great equanimity. All in all, the tour was really successful and the Poly Theatre group expressed the desire to have us back again in the future. For all of us, it was a wonderful experience to engage with this very dynamic, friendly country, full of contrasts, culture, and paradoxes.

On return to Brisbane we performed *Carmen* and *The Little Mermaid* in the same three-week season in the QPAC Playhouse. Coming back to these ballets in repertoire enabled our Principals to grow in their roles, and they gave beautiful performances. I refer specifically to Rachael Walsh, Clare Morehen, Keian Langdon, Christian Tatchev and Soloist Nathan Scicluna, but other Company dancers, including Lisa Edwards, Gemma Pearce, Piran Scott, Sarah Thompson, and Melissa Tattam (China Tour) also proved their mettle with lovely performances of challenging roles.

Due to a change in the touring funding system, for the first time in decades we were not able to do a major tour to Queensland regional centres. As it is very important to me for the Company to have a presence outside metropolitan Brisbane, we self-funded touring *The Little Mermaid* to The Arts Centre Gold Coast and Empire Theatre Toowoomba. *Mermaid* has had a long and profitable life since its creation in 2003, consistently delivering reliable box office income. Moreover, it has enjoyed critical and audience acclaim, and has showcased the Company in exotic destinations such as Japan and China, as well as in four sold-out Brisbane seasons and on Queensland and interstate tours.

Just three weeks before our *International Gala*, Hao Bin and Meng Ningning joined Queensland Ballet. Both stars of the National Ballet of China, they are a fabulous addition to our already excellent team of dancers. For this *International Gala*, Nils Christe created a beautiful new piece, using our two new recruits, as well as Rachael Walsh, Christian Tatchev, Clare Morehen and Keian Langdon. It was entitled *Short Dialogues*, set on music by Philip Glass, and I was thrilled to have this lovely work dedicated to myself and Robyn White. Rosetta Cook expanded the tango work which she had commenced in a previous *Vis-à-Vis* into *Hall of Flame*. This work combined humour, tenderness and passion in a very engaging way. Rosetta dedicated her piece to former Artistic Director Harold Collins, who had sadly passed away in the week preceding the *Gala*. Our guests, Rainer Krenstetter and Krasina Pavlova from the Berlin Staatsoper, Ambra Vallo and Tyrone Singleton from Birmingham Royal Ballet, and Tomoko Takahashi and Kenya Nakamura from Singapore Dance Theatre, brought a variety of styles and brilliant technique. Traditionally, to give a sense of celebration to the evening, I create opening and closing pieces, which on this occasion I set to the glorious music of Bach's *Orchestral Suites*.

Re-scheduling our season meant we had to move ...with attitude to the Thomas Dixon Centre. Here, the Company had the pleasure of re-visiting a somewhat different version of Nils Christe's outstanding work, *Purcell Pieces*. Nils and Annegien Sneep work with great knowledge and dedication with the entire company — an extremely rewarding experience for all the dancers. Following his mentorship with Nils through the JUMP program, Gareth Belling created an excellent 20-minute work, *Transition Sequence*. It is a great pleasure to see Gareth mature as a choreographer. He presented a very well-crafted work, with a beautiful slow movement danced by Rachael Walsh and Keian Langdon. For my part, I created *Maud's Musings*. I was keen to create a work in which the two artforms of ballet and film were equal and interactive. It was an interesting and stimulating experience to work with the dancers and the film crew (headed by Lav Bodnaruk and Michael Meir) to produce the film sequences, which even included some green-screen effects. Film is an expensive medium and this project would not have been possible without the generous support of Lynette Denny, former Chair of the Board of Directors, who has given the Company considerable financial assistance over very many years. Audience and critical feedback for this evening was excellent.

Our full-length creation, *King Arthur and the Tales of Camelot*, was based on the Arthurian legend. This ambitious project was prepared with great care in collaboration with designers David Walters, Bruce McKinven, Noelene Hill and Artistic Associate, Robyn White.

Opening the masking of the Playhouse stage proved to be a big advantage, as the added width accommodated the use of projection. Combined with an abstract set with a recurring circle motif, we could create powerful and beautiful images. The choice of music was integral to the ballet's structure: Ginastera for the Celtic world and pagan celebrations, Mahler for the warriors, Fauré for the refined and civilized court, and Bruch's passionate violin concerto for the love triangle between Guinevere, Arthur and Lancelot. The character of Merlin was interpreted by actor/dancer Dan Crestani, using a very poetic text written by Helen Howard. The text helped to clarify the complex story, leaving the choreography to lead us into the emotional world. The result was an unusual and original production, which from my perspective, worked extremely well. Of special note too was the collaborative and creative working atmosphere within the Company during its development.

Despite very positive feedback from audience and critics, the box office expectations for *King Arthur* proved to be over-optimistic. Uncertain conditions after the flood, insecurity about the global financial crisis, and the timing of the season (immediately following the Brisbane Festival), were all contributing factors. That said, it remains a major problem to sell a new production in Brisbane: audiences are cautious of anything unknown, and because our seasons are short, word-of-mouth does not have time to have much effect. My experience is that new productions often sell better when re-mounted in a repeat season a few years later.

I take care to try to balance the season financially as well as artistically, and so had programmed a return of *Swan Lake* to finish the year. This season was extremely successful. Presenting 14 performances in three weeks with a company of our size was an achievement, especially for the Principals. The care given to the training of the dancers by myself and Robyn, plus the excellent care provided by Company Physiotherapist Zara Gomes and Masseur Pedro Alcobio (it was great to have increased investment in these services this year), as well as the intelligent attitude of the dancers themselves, all contributed to this result. I had very positive feedback from many audience members on the dramatic concept for this *Swan Lake*, which mixes the traditional scenario with the love story of Nicholas II, the last of the Romanovs, and ballerina Mathilde Kschessinska.

The *Vis-à-Vis* and *Soirée Classiques* series in the Thomas Dixon Centre again gave us the opportunity to present an extremely varied repertoire. They included extracts of existing ballets and works in progress (a useful promotion for the mainstage seasons) and offered a platform for dancers interested in choreographing. In addition to local choreographers Lisa Wilson and Rosetta Cook, many Company dancers also choreographed this year. Teri Crilly, Nathan Scicluna, Blair Wood, Yu Hui and Kathleen Doody

all gave us new works, and Gareth Belling presented an extract from his piece, *The Equilibrium Level*. The level of creativity in the Company is high, proof that our working environment is inspiring for the dancers. The establishment of a creative environment has always been a priority for me, because it is here that the future of our artform lies.

In addition to our season program, we performed in collaboration with the Queensland Symphony Orchestra (*A Ballet Spectacular*) and with The Australian Ballet, on the Riverstage.

All in all, I was very happy with the quality of the productions and the way that the Company danced them throughout the year. It was also wonderful to see the artistic efforts of the Company supported through investment in expanding the administrative staff to include a Development Director, Development Co-ordinator and an Education Officer, the medical services (see above), as well as in a new website and branding and a refurbishment of the Thomas Dixon Centre.

I would very much like to commend our new CEO, Anna Marsden, for her handling of this difficult year. She has exhibited excellent administrative skills, and a remarkable forbearance and good humour in meeting each of the challenges as they have arisen.

2012 marks the end of my tenure as Artistic Director and Chief Choreographer of Queensland Ballet. I did not achieve everything I would have liked to, but nevertheless feel that I have brought the Company forward significantly.

When I began in 1998, the number of full-time dancer contracts had been reduced to ten, due to the Company's financial difficulties. With Judith Anderson (General Manager until October 2010), we succeeded in bringing in a surplus each year, which enabled us to gradually augment the Company to its present status of 26 dancers.

I believe my desire to give the Company a uniqueness through developing an original repertoire, as well as providing the required training to support it, was realised. I choreographed 21 full-length ballets and over 40 shorter works. Some were original enough to inspire invitations for the Company to tour in Europe (2006, 2007, 2009): *Timeless Dances* and *Concerto for Didgeridoo* in collaboration with William Barton, *Awakening* with Taiko percussionists Kevin Man and Kerry Joyce, and the Queensland story of *Cloudland* with Sean O'Boyle and the Blackwood ensemble. *The Little Mermaid* and *Alice in Wonderland* were the drawcards for our Asian tours (Singapore 2007, Japan 2008, China 2011).

Although financial restraints did not allow me to invite as many guest choreographers as I would have wished, we did acquire lovely works from celebrated choreographers including Forsythe, Thoss, Neumeier, Christe, Hue-Simon, Schroeder, Baynes and Weir. I believe that the diversity of these influences, coupled with the constant creation of my own works, cultivated an environment fertile enough to inspire the many young choreographers who have emerged among the Company dancers.

Profiting from our extensive experience with the best dancers and teachers of our generation, Robyn White and I could coach and train our dancers very effectively. We also established three training programs: the Junior Extension Program for selected local students aged 11-14 years, the Queensland Dance School of Excellence Pre-professional Ballet Program (for students aged 15-17 years) and the Professional Year Program (for those aged 17+ years). More than two thirds of the Company has been trained through the Professional Year Program, and some dancers participated in all three programs. These programs feature a specific teaching methodology, devised by Robyn and myself, which consolidates the fluidity and versatility that is integral to the present style of the Company dancers.

Many choreographers throughout the world conduct workshops, but I do think that with our *Vis-à-Vis* programs, we developed a style of performance that was both entertaining and educational, while giving opportunities for dancers to attempt more challenging roles or present their own choreography. I believe the formula is quite unique, bringing many members of the public closer to our artform, and enticing new audiences.

Instigated in the first year of my tenure, the *International Gala* introduced our audiences and dancers to numerous principal dancers and choreographers from around the world, and has become an annual event.

I cannot finish this report without mentioning the exceptional working relationships I have had with Robyn White and Judith Anderson. Both have been driving forces in all our achievements.

In addition I would like to thank, with all my heart, the many, many people who have worked with us to make these achievements possible: all the Company staff and Board members who have been so supportive in the past and in the present, the designers, musicians and actors with whom we've worked and laughed, Queensland Ballet Friends, and all our loyal audience members with whom we've shared our dreams. Most of all, I would like to thank all of our dancers for their part in creating what Queensland Ballet is today.

François Klaus

Artistic Director





François Klaus | Dancer Nathan Sciocluna | Photographer David Kelly

Chief Executive Officer's Report

In 2011 Queensland Ballet was a powerhouse on stage, delivering 106 performances to over 57,000 audience members in Brisbane, regional Queensland and in our first ever tour to China. In 2011, Queensland Ballet performed more times than ever before in its 51-year history — a clear sign this Company is not planning on slowing down. We are particularly proud of the number of collaborations and guest artist performances this year — a highlight was performing for the first time on Brisbane's outdoor Riverstage as an opening act for The Australian Ballet's *Ballet in the Gardens*. Ballet fans in Queensland are spoilt for choice with the opportunity to watch our state and national ballet companies perform on a regular basis and it was special for us to showcase the work of both companies in a free concert to 6000 people.

Much of 2011 was about putting into motion a new vision for the organisation. As outlined on page four, Queensland Ballet has a fresh new outlook and is committed to being a performing arts company that leads the way in innovative programming, world-class education programs and in how it develops its people.

Our vision of connecting dance and people across the state was brought to life in May when Queensland Ballet and 1500 of its close friends entered the Guinness Book of Records for the World's Largest Ballet Class. Words do not appropriately capture the atmosphere in the State Library that morning. It was truly a sight to behold and put to rest any argument that classical ballet is a dying artform. A new full-time Education Officer commenced in October, and with a generous grant from the Tim Fairfax Family Foundation and support from Arrow Energy, Queensland Ballet will deliver its most ambitious education program yet, both in schools and in the wider community.

New branding and a new website were launched in October, as part of a review of how we communicate with our audiences and how we can better utilise digital channels and tools.

Everyone in Queensland Ballet was sad to learn of the passing of former dancer and Artistic Director Harold Collins MBE in August. Harold's contribution to the Company and in particular his passion for supporting new and emerging choreographers continues today, and we pledge to keep his legacy alive.

The financial result for the year was less than expected, due to cancelling some performances when forced to reschedule the seasons and not meeting the box office target for *King Arthur and the Tales of Camelot*. Company-wide cost savings minimised the size of the operating deficit and we still have in place a healthy reserve. Strategies have been implemented to diversify our revenue streams, including a restructure of the Development unit and expanded commercial activities, such as adult dance classes. These steps will reduce the organisation's exposure to poor box office performance in the future.

Ballet companies are unique in so many ways — on one level they can be likened to running a professional sporting association on an arts budget. The demands on our dancers both physically and mentally are intense and in order to be an employer of choice, we need to invest in ongoing programs that help all our people be the best they can be. An initiative launched in 2011 was to establish a medical team for the dancers to address their high injury rate. Consisting of a Physiotherapist and Masseur with specialist dance knowledge, this is one of many steps to embed a health and wellness program across the organisation.

Of course an action packed year like 2011 would not be possible without the generous support of both the public and private sectors. Government support at all levels remains strong and continues to be the cornerstone of the Company's activities. We were delighted to secure multi-year funding from Brisbane City Council in 2011 which, along with the investment from state and federal governments, will guarantee a stronger commitment to artist and artform development. Private support through our corporate partners, trusts and foundations and our many valued private donors remained robust in a particularly tough year. I would like to especially acknowledge Jellinbah Group and Hyundai Motor Company Australia, two new corporate partners of the ballet in 2011 whose generosity had a profound impact on the reach of our program.

I would like to congratulate and thank the hardworking team of Board, dancers and staff for embracing the new Queensland Ballet vision so wholeheartedly and for their energy and positivity in a year that will be forever characterised by its highs and lows.

Queensland Ballet heads into 2012 in a strong position, confident in its desire to remain relevant to the communities in which it operates and to be an organisation where individuals aspire to work.

Anna Marsden
Chief Executive Officer



Artistic Mainstage Season

2011 Performance Summary

Queensland Ballet continued to delight audiences in 2011 with a diverse program of mainstage, studio and touring seasons. In addition to this, the Company was proud to have the opportunity to perform as guest artists with The Australian Ballet, Queensland Symphony Orchestra and at the Australian Dance Awards.

Performance Figures

Total number of performances 106
Total attendance 57,792
(46,050 paid attendance)
Total box office \$1,828,807

Carmen

Choreography François Klaus
Set Design Graham Maclean
Costume Design Noelene Hill
Lighting Design David Walters

Performance Dates

Brisbane
28 May – 7 June 2011
Playhouse QPAC

Performance Figures

Performances 9
Total attendance 6544
Box office income \$344,466

The Little Mermaid

*Presented in association with
Jellinbah Group*

Choreography François Klaus
Set Design Graham Maclean
Costume Design Selene Cochrane,
Noelene Hill
Lighting Design Jason Organ

Performance Dates

Brisbane
10 – 12 June 2011
Playhouse QPAC

Performance Figures

Performances 5
Total attendance 3575
Box office income \$151,049

International Gala 2011

Overture

Choreography François Klaus

Costume Design Noelene Hill

Les eumenydes

Choreography Bernard Curtot

Guest Dancer Krasina Pavlova
(Staatsballett Berlin)

Wedding pas de deux from The Sleeping Beauty

Choreography Traditional,
after Marius Petipa

Guest Dancers Tomoko Takahashi
and Kenya Nakamura
(Singapore Dance Theatre)

Costume Design Tracie Grant Lord

Barocco

Choreography Renato Zanella

Guest Dancer Rainer Krenstetter
(Staatsballett Berlin)

Costume Design Maria Seletskajafor

Hall of Flame

Choreography Rosetta Cook

Costume Design Noelene Hill

Pas de deux from The Two Pigeons

Choreography Frederick Ashton

Guest Dancers Ambra Vallo
and Tyrone Singleton
(Birmingham Royal Ballet)

Costume Design Jacques Dupont

Short Dialogues

Choreography Nils Christe

Costume Design Annegien Sneep,
Noelene Hill

Grand Pas Classique

Choreography Victor Gsovsky

Guest Dancers Krasina Pavlova and
Rainer Krenstetter (Staatsballett Berlin)

Excerpt from A Midsummer Night's Dream

Choreography François Klaus

Costume Design Noelene Hill

Pas de deux from Spring Waters

Choreography Asaf Messerer

Guest Dancers Ambra Vallo and
Tyrone Singleton (Birmingham
Royal Ballet)

Costume Design Birmingham Royal
Ballet Wardrobe

Finale

Choreography François Klaus

Costume Design Noelene Hill

All works

Lighting Design David Walters

Performance Dates

Brisbane

5 – 7 August 2011
Playhouse QPAC

Performance Figures

Total performances 4

Total attendance 2975

Box office income \$156,315

King Arthur and the Tales of Camelot

Choreography François Klaus
Music Director and Arranger
Craig Allister Young
Musicians Queensland Symphony
Orchestra (ensemble)
Set Design Bruce McKinven
Costume Design Noelene Hill
Lighting Design David Walters
Synopsis Development François Klaus,
David Walters, Robyn White
Text Helen Howard
Actor Dan Crestani

Performance Dates

Brisbane
15 – 29 October 2011
Playhouse QPAC

Performance Figures

Performances 10
Total attendance 4702
Box office income \$210,743

Swan Lake

*Presented in association with Hyundai
Motor Company Australia*

Concept and Choreography
François Klaus
(Act 2: Traditional, after Petipa/Ivanov)
Queensland Ballet Principal Guest
Conductor Andrew Mogrelia
Musicians Queensland Symphony
Orchestra
Set Design Graham Maclean
Costume Design Noelene Hill
Lighting Design David Walters

Performance Dates

Brisbane
3 – 21 December 2011
Playhouse QPAC

Performance Figures

Performances 14
Total attendance 10,852
Box office income \$679,529



Artistic Studio Season

Vis-à-vis Studio Series

*Presented in association with
Di Bella Coffee*

Vis-à-vis Prelude: From Concept to Choreography

Excerpt from *Carmen*:
Tavern scene (Act 1)
Choreography François Klaus

Continuum
Choreography Blair Wood

From the shadows...
Choreography Teri Crilly

Excerpt from *Fonteyn Remembered*:
Carnevale
Choreography François Klaus

Grand pas de deux from *Swan Lake*
(Act 2)
Choreography Marius Petipa

Excerpt from *Carmen*:
Variation and pas de deux (Act 2)
Choreography François Klaus

Excerpt from *Carmen*:
Gypsy dance (Act 2)
Choreography François Klaus

Pas de deux from *Carmen* (Act 2)
Choreography François Klaus

Excerpt from *The Little Mermaid*:
Finale
Choreography François Klaus

All works
Costume Design Noelene Hill

Performance Dates

Brisbane
3 – 12 March 2011
The Thomas Dixon Centre

Vis-à-vis 1: Timing is Everything

Ballet Positions
Choreography Yu Hui

Excerpt from *The Little Mermaid*:
Fisherman & Wife (Act 2)
Choreography François Klaus

The Equilibrium Level
Choreography Gareth Belling

Excerpt from *Fonteyn Remembered*:
Nightclub scene (Act 2)
Choreography François Klaus

Excerpt from *The Little Mermaid*:
Waves (Act 2)
Choreography François Klaus

Excerpt from *The Little Mermaid*:
Valse Triste (Act 1)
Choreography François Klaus

Excerpt from *Cloudland*:
Myopia Tango (Act 2)
Choreography François Klaus

Pas de trios from *The Little Mermaid*
(Act 2)
Choreography François Klaus
Costume Design Selene Cochrane,
Noelene Hill

Excerpt from *Carmen*:
Finale
Choreography François Klaus

All works (except as marked)
Costume Design Noelene Hill

Performance Dates

Brisbane
29 April – 7 May 2011
The Thomas Dixon Centre

Vis-à-vis 2: Venus and Mars – there is a difference

*Demonstration with Junior Extension
Program students*

Excerpt from *The Sleeping Beauty*:
Christening scene
Choreography Traditional, after
Marius Petipa

Rendezvous
Choreography Nathan Scicluna

Pas de deux from *Le Corsaire* (Act 3)
Choreography Traditional, after
Marius Petipa

Excerpt from *Fonteyn Remembered*:
The Lady of the Camellias pas de deux
Choreography François Klaus

Blank Canvas
Choreography Lisa Wilson

Excerpt from *Fonteyn Remembered*:
Façade Fantasy
Choreography François Klaus

Excerpt from *Fonteyn Remembered*:
Romeo and Juliet rehearsal
Choreography François Klaus

Hungarian Overture
Choreography François Klaus

All works
Costume Design Noelene Hill

Performance Dates

Brisbane
1 – 16 July 2011
The Thomas Dixon Centre

Performance Figures (full series)

Performances 25
Total attendance 3351
Box office income \$102,183

...with attitude 2011

*Presented in association with
Brisbane Festival 2011*

Sponsored by Paul Wright Dancewear

Transition Sequence

Choreography Gareth Belling

Costume Design Noelene Hill

Maud's Musings (I Imagined Me There)

Direction & Choreography François Klaus

Costume Design Noelene Hill

*Film produced by Lav Bodnaruk and
Michael Mier*

Purcell Pieces

Choreography Nils Christe

Staged by Annegien Sneep

*Costume Design Noelene Hill,
Annegien Sneep*

All works

Lighting Design Ben Hughes

Performance Dates

Brisbane

26 August – 10 September 2011

The Thomas Dixon Centre

Performance Figures

Performances 12

Total attendance 1781

Box office income \$61,600

Soirées Classiques Series

*Presented in association with
Di Bella Coffee*

*Choreography François Klaus,
Rosetta Cook, Gareth Belling, Teri Crilly,
Kathleen Doody, Nathan Scicluna,
Blair Wood, Young Soon Hue Simon*

Costume Design Noelene Hill

Flood Benefit Soirée Classique and Soirée Classique No. 1

*Musicians Gwyn Roberts
(The University of Queensland),
Jenni Flemming, Marian Heckenberg,
Brendan Joyce*

Performance Dates

Brisbane

11 – 12 February 2011

The Thomas Dixon Centre

Soirée Classique No. 2

*Musicians Queensland Symphony
Orchestra Ensemble: Warwick Adeney,
Wayne Brennan, Yoko Okayasu,
Matthew Kinmont, Sarah Meagher,
Hayley Radke, David Mitchell,
Anna Grinberg*

Performance Date

Brisbane

19 November 2011

The Thomas Dixon Centre

Performance Figures (full series)

Total performances 4

Total attendance 579

Total box office income \$18,081

Artistic Touring

The Little Mermaid Regional Queensland Tour

Choreography François Klaus
Set Design Graham Maclean
Costume Design Selene Cochrane,
Noelene Hill
Lighting Design Jason Organ

Performance Dates

Gold Coast

18 June 2011

The Arts Centre Gold Coast

Toowoomba

24 June 2011

Empire Theatre

Performance Figures

Performances 3

Total attendance 2808

Box office income \$104,859

The Little Mermaid China Tour

*Presented in association with
Jellinbah Group*

Choreography François Klaus
Set Design Graham Maclean
Costume Design Selene Cochrane,
Noelene Hill
Lighting Design Jason Organ

Performance Dates

Suzhou

18 – 19 March 2011

Suzhou Science and Cultural
Arts Centre

Hefei

21 March 2011

Hefei Grand Theatre

Changzhou

24 March 2011

Changzhou Grand Theatre

Qingdao

27 March 2011

Qingdao Grand Theatre

Henan

30 – 31 March 2011

Henan Arts Centre

Wuhan

3 – 4 April 2011

Wuhan Qintai Theatre

Shenzhen

7 – 8 April 2011

Shenzhen Poly Theatre

Dongguan

10 April 2011

Dongguan Yulan Theatre

Performance Figures

Performances 12

Total attendance 12,001

Artistic

Guest Performances

A Ballet Spectacular

*Presented by the Queensland
Symphony Orchestra*

Performance Date

Brisbane
16 April 2011
Concert Hall QPAC

Performance Figures

Performances 2
Total attendance 2032

Ballet in the Gardens

Presented by The Australian Ballet

Performance Date

Brisbane
5 November 2011
Riverstage

Performance Figures

Performances 1
Total attendance 6000

Australian Dance Awards

Presented by Ausdance

Performance Date

Brisbane
24 July 2011
Playhouse QPAC

Performance Figures

Performances 1
Total attendance 650



*King Arthur and the Tales of Camelot 2011 | Dancers Clare Morehen,
Lisa Edwards and dancers of Queensland Ballet | Photographer Ken Sparrow*

Artistic Vibrancy

Queensland Ballet measures artistic vibrancy through a range of processes modelled on tools developed by the Australia Council. The objective for the Company is to deliver a program which challenges the dancers both technically and artistically, while enabling the Company to cater for a wide range of audiences and meet its financial objectives by programming works ranging from popular ballets for families to newly created contemporary works of interest to smaller, specialist audiences.

In 2011, the focus of our artistic vibrancy measures were on artistic quality, development of the artform and development of artists. In 2012, Queensland Ballet has plans to expand these measures to include audience engagement and community relevance.

The Artistic sub-committee of the Board, CEO and Artistic Director are responsible for driving artistic vibrancy measures, which included the following sources:

- A panel of external peer reviewers who evaluate new work
- National benchmarking within the Major Performing Arts Group
- Critical and audience reviews
- Dancer performance review, including self-assessment
- Programming meetings
- Executive and Board reports.

Artist Development

In 2011, Queensland Ballet continued its commitment to supporting and nurturing artists through numerous employment and project opportunities. To supplement the Company size, 32 short term trainee dancer contracts were offered to dancers to perform in the Company's mainstage season. The majority of trainee contracts were given to students of the Professional Year Program.

The Company worked with a number of emerging and established choreographers to create new works for inclusion in *International Gala 2011, ...with attitude* and the Studio seasons. A total of eight guest choreographers worked on the Company dancers in the reporting period.

Dutch choreographer Nils Christie and his Artistic Associate and Rehearsal Assistant, Annegien Sneep, returned to Brisbane to develop a new work, *Short Dialogues*, which premiered at *International Gala*. Christie has been working with the Company for five years and has a different teaching method to François Klaus. The dancers find this experience very rewarding and the Company's audiences have developed an appetite for his work.

In addition to the Company's core artistic, administrative, production and wardrobe staff, the 2011 program also provided contract-based employment to a wide range of lighting and set designers, independent musicians, choreographers and production and wardrobe staff. Queensland Ballet also has support from a group of long-standing volunteers and hosted numerous week-long placements for work experience students throughout the year.

Artform Development

The Company continued its tradition of combining ballet with theatre in a way that engages and entertains audiences of both artforms. Following on from the successful creation of *Fonteyn Remembered* in 2010, this year actor Dan Crestani and writer Helen Howard collaborated with the Company for *King Arthur and the Tales of Camelot*.

François's interest in incorporating film and projections into ballets fuelled a new project for *...with attitude*. In *Maud's Musings* the Company worked closely with LAV Productions to create a ballet within a film within a ballet.

Education and Training

Since its inception in 1960, Queensland Ballet has been delivering education and outreach programs throughout Queensland. Our education program is built around the following aims:

- to *engage* young people
- to *nurture* young talent
- to *develop* QB talent
- to *enhance* the QB experience

In order for dance to play a truly meaningful role in the lives of Queenslanders, it is essential that Queensland Ballet consider ways in which to connect with its communities effectively.

Programs For Schools

Dance+, established in 2009, continued to be the organisation's key program for schools and community dance studios. Throughout the year, workshops for students and teachers were delivered in Brisbane.

Comprehensive education resources were completed for all mainstage productions and distributed to schools attending performances. In addition, behind-the-scenes videos and artist interviews were available via the website.

Public Dance Classes

In June, Queensland Ballet, in association with 2ballerinas, launched public dance classes in ballet, contemporary and pilates. Designed to increase fitness, flexibility and co-ordination in a fun and supportive environment, classes are open to adults aged 16+ years and take place in our studios on weekday evenings. In 2011, over 1000 people participated in dance classes.

Community Outreach

Clearly the highlight community event for Queensland Ballet was the world record attempt to hold the World's Largest Ballet Class. Early on Sunday 22 May, 1525 ballet fans joined us at the State Library of Queensland to help break the Guinness Record for the World's Largest Ballet Class. Despite the rain forcing us to move the class from its original location at the Kurilpa Bridge, a record breaking number of ballet lovers turned up to complete a 30-minute barre class led by Artistic Assistant Nicola Galea. A sea of tutus and other delightful costumes spread over five levels of the State Library atrium was a sight to behold.

The Company hosted two *Open Doors* events in 2011. Visitors were able to watch a rehearsal, see costumes being made and take tours of the historic Thomas Dixon Centre. Queensland Ballet also opened its doors for Brisbane's Open House on 1 October.

Dancer Training Programs

Dancer training has been part of Queensland Ballet from the Company's very beginning. Our aim is to provide a clear career pathway through intensive training, and to produce dancers whose talent and abilities are internationally sought after. In addition to our three ongoing training programs, our Professional Year, Junior Extension Program, and the Queensland Dance School of Excellence, we host workshops and masterclasses.

Queensland Ballet's Professional Year (PY) is just one way the organisation is committed to supporting career pathways for emerging dancers. The curriculum allows students to take daily class with the Company. In addition, they undertake pointe work, pas de deux classes, and develop their solo repertoire. Additional classes are offered in contemporary, ballroom and other dance styles, drama, physical theatre, stagecraft and percussion. In 2011, ten students were enrolled in the program. PY students performed in several Company productions during the year.

Co-ordinated by Artistic Associate Robyn White, the Junior Extension Program (JEP) continued to deliver weekly training to a small group of gifted dancers aged between 11 and 14. Designed to supplement the teaching of private dance studio teachers, this program continues to attract over 130 applicants each year. 46 students were accepted into the JEP in 2011.

The Queensland Dance School of Excellence (QDSE), established in 1982, operates in partnership with Queensland Ballet and the Queensland Government's Department of Education and Training through Kelvin Grove State College. This unique school provides talented students with the opportunity to pursue pre-professional ballet and dance training without forgoing face-to-face senior schooling.

Celebrating its 30th anniversary in 2012, QDSE continues to deliver the quality training that has been the foundation for many of Australia's successful professional dancers.

Highlighting the long-standing relationship with the Queensland Ballet, QDSE's program was further enhanced in 2011 by the introduction of the *Pre-professional Ballet Program*. Under the personal direction of François Klaus and Robyn White, this specialised stream runs alongside the well-established Year 11/12 *Pre-professional Dance Program*.

Marketing and Development

2011 was a challenging year at the box office, due of course to the flood in January and the uncertain global economies. Our subscription numbers were solid, however single ticket sales were vulnerable to the external environment and resulted in a lot of pressure placed on marketing throughout the year.

The decision to reschedule the season due to flood damage to the QPAC Playhouse meant Qtix had to reallocate over 5000 tickets. The rescheduling impacted our subscribers and we were grateful for their patience and understanding through this process.

The adjusted mainstage season commenced with the ever popular *Carmen*, which saw Principal dancer Rachael Walsh reprise one of her favourite roles. Sales for the production exceeded box office targets and there were glowing reviews of the dancers' performances.

The Little Mermaid is one of Queensland Ballet's most successful children's ballets and played to near full houses in Brisbane and Toowoomba. The impact of the economic downturn was evident at the Gold coast, however, where box office returns were significantly below expectations. The production was enthusiastically received on its eight-city tour of China in March and April, and was well attended by a family audience.

Queensland Ballet's Studio seasons were again a consistent performer at the box office with strong sales across the *Vis-à-vis* and *Soirées Classiques* seasons. We were a little disappointed with the box office result of *...with attitude*, with audience numbers falling below target. This was possibly due to the large offering of competing dance productions in the Brisbane Festival.

International Gala has always been a favourite production of the Company's subscribers and once again the quality and diversity of performers and performances did not disappoint.

Despite a comprehensive marketing campaign, sales for *King Arthur and the Tales of Camelot* never gained momentum. Positive reviews and word-of-mouth had little impact on the sales trend for this new production. Prevailing economic conditions definitely had an impact upon consumer confidence, and it would appear that the September/October period, coinciding as it does with Brisbane Festival, is far from an ideal time to première new work.

We were delighted to end the year with a highly successful season of *Swan Lake*, which achieved 7% over budgeted box office income, and 6 of the 14 performances completely sold out. One quarter of the audience members who saw this production were first-time bookers, providing us with a large pool of new patrons to whom we will actively market Season 2012 productions.

Queensland Ballet launched a new brand and website in time for the Season 2012 launch in October. The process followed on from a Board and senior staff planning session to redefine the Company's vision, goals and values, and an exercise to identify our corporate position and brand values with new design partner, Designfront. Driving both projects was a desire to communicate the many faces of Queensland Ballet, both on and off stage, and to establish its position within a crowded marketplace of

entertainment offers. The redesign of the website was a significant undertaking and was championed by staff from across the organisation, and of course our Geek in Residence.

A new database was installed in 2011 that has enabled us to refine our data gathering processes and begin to analyse and measure visitation trends of our audience and map demographics, among other things. This system will empower the organisation to be more sophisticated with its marketing campaigns and paves the way for a number of audience research projects in 2012.

Philanthropy

Queensland Ballet was able to commence several key initiatives in 2011, thanks to generous support from grant-making bodies.

The Company successfully secured funding from the Australia Council for a Geek in Residence. Under this program, digital artists and technicians are seconded to work with an arts company to better equip the organisation to work in the digital space. The residency has had a huge impact on how we work, resulting in the drafting of a Digital Strategy that maps how all aspects of Queensland Ballet will capitalise on the tools and platforms offered through new technology. Australia Council also awarded the Company two grants to assist with professional development opportunities for staff, including leadership training and overseas study tours.

A three-year commitment from the Tim Fairfax Family Foundation has enabled Queensland Ballet to launch QBLearn, its new Youth and Education Program, including the appointment of the Company's first dedicated Education Officer.

Generous gifts from our individual patrons once again played a key role in supporting the Company through the year. Thank you to all our philanthropic donors for your continued support of our work.

Corporate Partnerships

Queensland Ballet is fortunate to have so many longstanding corporate partners, and it was wonderful to again work alongside these companies to tailor benefit packages that help our partners meet their marketing and business objectives.

A new partnership with Jellinbah Group made the Company's tour to China possible and we were delighted to learn of the organisation's intention to continue to support Queensland Ballet's intrastate touring activities in 2012.

Hyundai Motor Company Australia came on board as the Season Partner of *Swan Lake*. A number of innovative cross promotional activities during the season provided Hyundai with a unique platform on which to launch its new model Veloster, and Queensland Ballet was able to tap into markets outside our usual reach, such as members of the Brisbane Lions, which is also a beneficiary of Hyundai's support.

Thank you to all of our partners for investing in us in 2011. A full list of our partners can be found on page 28.

Corporate Governance

The Company demonstrated continued good governance in 2011 in accordance with the principles set out under our Tripartite Agreement and outlined in the Australia Council's Essential Practices for arts organisations.

Lay Solid Foundations for Management and Oversight

The Board of Queensland Ballet recognises the respective roles of Board and management. In addition to the Company constitution, the Board is guided by a formal Charter specifying principal functions, a Code of Conduct, and an agreed induction process for new Directors. Each Director is protected by a deed of access, indemnity and insurance which is issued on appointment or election.

The focus of the nine Board meetings held in 2011 was the regular review and monitoring of progress towards achieving the goals and outcomes outlined in the 2011–2013 Business Plan. Artistic programming, financial performance and risk management were other key areas of focus and discussion by Directors.

Directors' commitment to Board meetings is reflected by a very high overall attendance rate of 89%.

In May the Board and Executive Management held a retreat to set the organisation's strategic focus, vision and goals. This information informed the Business Plan 2012–2014 which in turn fed into a new set of Key Performance Indicators in the organisation's 2012–2014 funding agreement.

Three sub-committees (Finance, Governance and Nominations and Artistic) continued to meet regularly and complement the strategic role of the Board at an operational level.

Structure the Board to Add Value

The Governance and Nominations sub-committee is responsible for identifying and recruiting new Directors. In 2011, the Board welcomed the appointment of former dancer Daniel Havas, who is a member of the Executive Management team at Brisbane Marketing. Daniel replaced Leneen Forde AC, who retired in March.

The Board annually evaluates its own performance and that of the CEO and Artistic Director. It also has put in place staff exit interviews conducted by an external consultant. This feedback is provided to the Board and informs future planning of the Company. In October, the Directors undertook a self-evaluation survey of their collective and individual performance. The survey covered a range of areas including: mission, policy and planning; organisational and industry knowledge; relationship with the CEO and Artistic Director; marketing and development; financial and risk management, and board processes.

Promote Ethical and Responsible Decision Making

Queensland Ballet has in place a code of conduct and ethical standards for Directors and employees. In 2011 the Board launched a set of values to be embodied by Company members and collaborators.

Each Board sub-committee has its own terms of reference.

The roles and responsibilities of Directors and employees are clearly defined and supported by position descriptions, letters of appointment and contracts.

There is a mechanism in place for identifying and managing conflicts of interest of Board members and employees.

Promote Diversity

The Board developed and implemented a Cultural Diversity Policy in 2010 and continues to work towards achieving the intent of this document. The organisation as a whole is committed to promoting inclusive practices and understanding.

Safeguard integrity in Financial Reporting

A focus for the Board for a number of years has been to grow the financial reserves of the organisation. Unfortunately due to disappointing box office in 2011, the reserves decreased from 49% to 39% at 31 December.

The Finance sub-committee met regularly throughout 2011 to review, monitor and advise on financial issues such as budget, audit, investments and financial reporting.

A detailed finance report is presented at each Board meeting. The Company has robust policies regarding reserves and delegations in place.

The budget for the forthcoming year is approved by the Board at the September meeting. Any material variation from budget and any major capital expense is required to have Board approval.

The performance of the Company's auditor is reviewed annually before appointment at the Annual General Meeting.

Recognise the Legitimate Interests of Stakeholders

Queensland Ballet's relationship with its many stakeholders, internal and external, is of paramount importance as the organisation undergoes a period of renewal, growth and change.

The Chair and CEO are in regular contact with government funding agencies and are responsible for ensuring all the organisation's legal and reporting requirements are met.

A key focus for the Board in 2011 was to ensure the organisation was compliant with the *Work Health and Safety Act 2011* which comes into effect on 1 January 2012.

The Company holds an Annual General Meeting of members each year at which the Annual Report is tabled.

Government, corporate and private supporters are all acknowledged throughout the year as appropriate.

Recognise and Manage Risk

The organisation has in place a detailed risk register and risk management plan which is reviewed and updated annually as part of the business planning process. Divided into seven major areas (program, reputation, corporate, financial, marketing, facilities and administration), the plan analyses the causes and consequences of a range of foreseeable events which can impact on the Company, and identifies appropriate controls.

The Board regularly discusses risks that have potential to impact on the performance of the organisation at meetings. These discussions are included in minutes.

Remunerate Fairly and Responsibly

The Chair is responsible for performance and salary reviews of the CEO and Artistic Director. Queensland Ballet participated in the 2011 Australian Major Performing Arts Group Pay and Benefits Survey, undertaken by the Australian Institute of Management. Results of this survey were used to ensure employees were being remunerated appropriately.



The Company

Patron

Her Excellency Ms Penelope Wensley AC, Governor of Queensland

Board of Directors

Chair Adjunct Professor Joan Sheldon AM

Deputy Chair Mark Fenton

Directors Winna Brown, Brett Clark, Daniel Havas (from 28/3), Dawid Falck, Leneen Forde AC (until 29/3), Peter Jans, Margaret Lucas OAM, Joanne Pafumi

Honorary Life Members Harold Collins MBE, Marlene Collins, Pauline Crowe, Lynette Denny AM, Prof Ashley Goldsworthy AO OBE, Kevin Hodges, Patrick Kelly, Valerie Lisner, John Matthews, Dr Neil McCormack, Neil Summerson

Artistic

Artistic Director and Chief Choreographer François Klaus

Artistic Associate Robyn White

Ballet Mistress/Rehearsal Assistant Claire Phipps

Artistic Administrative Assistant Nicole Galea

Accompanists Brian Adamson, Shirley Coe (until 25/2), Gary Dionysius, Brett Sturdy (from 24/2)

Administration

Chief Executive Officer Anna Marsden

Marketing Manager Jean Attwater

Publicist and Communications Co-ordinator Natasha Spong

Marketing Co-ordinator Kirby Leadle (from 28/3)

Development Director Dilshani Weerasinghe (from 11/4)

Development Co-ordinator Alison Kardash

Business Development Philip Barker (until 25/3)

Finance Manager Lynne Masters

Finance Administrator Narelle Sutton

Office Co-ordinator Amanda Newman

Administrative Assistant Naomi Klahn (until 25/3), Erin Wright (from 28/3)

Education Officer Erin White (from 31/10)

Project Co-ordinator – Education Lauren McKean (until 30/10)

Cleaning and Maintenance Paula Smith (until 4/4)

Duty Managers Vanessa Vox, Sheilagh Gaddes, Francis Hartnett

FOH Staff Irene Sourgnès, Maggie Goodall, Jennifer Sutherland

Production

Production Manager Leonie Lee

Stage Manager Tanya Malouf

Technical Services Co-ordinator Cameron Goerg

Head of Wardrobe and Resident Designer Noelene Hill

Principal Cutter and Workroom Supervisor Louise Gerard

Wardrobe Assistant Frances Pyper

Casual wardrobe staff Marysia Aves, Lindsay Broomfield, Sarah Campbell, Rebekah Ellis, Hannah Gartside, Anna Illic, Isabelle Lacombe, Gayle McGregor, Mathilde Montredon, Jayne Warrington, Michelle Wiki

Volunteers Graham Bennett, Ken Sparrow, Doug Weis

Dancers

Principals Clare Morehen, Christian Tatchev, Rachael Walsh

Soloists Hao Bin (from 18/7) Keian Langdon, Meng Ningning (from 18/7), Nathan Scicluna, Yu Hui

Dancers Gareth Belling, Teri Crilly, Kathleen Doody, Lisa Edwards, Eleanor Freeman, Tamara Hanton, Lina Kim, Alexander Koszarycz, Iona Marques, Gemma Pearce, Anne-Elizabeth Peters, Katherine Rooke, Melissa Tattam (until 11/4), Sarah Thompson, Guy Wheatstone, Blair Wood, Tamara Zurvas

Trainees Robert McMillan, Rian Thompson

Queensland Ballet Professional Year

Students Kayli Brown, Jessica Buckley, Emma Cheeseman, Maughan Jemesen, Lauren McDonald, Adam Morris, Melanie Smith, Joseph Stewart, Kurt Williams, Nicola Wills

Queensland Ballet Junior Extension Program

Students Caity Armstrong, Katya Bennett-Woodger, Bryce Bofinger, Jessica Brown, Joel Burke, Hannah Clark, Grace Clarke, Emily Corkeron, Isabelle Dashwood, Maria Davis-Poynter, James Delmonte, Shannon Doherty, Zoe Doonar, Joyanne Dunn, Ashley Fooks, Kirstie Harrison, April Harvey, Harry Hillcoat, Jessica Ho, Hannah Hughes, Jasmin Hunter, Emily Isaac, Xanthe Keneally, Matt Landel, Emma Langfield, Shene Lazarus, Jaimee Logan, Nicole MacDonald, Tamki Matsuo-Hoobin, Chloe Powell, Stephanie Rabe, Isabella Robertson, Bianca Scudamore, Lucy Stubbings, Alexia Teixeira, Brooklyn Thornhill, Alicia Townsend, Amelia Townsend, Myra Turner, Emma Voevodin, Maddison Wallace, Mikaela Watson, Michael Wellington, Zoe White, Madison Whiteley, Abbe Whitford

Our Partners

Queensland Ballet would like to thank the following for their valued contribution in 2011

GOVERNMENT PARTNERS



Queensland Ballet receives financial assistance from the Queensland Government through Arts Queensland.



Queensland Ballet is assisted by the Commonwealth Government through the Australia Council for the Arts, its arts funding advisory body.

SEASON PARTNERS



MEDIA SUPPORT



WELLNESS PARTNERS



HOSPITALITY PARTNERS



the gunshop café



TOURING PARTNERS



OFFICIAL SUPPLIERS



Major Gifts

Anonymous (1), Asia Pacific Training Institute, Veronika Butta, Eduard Paschzella Memorial Gift, Lynette Denny AM, Patricia MacDonald Foundation, The Estate of Dr Alf Howard

Grand Jeté Level (\$1000 to \$5000)

Anonymous (3), Tom & Kathryn Biggs, Brett Clark, Robyn & Wayne Davis, Miss Eve Zelich, Ben Duke & Cate Hayworth Smith, Andrea & Martin Kriewaldt, Jennifer Morrison

Pirouette (\$500 to \$999)

Anonymous (3), Dr C. Davison, Miles Gillham, Ana Gray-Doughty, Rachel Griffiths, Roy B Hoskins, Dr Frank Leschhorn, Margaret Mackenzie-Forbes, Anthony Mellick, Desmond B Misso Esq., Sheila Neal, Leah Perry, Donald Robson & Lucien Castand, Ross Sadler, John Stanley, Steph & Stu Thomson, Sharyn Van Alphen

Plie (\$100 to \$499)

Anonymous (25), Pitre & Monique Anderson, John Bell, Helen Brodie, Kerrel Casey, Ann Caston, Debra Cunningham, Lindee Dalziell, Geraldine De Welles, Laurie Deane, Hazel Eivers, Paul Evans, Robyn Ferguson, Rosalind Findlay, Penelope Fraser-Benson, Karelia Gianduzzo, Ruth Hamlyn-Harris, Stephen Hanly, Mary Hill, Anne Jones, Susan Mabin, Keith McNeil, The Hon Tom McVeigh, Leo Meissner, June Mary Mott, Barrie Noble, Gwenda Pegg, Prof. Colin Power AM, Jack Price, Emma Proudman-Willett, Lynette Quinn, Sabina Rofail, Judith Rogers, Dr Spencer Routh, Dr David Saltissi, Patricia Savage, Bhuvana Srin, Anita Steinerts, Cecily Stevenson, Allan & Rhondda Taffs, Debra Whitten, Robert Young OAM



Directors' Report

For the year ended 31 December 2011

The Directors present their report together with the financial report of The Queensland Ballet Company Limited ("the Company") for the year ended 31 December 2011 and the auditors' report thereon.

Directors

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

Adjunct Professor Joan Sheldon AM, Chair

Joan Sheldon ran her own physiotherapy practice and was actively involved in advancement of the profession before becoming a Member of Parliament in 1990. In that role she held a range of senior positions, including Deputy Premier, Treasurer, and Minister for the Arts. Other portfolios included Tourism, Consumer Affairs, Women's Policy, Trade, Employment, Training, Industrial Relations, Economic Development, Health, Family Services, and Aboriginal and Islander Affairs. She is the Ethics Advisor of the Local Government Association of Queensland, an Adjunct Professor at the Sunshine Coast University and St Leo's College within The University of Queensland and sits on the Queensland Community Fund Sunshine Coast Board.

Mark Fenton, Deputy Chair (until 14 February 2012)

Mark is a financial executive with 18 years experience working with growth-oriented businesses in the private sector. He is the Executive Manager Finance at The Royal Automotive Club of Queensland Ltd (RACQ). Mark has been employed as the Chief Financial Officer for MCD Australia, The Perfume Connection chain of retail stores and also the General Manager of Metromedia Technologies (MMT). Mark is a Non-Executive Director and Chairman of the Board of Directors of John Paul College Ltd, one of Queensland's largest schools.

Winna Brown

Winna is an Assurance Partner in Ernst & Young's Brisbane office and has over 15 years of experience in a variety of industries including retail, life science, software technology, 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.

Brett Clark

Brett Clark 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 and Bridgeworks Personnel boards.

Dawid Falck

Dawid Falck is CEO of The Cyber Institute. Previously General Manager of Vodafone Queensland and Northern Territory, Dawid has held numerous positions in the information technology sector, including over five years with Vodafone New Zealand, and various roles at Datacom NZ, Infinity Solutions NZ, and Netscope South Africa. Educated at the University of Stellenbosch in South Africa, and trained as an opera singer, Dawid performed in South Africa prior to his move to New Zealand.

Mary (Leneen) Forde AC (until 29 March 2011)

Leneen is Chancellor of Griffith University, and former Governor of Queensland. She holds an LLB from The University of Queensland, and her distinguished legal career is marked by outstanding achievement and contributions to Queensland in many roles. She remains active in Queensland and Australian community life, serving on the boards of many organisations. She is Vice-President of Scouts Australia, and is patron of the Forde Foundation, Rosies, and the National Pioneer Women's Hall of Fame (Alice Springs), among others. She is also a former International President of Zonta International, a service organisation committed to advancing the status of women worldwide. She was Queenslander of the Year in 1991 and five Queensland universities have bestowed upon her the honorary award, Doctor of the University/Letters. In 2001 she was awarded a Centenary Medal in recognition of her contribution as a former Queensland Governor, and in 2007 was recognised as a Queensland Great.

Peter Godber (from 13 February 2012)

Peter Godber is a Partner, Tax with Grant Thornton. He has over 25 years experience in providing professional taxation advice and dealing with changes to our tax laws. Peter has worked for a number of large accounting and legal firms, always in tax advisory specialist areas. He is State Chairman of the Queensland branch of the Taxation Institute of Australia and a member of the Institute of Chartered Accountants, the Institute of Company Directors and the Law Society of NSW.

Daniel Havas (from 28 March 2011)

Daniel, a former Queensland Ballet Principal dancer, is now Director of Investment Attraction and Corporate Engagement at Brisbane Marketing. He leads the team which grows Brisbane's vibrant economy by securing quality, sustainable, inward investment and reinvestment from key international source markets including Western Europe, North America, Canada and North Asia. Daniel has a strong background in international business strategy, cross-border business development and project management.

Peter Jans

Peter is a commercial lawyer with experience in both the private and public sectors in a broad spectrum of legal and commercial disciplines. Peter is currently Group General Counsel and Company Secretary of ERM Power. Peter has worked for over 30 years in private legal practice, and has, in the last decade, held positions of General Counsel (and Company Secretary) of various energy and resources companies, including entities listed on the ASX. In this role he has been responsible for providing specialised legal advice to boards and senior management teams, and for ensuring compliance with statutory and regulatory matters.

Margaret Lucas OAM

Margaret is involved extensively in many aspects of dance education, teaching, adjudication, and administration. She is Chair of the Artistic and Advisory Committee of the Queensland Dance School of Excellence (QDSE). Margaret is a life member and registered teacher of the Royal Academy of Dance (RAD), and holds a Theatrical Teacher's Diploma from the Commonwealth Society of Teachers of Dancing. She has served on several sub-committees and reference groups covering all aspects of dance, and for 35 years was Co-Principal of her own studio.

Joanne Pafumi

Joanne is a specialist communication adviser who has designed, led, driven, or implemented programs involving brand and marketing strategy, stakeholder engagement and issues management as well as investor, government and media relations. A practitioner with more than 20 years experience, Joanne has worked with the Australian Gas Light Company (AGL), property developer, the MUR Group of Companies, communication consulting firm, Rowland, and in March 2010 was appointed as General Manager Corporate Affairs, Community Relations and Human Resources with Xstrata Zinc Australia.

Directors' Report

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. In addition, the annual Board retreat was attended by Winna Brown, Daniel Havas, Dawid Falck, Mark Fenton, Peter Jans, Margaret Lucas and Joanne Pafumi.

Director	No. of meetings attended	No. of meetings held (during tenure as Director in 2011)
<i>Winna Brown</i>	7	9
<i>Brett Clark</i>	8	9
<i>Daniel Havas</i>	8	8
<i>Dawid Falck</i>	7	9
<i>Mark Fenton</i>	9	9
<i>Leneen Forde</i>	0	2
<i>Peter Jans</i>	8	9
<i>Margaret Lucas</i>	8	9
<i>Joanne Pafumi</i>	7	9
<i>Joan Sheldon</i>	9	9

Principal Activities

The principal activity of the Company during the financial year was the presentation of dance productions and delivery of education activities. No significant changes in the nature of the Company's activity occurred during the financial year.

Queensland Ballet's goals are to be:

- Financially strong with resources to continually lift production standards and offer attractive remuneration for all Company staff
- Renowned for diversity and excellence founded on classical ballet technique
- Supported by a strong, loyal community in Australia and internationally
- Reputed as the premier classical dance training organisation for professional dancers in Australia.

These goals and the strategies to achieve them are outlined in the Company's 2011–2013 Business Plan. A summary of Queensland Ballet's performance against these goals is included on page 51.

Company Membership

Company membership remained consistent in 2011, with a total of 333 members (2010 members: 337).

Result

For 2011 a net operating deficit of \$183,859 is reported (2010 net profit: \$91,144).

Review and Result of Operations

The 2011 year recorded its first operating deficit in 12 years. This result is a direct result of box office performance due to the floods and a soft economic climate. Steps were undertaken by the Company to minimise the size of the deficit through cost cutting and income generating activities.

The Company has put in place a number of strategies to reduce its level of financial dependence on single ticket income. These measures will reduce the risk of an operating deficit due to box office in the future.

The Company continued to maintain its high technical and artistic standards and level of creative output.

The Company has also demonstrated its ongoing commitment to developing emerging choreographers, and to providing leadership in artist and artform development, by exposing dancers and audiences to the work of some of the best Australian and international choreographers and performers.

It has also actively pursued and promoted access through regional and international touring, development of an education program for teachers and students of schools and community dance studios, and community engagement activities. The Company delivers programming which has audience education content, maintains a strong and active web presence, and distributes season programs free-of-charge to patrons, to better inform its audiences.

The Company has demonstrated its strong commitment to training through the Professional Year, Queensland Dance School of Excellence, and Junior Extension Program, and to employment through directly providing over 100 full-time, part-time, or casual jobs for Queenslanders during 2011.

The Company has demonstrated continued good governance through balanced Board membership, well-attended and regular meetings, appropriate and timely reporting, continued development of policies and other documentation, and commitment to planning and 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. However, the Board believes that the Company has adequate systems in place for the management of its environmental requirements and is not aware of any breach of those environmental requirements as they apply to the Company.

Directors' Emoluments

Since the end of the previous financial year, no Director of the Company has received or become entitled to receive any benefit (other than a benefit included in the aggregate amount of remuneration received or due and receivable by Directors shown in the accounts) 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 a substantial interest, except as stated in Note 17 to the accounts.

Indemnification and Insurance of Officers

Indemnification

Since 2005, the Company has entered into agreements indemnifying Directors of the Company. In 2011, the following Directors were indemnified: Winna Brown, Brett Clark, Dawid Falck, Mark Fenton, Leneen Forde, Daniel Havas, Peter Jans, Margaret Lucas, Joanne Pafumi and Joan Sheldon 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 34 and forms part of the Director's report for the year ended 31 December 2011.

Dated at Brisbane this 7th day of March, 2012.

Signed in accordance with a resolution of the Directors:



Joan Sheldon AM

Director

7 March 2012



Winna Brown

Director

7 March 2012

Auditor's Declaration

Lead Auditor's Independence Declaration

Under section 307C of the Corporations Act 2001

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 2011 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 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 Fitzpatrick

M J Fitzpatrick
Partner

Brisbane
7 March 2012



Financial Report

Statement of Comprehensive Income

for the year ended 31 December 2011

	<i>Note</i>	<i>2011</i>	<i>2010</i>
		\$	\$
Revenue from ticket sales – subscriptions		523,531	522,690
Revenue from ticket sales – single tickets		1,305,276	1,650,150
Revenue from rendering of services		101,044	108,528
Other income	5	3,176,901	3,054,590
		5,106,752	5,335,958
Cleaning		(35,128)	(34,506)
Costume and set expenses		(256,600)	(242,907)
Depreciation expense	11	(41,537)	(42,500)
Employee expenses		(3,078,812)	(2,780,343)
External Performers and Representatives fees and allowances		(77,235)	(111,148)
Insurance		(37,199)	(32,577)
Marketing		(379,024)	(391,242)
Printing & Postage		(25,890)	(23,992)
Rental expense		(65,616)	(61,344)
Royalties – Choreographic & Music		(46,843)	(58,483)
Shoes and Tights		(62,533)	(76,305)
Telephone and Communications		(11,598)	(9,377)
Theatre expenses		(578,725)	(813,092)
Travel expenses		(82,400)	(73,116)
Other expenses from ordinary activities		(638,017)	(600,763)
Results from operating activities		(310,405)	(15,737)
Financial income (interest and dividends received)	6	126,546	106,881
Net financing income		126,546	106,881
Profit/(loss) for the period		(183,859)	91,144
Other comprehensive income			
Net change in fair value of available-for-sale financial assets		(9,729)	31,158
Other comprehensive income for the period		(9,729)	31,158
Total comprehensive income for the period		(193,588)	122,302

The statement of comprehensive income is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 39 to 47.

Financial Report

Statement of Financial Position

for the year ended 31 December 2011

	Note	2011	2010
		\$	\$
Assets			
Cash and cash equivalents	7	186,175	592,905
Trade and other receivables	8	606,614	7,432
Other current assets	9	97,211	80,802
Other investments	10	425,000	748,514
Total current assets		1,315,000	1,429,653
Plant and Equipment	11	92,776	117,673
Other investments	10	936,603	918,242
Total non-current assets		1,029,379	1,035,915
Total assets		2,344,379	2,465,568
Liabilities			
Trade and other payables	12	621,064	624,807
Employee benefits	13	232,243	169,486
Total current liabilities		853,307	794,293
Employee benefits	13	52,285	38,900
Total non-current liabilities		52,285	38,900
Total liabilities		905,592	833,193
Net assets		1,438,787	1,632,375
Equity			
Retained earnings		1,366,423	1,550,282
Fair value reserve		72,364	82,093
Total Equity		1,438,787	1,632,375

The statement of comprehensive income is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 39 to 47.

Statement of Changes in Equity

for the year ended 31 December 2011

	<i>Fair Value Reserve</i>	<i>Retained Earnings</i>	<i>Total</i>
	\$	\$	\$
Balance at 1 January 2010	50,935	1,459,138	1,510,073
Total comprehensive income for the period			
Profit or loss	—	91,144	91,144
Other comprehensive income			
Net change in fair value of available-for-sale financial assets net of tax	31,158	—	31,158
Total comprehensive profit for the period	31,158	91,144	122,302
Balance at 31 December 2010	82,093	1,550,282	1,632,375

	<i>Fair value Reserve</i>	<i>Retained earnings</i>	<i>Total</i>
	\$	\$	\$
Balance at 1 January 2011	82,093	1,550,282	1,632,375
Total comprehensive income for the period			
Profit or loss	—	(183,859)	(183,859)
Other comprehensive income			
Net change in fair value of available-for-sale financial assets net of tax	(9,729)	—	(9,729)
Total comprehensive profit for the period	(9,729)	(183,859)	(193,588)
Balance at 31 December 2011	72,364	1,366,423	1,438,787

The statement of comprehensive income is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 39 to 47.

Financial Report

Statement of Cash Flows

for the year ended 31 December 2011

	Note	2011	2010
		\$	\$
Cash Flows from Operating Activities			
Cash receipts from customers		1,991,685	2,530,729
Government grants received	15	2,636,990	2,630,770
Cash paid to suppliers and employees		(5,440,736)	(5,572,725)
Net cash used in operating activities		(812,061)	(411,226)
Cash Flows from Investing Activities			
Interest received		123,534	106,251
Investment Income		3,012	630
Payments for Plant and Equipment		(16,640)	(43,060)
Contributions to Reserve Incentives Scheme		(28,089)	(23,164)
Payments/(receipts) for Investments		323,514	(748,514)
Net cash provided by/(used in) investing activities		405,331	(707,857)
Net increase in cash and cash equivalents		(406,730)	(1,119,083)
Cash and cash equivalents at 1 January		592,905	1,711,988
Cash and cash equivalents at 31 December	7	186,175	592,905

The statement of comprehensive income is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 39 to 47.

Notes to the Financial Statements

for the year ended 31 December 2011

1 Reporting entity

Queensland Ballet Company Limited ("the Company") is a company.

2 Basis of preparation

(a) Statement of compliance

The financial report 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 7 March 2012.

(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.

(e) Changes in accounting policies

Starting as of January 2010, the Company has changed its accounting policies in relation to the application of reduced disclosure requirements.

3 Significant accounting policies

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

(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.

Financial Report

Notes to the Financial Statements (continued)

for the year ended 31 December 2011

3 Significant accounting policies (continued)

(a) Property, plant and equipment (continued)

(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:

	2011	2010
Plant and Equipment	1 – 15 years	1 – 15 years
Fixtures and Fittings	1 – 7.5 years	1 – 7.5 years
Computer Equipment	1 – 4 years	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. The remaining financial assets are assessed collectively in groups that share similar credit risk characteristics.

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 Commonwealth Government bonds that have maturity dates approximating the terms of the Company's obligations. The calculation is performed using the projected unit credit method.

Financial Report

Notes to the Financial Statements (continued)

for the year ended 31 December 2011

3 Significant accounting policies (continued)

(d) Employee benefits (continued)

(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) Goods sold and services rendered

Revenue from the sale of goods is recognised in the income statement when the significant risks and rewards of ownership have been transferred to the buyer. Revenue from services rendered is recognised in the income statement in proportion to the stage of completion of the transaction at the balance sheet date. No revenue is recognised if there are significant uncertainties regarding recovery of the consideration due, the costs incurred or to be incurred cannot be measured reliably, there is a risk of return of goods or there is continuing management involvement with the goods.

(ii) 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. Grants that compensate the Company for the cost of an asset are recognised in profit or loss as other income on a systematic basis over the useful life of the asset.

(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) Reduced disclosure

The Company early adopted AASB 1053 *Application of Tiers of Australian Accounting Standards and AASB 2010 – 02 Amendments to Australian Standards arising from Reduced Disclosure Requirements*. This has resulted in a reduction of disclosures for items such as financial instruments, share-based payments, defined benefit superannuation plans, equity accounted investments and business combinations. Comparative information has been re-presented or removed so that it also conforms to the new disclosure requirements. Since the change in accounting policy only impacts presentation aspects, there is no impact on comprehensive income or earnings per share.

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.

	Note	2011	2010
		\$	\$
5 Other income			
Revenue from grants	15	2,397,264	2,391,609
Revenue from performance fees		41,367	—
Membership fees		1,975	705
Other production and sundry income		284,717	332,316
Sponsorships		451,578	329,960
		3,176,901	3,054,590
6 Net financing costs			
Interest income		123,534	106,251
Investment income		3,012	630
		126,546	106,881

Financial Report

Notes to the Financial Statements (continued)

for the year ended 31 December 2011

	Note	2011	2010
		\$	\$
7	Cash and cash equivalents		
	Cash on hand	1,751	1,751
	Bank balances	182,858	538,746
	Call deposits	1,566	52,408
	Cash and cash equivalents in the statement of cash	186,175	592,905
8	Trade and other receivables		
	Current		
	Trade receivables	606,614	7,432
		606,614	7,432
9	Other Current Assets		
	Current		
	Prepayments		
	– Insurance	72,749	52,273
	– Deferred production costs	24,462	28,529
		97,211	80,802
10	Other investments		
	Current investments		
	Call deposits	425,000	748,514
		425,000	748,514
	Non-current investments		
	Listed variable rate debt securities, available-for-sale	419,331	430,947
	Interest in unlisted unit trust available-for-sale	19,981	18,092
	Reserve Incentives Scheme deposit	497,292	469,203
		936,604	918,242

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.

	<i>Office Equip</i>	<i>Production</i>	<i>Computer</i>	<i>Total</i>
	\$	\$	\$	\$
11 Property, plant and equipment				
Cost				
Balance at 1 January 2011	38,029	503,808	36,651	578,488
Acquisitions	3,829	5,741	7,070	16,640
Disposals				
Balance at 31 December 2011	41,858	509,549	43,721	595,128
Depreciation				
Balance at 1 January 2011	(29,110)	(419,981)	(11,724)	(460,815)
Depreciation charge for the year	(5,377)	(22,737)	(13,423)	(41,537)
Disposals				
Balance at 31 December 2011	(34,487)	(442,718)	(25,147)	(502,352)
Carrying amounts				
At 1 January 2011	8,919	83,827	24,927	117,673
At 31 December 2011	7,371	66,831	18,574	92,776

	<i>Note</i>	<i>2011</i>	<i>2010</i>
		\$	\$
12 Trade and other payables			
Current-unsecured			
Trade payables		293,818	155,793
Non-trade payables and accrued expenses		65,858	55,885
Subscriptions and other income in advance		261,388	413,129
		621,064	624,807
13 Employee Benefits			
Current			
Liability for annual leave		141,870	88,799
Liability for long-service leave		90,373	80,687
		232,243	169,486
Non Current			
Liability for long-service leave		52,285	38,900
		52,285	38,900
Contributions to defined contribution plans		250,588	236,276
		250,588	236,276

Financial Report

Notes to the Financial Statements (continued)

for the year ended 31 December 2011

	Retained Earnings	Fair Value Reserve	Total Equity
	\$	\$	\$
14 Capital and reserves			
Balance at 1 January 2010	1,459,138	50,935	1,510,073
Total recognised income and expense	91,144	31,158	122,302
Balance at 31 December 2010	1,550,282	82,093	1,632,375
Balance at 1 January 2011	1,550,282	82,093	1,632,375
Total recognised income and expense	(183,859)	(9,729)	(193,588)
Balance at 31 December 2011	1,366,423	72,364	1,438,787

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.

	2011	2010
	\$	\$
15 Government funding		
Grants received:		
Australia Council	474,775	441,822
Queensland Government Arts Grant — Base funding	1,799,098	1,767,287
Brisbane City Council	40,500	—
Export Market Development Grant	7,891	27,500
Queensland Government — Matching subsidy	75,000	75,000
Queensland Government ARTS Grant — Touring grants	—	80,000
	2,397,264	2,391,609
GST on grants received	239,726	239,161
Total cash received from government grants	2,636,990	2,630,770
Grants credited as income:		
Australia Council	474,775	441,822
Queensland Government Arts Grant — Base funding	1,799,098	1,767,287
Brisbane City Council	40,500	—
Export Market Development Grant	7,891	27,500
Queensland Government (Arts Queensland) Grant — Touring grants	—	80,000
Queensland Government — Matching Subsidy	75,000	75,000
Total grants credited as income	2,397,264	2,391,609
Balance sheet items relating to Government funding:		
<i>Non-current assets</i>		
Grant funds held in escrow - Reserves Incentive Scheme	497,292	469,203

16 Key management personnel disclosures

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

Non-executive Directors

Joan Sheldon *AM (Chair)*

Mark Fenton *(Deputy Chair)*

Winna Brown

Brett Clark

Dawid Falck

Leneen Forde *AC (resigned 29/3/2011)*

Daniel Havas *(appointed 28/3/2011)*

Peter Jans

Margaret Lucas *OAM*

Joanne Pafumi

Executives

Anna Marsden *(Chief Executive Officer, Company Secretary)*

François Klaus *(Artistic Director)*

Jean Attwater *(Marketing Manager)*

Noelene Hill *(Head of Wardrobe)*

Leonie Lee *(Production Stage Manager)*

Lynne Masters *(Finance Manager)*

Dilshani Weerasinghe *(Development Manager)*

17 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.

18 Share capital

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.

Members Liability

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 2011 amounts to \$662 (2010; \$674), (293 subscriber members, 28 non-subscriber members, and 10 Honorary Life Members).

19 Economic dependency

The Company is financially dependent on various sources of government funding to ensure that the Company continues to trade for the foreseeable future.

20 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 Company, the results of those operations, or the state of affairs of the Company, in future financial years.

Directors' Declaration

Queensland Ballet Directors' Declaration

In the opinion of the Directors of the Queensland Ballet Company:

- (a) the financial statements and notes set out on pages 35 to 47, are in accordance with the *Corporations Act 2001*, including:
 - (i) giving a true and fair view of the financial position of the Company as at 31 December 2011 and of its performance, as represented by the results of its operations and its cash flows, for the year ended on that date;
 - (ii) complying with Accounting Standards in Australia and the Corporations Regulations 2001; and
- (b) 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:



Joan Sheldon AM
Director

7 March 2012



Winna Brown
Director

7 March 2012

Independent Auditor's Report

Independent auditor's report to the members of Queensland Ballet Company

We have audited the accompanying financial report of Queensland Ballet Company (the Company), which comprises the statement of financial position as at 31 December 2011, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, notes 1 to 20 comprising a summary of significant accounting policies and other explanatory information, and the Directors' declaration.

Directors' responsibility for the financial report

The Directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Act 2001* and for such internal control as the Directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Directors, as well as evaluating the overall presentation of the financial report.

We performed the procedures to assess whether in all material respects the financial report presents fairly, in accordance with the *Corporations Act 2001* and Australian Accounting Standards – Reduced Disclosure Requirements, a true and fair view which is consistent with our understanding of the Company's financial position and of its performance.

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

Independence

In conducting our audit, we have complied with the independence requirements of the *Corporations Act 2001*.

Auditor's opinion

In our opinion the financial report of Queensland Ballet Company is in accordance with the *Corporations Act 2001*, including:

- (i) giving a true and fair view of the Company's financial position as at 31 December 2011 and of its performance for the year ended on that date; and
- (ii) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the Corporations Regulations 2001.

KPMG

KPMG



M J Fitzpatrick
Partner

Brisbane
7 March 2012



KPMG, an Australian partnership and a member firm of the KPMG network of independent member firms affiliated with KPMG International Cooperative ("KPMG International"), a Swiss entity.



Dancers Clare Morehen and Nathan Scicluna | Photographer David Kelly

Appendix A

Performance Indicators

2011–2013 Business Plan Goals and Targets

Goal	Performance Indicator	Target	Result
<i>Financially strong with resources to continually lift production standards and offer attractive remuneration for all Company staff</i>	35% ratio of reserves to operating costs	35%	39%
	Increased value of income generated by sponsorship and philanthropy	\$120,000 cash \$250,000 contra	\$286,911 cash \$328,823 contra
	Annual Surplus	\$60,000	(\$183,859)
<i>Renowned for diversity and excellence founded on classical ballet technique</i>	Performances choreographed by young and emerging artists	10	13
	Engagement of international and national artists and choreographers	15	8 choreographers 7 artists
	Performances of new Australian works	13	13
<i>Supported by a strong loyal community in Australia and internationally</i>	Increased subscriber numbers	1921	1783
	Increased ticket sales	45,356	46,050
<i>Reputed as the premier classical dance training organisation for professional dancers in Australia</i>	Maintain numbers of auditionees for training programs	80	217
	PY graduates offered contracts with companies	6	3

2011–2013 Business Plan Goals and Targets (continued)

Artistic Vibrancy

	2010	2011
Total number of productions presented	10	12
Total number of performances	73	106
Total number of works presented	38	39
Total full length works presented	4	4
Total short works presented	19	16
Total brief works/excerpts presented	15	19
Total new works	16	14
Total new Australian works	14	13
Total remounted works	22	25
Total remounted Australian works	13	16

Artistic Vibrancy

Regional Queensland Touring	2010	2011
Number of tours	1	1
Number of venues	6	2
Total audience	6667	2874

International Touring	2010	2011
Number of tours	0	1
Total audience	0	12,001

Education Programs	2010	2011
Number of workshops	30	12
Number of teachers	23	13
Number of participants	511	2943

Employment and Training (employment statistics as at 31 December 2011)

	2010			2011		
	Female	Male	Total	Female	Male	Total
<i>Dancers</i>	11	9	20	15	9	24
<i>Trainee Dancers</i>	2	4	6	0	2	2
<i>Artistic</i>	4	3	7	3	4	7
<i>Production and Wardrobe</i>	5	1	6	5	1	6
<i>Marketing and Development</i>	3	1	4	5		5
<i>Administration and Finance</i>	6		6	8		8
<i>Education</i>	1		1	1		1
Total	32	18	50	37	16	53

Dancer Training Programs

	2010			2011		
	Female	Male	Total	Female	Male	Total
<i>Professional Year</i>	6	4	10	7	3	10
<i>Junior Extension Program</i>	33	8	41	41	5	46

Appendix B

Queensland Ballet Friends

The year 2011 under review saw a continuation of the aims of the original Queensland Ballet Friends; these aims have now become traditions. Those traditions are firstly to promote the Queensland Ballet, to organise fundraising activities and for we, the members, to enjoy one another's company at social functions.

The first tradition is difficult to quantify, but most people are of a view that promotion and discussion with the general public by members is very beneficial, and it is reasonable to assume that increased attendances at performances has been helped by word-of-mouth promotion. The social occasions have been most enjoyable. We thank very much the various speakers, the co-operation of Artistic Director, François Klaus and Artistic Associate Robyn White, CEO Anna Marsden, Board Members and the staff and dancers of Queensland Ballet. We are indebted to the dancers, who no matter how tired, how many aches and pains, continue to attend our various functions.

Our first function for the year was the 'Welcome Back' dinner held at the Mandarin Master restaurant, Stafford, to celebrate Queensland Ballet's homecoming from an extremely successful tour of China, where they performed in eight cities François Klaus's critically acclaimed *The Little Mermaid*. The dinner was most enjoyable and well attended and our official guests were Ms. Meng Mian, Deputy Consul of the People's Republic of China and Ms. Zhang WeiWei, Vice Consul of the People's Republic of China. Following later in the year was an opportunity to go inside the studio for an exclusive viewing of a Junior Extension Program class, under the guidance of Queensland Ballet's Artistic Associate Robyn White. Our final and main fundraiser for the year was the Annual afternoon Tea at Tattersall's Club. Tattersall's are now a partner of the Queensland Ballet Friends. Guest speakers were Janette Mulligan and Angus Lugsdin, both of whom have had international dance careers and now bring their considerable expertise to Queensland Ballet, Janette as regular guest teacher and Angus in his role as Co-ordinator and Senior Dance Instructor with the Queensland Dance School of Excellence.

The dancers were very pleased with our main donation, a refrigerator (with ice maker) for their sole use. The Treasurer will deliver the financial report to this meeting.

Queensland Ballet Friends met on a regular bi-monthly basis during the year, and the Committee members for 2011 were Gaye Pitman (Secretary), Laurie Weeden (Treasurer), Stephanie Thomson (Membership Secretary), Jan Moody, Beryl Ward, Michael Ward, Naomi Klahn, Lynette Denny, Ben Duke and myself as President. Gratitude is expressed to all for their co-operation and support.

Sandra McVeigh

President Queensland Ballet Friends



Queensland **Ballet**

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