

# QUEENSLAND BALLET

ANNUAL REPORT **2010**



Christian Tatchev and Keian Langdon in François Klaus's *Don Quixote* (excerpt), 50th Anniversary International Gala; Photographer: Ken Sparrow



---

# QUEENSLAND BALLET

**2010 ANNUAL REPORT**

---

---

# CONTENTS

Company profile	1
2010 highlights	2
50 year chronology	3
Chair's review	7
Artistic Director's report	8
Chief Executive Officer's report	10
2010 performance summary	11
The Company	15
Acknowledgements	17
Directors' report	19
Lead Auditor's Independence Declaration	25
Financial report	26
Independent auditor's report	41
Appendix A: 2010 strategic performance	42
Appendix B: Queensland Ballet Friends	44

# COMPANY PROFILE

Queensland Ballet is the flagship ballet company of the State of Queensland, with a reputation for a fresh, energetic and eclectic repertoire ranging from short works for children to new, full-length story ballets.

Established in 1960 by Charles Lisner OBE, the Company is one of only three full-time professional ballet companies in Australia and has been under the artistic direction of François Klaus since January 1998.

The Company makes a vital contribution to the performing arts in Queensland and Australia through the presentation of a high quality annual season in Brisbane, performed in a variety of venues, and through tours throughout regional Queensland, as well as through participation in festivals.

Queensland Ballet's core objectives include the provision of opportunities for Australian choreographers and other creative artists.

The Company also promotes and develops dance education, principally through the Queensland Ballet Professional Year and Junior Extension Program, and through partnership with the Queensland Dance School of Excellence (QDSE). The Professional Year is a bridging program which provides intensive pre-professional training in a company environment for gifted young dancers interested in pursuing a professional career in classical dance. The Junior Extension Program gives a small group of talented young dancers, aged 11 to 14 years, the opportunity to further develop their skills by undertaking a weekly class with a group of their peers under the guidance of the Company's Artistic Staff. The QDSE program is run under an MOU with Education Queensland and provides

advanced dance training to students in Years 10, 11, and 12 at Kelvin Grove State College as well as the introductory *Track Dance* and *Mid-Trackdance* programs for Years 3 to 9.

Community education and outreach is achieved through a range of programs. These are the popular *Vis-à-vis* Studio Series; *Soirées Classiques*, studio performances of dance with live music; an *Open Doors* program which enables the public to view the Company at work; and *DANCE+*, a program of dance education activities offered to schools and dance studio teachers and students across Queensland.

In addition to annual tours of full-scale productions to regional Queensland, since 2006, the Company has been committed to developing an international touring program. The Company's international experience now incorporates a guest performance in Korea, tours to Singapore and Japan, and three European tours. In 2011 the Company will embark on its first tour to China.

## OUR MISSION

To develop, promote and perform dance, particularly classical ballet, of the highest international standard, both technically and artistically, in state, national and international arenas.

## OUR GOALS

Queensland Ballet will:

- » be an efficient, profitable and well governed business
- » seek to increase our audience
- » offer the highest standards of performance
- » develop choreographers
- » offer the highest standard of dance training
- » seek to develop an interstate and international profile.

## OUR DREAM

By 2013, Queensland Ballet will be recognised, not only in Queensland but throughout Australia and also overseas, for:

- » creating and presenting a broad repertoire of quality work which ranges from the great classics, through contemporary dance, new 'story' ballets, and works for children
- » exciting and challenging both dancers and audiences
- » developing choreographers
- » training dancers to a consistently high standard in classical ballet technique, and developing that technique through excellent coaching and creative artistic development
- » having a strong and coherent artistic team led by a strong Artistic Director and Chief Choreographer
- » best practice in company management.

## STRATEGIC INITIATIVES

In order to fulfil its mission and goals, and advance towards achieving its dreams, Queensland Ballet's three-year Business Plan features four strategic initiatives:

- » to develop the art form, and the standard of our productions
- » to develop our audience, in scope, depth and understanding
- » to build our reputation and understanding of what we do
- » to remain financially robust and maintain operational excellence.

The Company's performance in relation to its strategic initiatives is detailed in Appendix A on page 42.

## 2010 HIGHLIGHTS

- » **50<sup>th</sup> anniversary celebrations** including a gala black tie dinner and a reception hosted by the Queensland Premier.
- » **Keeping the dream alive**, an exhibition of costumes and archives from Queensland Ballet's 50 year history presented at the Tony Gould Gallery at QPAC.
- » **74 performances** were presented of 11 different productions in 9 different venues, including 6 regional Queensland venues.
- » **38 different works** were performed, including 14 new works by Australian choreographers.
- » **A total audience of 45,356** was achieved, comprising 38,689 for productions in Brisbane and 6,667 for regional performances in Queensland.
- » **A surplus was delivered** for the thirteenth year in succession.
- » **Private giving reached record levels**, supported by a dollar-for-dollar donation matching subsidy by the State Government.
- » **Queensland Ballet received a significant cash bequest** from Dr Alf Howard, allowing the Company to undertake much needed renovations to the Thomas Dixon Centre.
- » **Three dancers completing the Professional Year in 2010** were offered Trainee contracts with the Company.
- » **Over 500 teachers and students** from schools and dance schools throughout Queensland participated in professional development and workshop activities in the Company's new *DANCE+* education program.
- » **Queensland Ballet facebook friends** numbered 2,473 at the end of 2010.

# 50 YEAR CHRONOLOGY

## 1943

Lisner begins taking ballet lessons from Madame Borovansky.

## 1945

Edouard Borovansky recruits Lisner to his company.

With backing from J.C. Williamson, the Borovansky Ballet tours Australia, including visiting Brisbane, where ballet fans queued for hours outside the theatre.

## 1947

Lisner decides to try his luck overseas, and sails to England.

Despite the post-war austerity and privations, Lisner thrived on the artistic opportunities he encountered in London. He took classes at Vera Volkova's studio, alongside Robert Helpmann and Erik Bruhn. He visited art galleries and museums, and studied music and composition at the Royal College of Music. He appeared in *The Red Shoes*, working with Leonide Massine. A five-month scholarship offered to him by Ninette de Valois enabled him to attend the Sadler's Wells Ballet School.

## 1948

Lisner joins the Sadler's Wells Ballet Company.

Lisner danced on the same stage as Sadler's Wells' major star, Margot Fonteyn, and appeared in new ballets by Frederick Ashton and Ninette de Valois.

## 1952

A serious illness leads Lisner to take stock of his life and consider his ambitions. He returns to Melbourne, determined to start his own ballet school and company.

## 1953

Having identified Queensland as a place where he could pioneer professional ballet performances, Lisner began by opening the Lisner Ballet Academy in December 1953, teaching ballet at a studio in Fortitude Valley.

## 1955

The Lisner Academy is damaged by smoke from a fire in the café on the ground floor of the building. His students rally to the cause and enthusiastically help with the clean-up.

## 1959

Lisner moves his Academy to the Caledonian Building in Elizabeth Street, Brisbane. Funding the enterprise himself, he converts the space into a 220-seat theatre, undertaking a good deal of the manual labour himself. Two months after the theatre's official opening, Lisner announces the establishment of The Lisner Ballet.

## 1960

The Lisner Ballet gives its inaugural performance on 29 April, 1960. The program included Lisner's work, *The Gift*, for which he also composed the music.

After a promising debut, the fledgling company's fortunes wane with declining audience numbers.

## 1961

With funding from the NSW Arts Council, Lisner and five of his dancers, accompanied by five ex-Borovansky dancers, begin a gruelling 18-week tour of New South Wales and Queensland, performing in 84 towns. This tour marked the beginning of the company's steadfast commitment to regional touring.

## 1962

Lisner realises that a privately-owned company has little hope of attracting government support. The Lisner Ballet becomes a company limited by guarantee and is re-named The Queensland Ballet Company. Queensland now had a professional ballet company, which performed for the first time on 29 September, 1962. Principal Dancers on that night were Harold Collins, Mary Heath, Lynette Sorrensen, and Wendy Tabke.

The company's early years were exciting and exhausting. Still principally funded by the Lisner Ballet Academy, the company didn't have enough funds to cover full-time wages. However, such was the dancers' commitment to the success of the company, many took day-jobs in order to keep performing.

The Queensland Ballet appeared in a number of hugely popular televised ballets on the ABC and on Channel 9 during the 1960s.

## 1964

The Academy Theatre is destroyed by fire. Unable to fund having it rebuilt as a theatre, Lisner turned the space into a large studio for classes and rehearsals. The company began performing at Festival Hall.

## 1966

Unable to continue in the face of dwindling finances, Lisner decides to suspend operations and focus on lobbying for government funding. His loyal dancers continue to attend classes and the Lisner Academy continues to operate.

## 1967

The State Government issues grant of \$7,500, allowing the company to once again plan for its future.

## 1968

The Queensland Ballet Company re-opens on 6 March 1968 with a season at Her Majesty's Theatre. Government funding is increased to \$30,000 later that year.

With no funds to commission works from guest choreographers, Lisner had to continue creating most of the company's works himself. As the company's financial footing became more secure, he was able to provide opportunities for other Australian artists. Garth Welch created *Counterfeit* on the company in 1969, and Leslie White, Ray Powell and Cathryn Short created new works for the company in 1972.



Mary Heath as Jocasta in Lisner's *Oedipus Rex*, 1969. Photographer: Derek Duparq.

## 1972

The company tours to Canberra, Hobart, Launceston and Sydney for the first time, but poor box office income precipitates a financial crisis which nearly sees the organisation collapse. Strict economies and unflagging audience support saw lost financial ground re-gained.

## 1974

On 4 June, Lisner announces his resignation, leaving the company he had founded and nurtured in a healthy financial position, and with a respected artistic reputation.

## 1975

Harry Haythorne is appointed Artistic Director and Chief Executive Officer of Queensland Ballet. Born in South Australia, Haythorne had danced and worked overseas since 1949.

Haythorne expanded the company's repertoire, programming works by international choreographers (including Walter Gore, Kenneth Macmillan and Leonide Massine), and invited Bournonville expert, Hans Brenaa, from the Royal Danish Ballet to stage *La Sylphide*. New works by Australian choreographers were also commissioned, which saw Don Asker, Garth Welch and Graeme Murphy all working with the company. Haythorne also contributed much to building Queensland Ballet's relationship with ballet schools around Queensland, by casting local children in touring productions such as *Coppelia*.



Harry Haythorne was given special permission by Leonide Massine to stage *Le Beau Danube* in 1978. He also performed in the work.

## 1976

The company begins operating from a heritage-listed building in Margaret Street, Brisbane, owned by Chair of the Board of Directors, John Matthews.

## 1978

Haythorne relinquishes the directorship of the company.

## 1979

Harold Collins is appointed Artistic Director. A founding member of The Queensland Ballet Company under Lisner, Collins left Australia in 1964, spending the next 10 years dancing overseas, and re-joined the Company in 1974.

Collins was to be at the artistic helm of the company for almost two decades. In 1985, the opening of new theatres in QPAC provided a welcome boost to the public's interest in ballet. Riding financial highs and lows over the years, including the economic downturn of the early 1990s, the company presented some memorable and dramatically-charged productions, among them Jacqui Carroll's *Scheherazade* and Collins's *Salome*. Following Lisner's vision, Collins continued to commission new Australian works in contemporary and classical styles, and forged the enduring relationship between Queensland Ballet and the Queensland Dance School of Excellence.



Above left: Harold Collins and Anthony Shearsmith in Andris Toppe's *Death in Venice*, 1982. Photographer: Derrick George.

Above right: Dianne Storer in *Le Papillon*, choreographed by Harold Collins, 1983.





Rosetta Cook and Peter Lucadou-Wells in Jacqui Carroll's *The Firebird*, 1987.

## 1988

Charles Lisner dies from cancer.

## 1989

The company undertakes its first international tour, travelling across the Tasman to New Zealand.

## 1991

Queensland Ballet moves in to the Thomas Dixon Centre in West End. Having been purchased by the Queensland Government in 1975, the former shoe factory was refurbished to provide offices and studios for Queensland Ballet, the Queensland Dance School of Excellence, and the Queensland Philharmonic Orchestra.



Kimberley Davis and Shane Weatherby in Harold Collins' *Alice – Memories of Childhood*, 1994. Photographer: Phil Hargreaves

## 1994

The Charles Lisner Studio in the Thomas Dixon Centre is opened for public performances, offering a unique experience in an intimate and relaxed studio space.

## 1996

The company embarks on a major international tour, visiting 26 cities across the USA, performing *A Midsummer Night's Dream*, *Scheherazade* and *Pirates!* *New York Post* dance critic, Clive Barnes, declares, "...the Queensland Ballet is absolutely packed with dance talent."

## 1997

Collins leaves Queensland Ballet, saying of his 19 years as Artistic Director, "It was a great gift to be able to develop the company."

## 1998

French-born François Klaus is appointed Artistic Director and Chief Choreographer, following an impressive career as a dancer, teacher and choreographer in Europe. Klaus had joined Stuttgart Ballet under John Cranko, and continued working with him in Munich. He spent the greater part of his career as a Principal Dancer of Hamburg Ballet under the direction of John Neumeier, and had toured extensively in Europe, the Americas and Japan. He had been the Artistic Director of Bern State Ballet in Switzerland, and established his own company, Ballett Art.

When François Klaus began his stewardship of Queensland Ballet, the company was still recovering from the recession of the early 90s and the financial impact of the US tour. Careful management and creative programming saw a rocky financial patch negotiated, and the technical and artistic development of the dancers under Klaus's guidance led to a resurgence of support for the company. Klaus introduced several different programs which have become

popular features of the company's annual program, including the *International Gala*, *Vis-à-vis* and *Soirées Classiques* series.

François Klaus has continued to nurture the creative spirit of Queensland Ballet. He has created numerous works himself, and overseen the growth of the company's repertoire to include many popular classics, story ballets, and new works in a variety of dance styles. Encouraging emerging choreographic talent and giving the dancers opportunities to work with international choreographers are also central to his artistic philosophy.



Nicole Galea as the Troll Princess in François Klaus's *Peer Gynt*, 2004. Photographer: Ken Sparrow

## 1999

Klaus and Artistic Associate, Robyn White, establish the Professional Year (PY), an innovative program for gifted young dancers who are interested in pursuing a professional career in classical ballet. Since its inception over a decade ago, a significant number of PY graduates have been accepted into the company.

## 2001

The Junior Extension Program, co-ordinated by Artistic Associate Robyn White, is offered to supplement the work of community dance teachers.

## 2006

Queensland Ballet undertakes its first European Tour in January 2006, visiting seven cities in Germany and Switzerland. The company is enthusiastically received, and is invited to return to many of the venues.



Rachael Walsh & Zachary Chant in François Klaus's *Cloudland*, 2004. Photographer: Ken Sparrow

## 2007

In March 2007, Queensland Ballet makes its first appearance in Asia, presenting four performances of Klaus's whimsical *Alice in Wonderland* in the Victoria Theatre, Singapore. In September, the company returns to Europe, this time to present Klaus's acclaimed production of *Cloudland* in six cities. In December, Queensland Ballet attracts an audience of over 15,000 people to its season of *The Nutcracker* in QPAC's Lyric Theatre.

## 2008

The company travels to Japan in April 2008, performing François Klaus's *The Little Mermaid* in Osaka and Kobe. Soon after they return, the centenary of the Thomas Dixon Centre is celebrated with a very successful Open Day on 19 April.

In December 2008, a production milestone is achieved with François Klaus's *Swan Lake* presented in the QPAC Playhouse the company's first full-length production of this classic ballet.

## 2009

*Timeless Dances*, a collaborative work with indigenous musician William Barton, is the centrepiece in the program for a third European Tour. The company performs to sold-out houses in many of the seven cities they visit in Switzerland, Germany and Denmark. This tour does much to cement the company's excellent reputation: "When Australia's Queensland Ballet is on the program, a full house ... is guaranteed," enthused Christel Voith in the *Schwäbische Zeitung*, Friedrichshafen, Germany.



Amelia Waller & Keian Langdon as Stella and Stanley in François Klaus's *A Streetcar Named Desire*, 2009. Photographer: Ken Sparrow

## 2010

Queensland Ballet celebrates the 50<sup>th</sup> anniversary of its foundation with a number of special events, including a gala dinner at which three of the company's four Artistic Directors are present: Harry Haythorne, Harold Collins and François Klaus. Valerie Lisner, widow of founder Charles Lisner, is also present and accepts a specially commissioned watercolour painting of Lisner's ballet, *Images Classique*.

The major new work for the year is *Fonteyn Remembered*. Choreographed by François Klaus, the production uses a partnership of dance and drama, including spoken dialogue. Distinguished Queensland actors Bille Brown, Carol Burns and Eugene Gilfedder portray key figures in Fonteyn's life, and the production is notable for its extensive use of spectacular back projections. The company receives many letters and emails from patrons who loved *Fonteyn Remembered* and were moved to share their own stories about the legendary ballerina.

*Keeping the dream alive*, an exhibition which celebrates the company's 50-year history, opens at the Tony Gould Gallery, QPAC.

# CHAIR'S REVIEW

2010 marked the 50<sup>th</sup> anniversary of the establishment of Queensland Ballet, and it gives me great pride as Chair to be able to look back on the Company's achievements and celebrations in that milestone year.

From a tiny, fragile entity driven by the passion, dedication and personal financial commitment of the founding Artistic Director, Charles Lisner OBE, Queensland Ballet has grown into a financially sound State flagship company housed in one of Brisbane's iconic historic buildings, with generous funding from both state and federal governments, high production values, dancers of international calibre, an enviable suite of training and education programs, and a growing audience. The Company's 50<sup>th</sup> anniversary provided many opportunities to celebrate this success, beginning with the commissioning of *Keeping the dream alive*, an illustrated history which was formally launched by our Patron, the Queensland Governor, Penelope Wensley AC.

The Company has traditionally taken the date of the very first performance (29 April 1960) as the true birthday of Queensland Ballet, and this provided the impetus for Honorary Life Member and former Company President, Dr Neil McCormack, to host a reunion at his Yeronga home. More than 200 current and former dancers, staff and Board members came from as far away as Melbourne and Adelaide for the occasion and I extend my gratitude to Dr McCormack and his wife Dianne for not only opening their home and garden for the event but also generously providing musical entertainment.

The Company reserved its major birthday celebration for a Golden Gala Dinner on 4 June. Among the 300 guests were current Artistic Director, François Klaus, former Artistic Directors Harry Haythorne and Harold Collins, and widow of the founder, Valerie Lisner. The Company was honoured to have the Patron, Penelope Wensley AC, as a speaker at the event. Her Excellency has been an exceptional supporter and advocate for the Company since accepting patronage at the time of her appointment in July 2008.

Yet another major anniversary highlight was the costume exhibition at the Tony Gould Gallery in the Queensland Performing Arts Centre which opened on 21 September. Sharing its title with the anniversary publication, *Keeping the dream alive*, the exhibition was generously supported by QPAC and meticulously curated by the Queensland Performing Arts Museum's Christopher Smith. As a regular costume and set designer for Queensland Ballet in the past, Christopher was able to bring his extensive knowledge and experience to the task of choosing representative garments for the exhibition, working closely with the Company's current Head of Wardrobe and Resident Designer, Noelene Hill.

The anniversary was also reflected in productions presented during the year. First, the Company thanked regional Queensland for its 50 years of support by touring *Swan Lake* in June/July. This is the largest production ever staged by the Company and certainly the largest ever toured. Second, the program for the annual International Gala not only demonstrated the international standard the Company has now reached, but showcased the depth of the Company's training programs with Company dancers and students from the Professional Year and some students from the Junior Extension Program sharing the stage for a celebratory work created for the occasion by François Klaus.

However, the most significant production of the anniversary year was unquestionably *Fonteyn Remembered*, an enormous undertaking which began as an idea from Des Power almost three years ago and premiered in October. My congratulations go to the creative team comprising Des, Artistic Director François Klaus, Artistic Associate Robyn White, writer Sue Rider, lighting designer David Walters, set designer Graham Maclean, and costume designer Noelene Hill. The ballet involved not only the Company dancers and members of the Professional Year and Junior Extension Program, but three of Queensland's most distinguished actors (Bille Brown, Carol Burns, and Eugene Gilfedder). The Company also used projected scenery for

the first time for this production, and Craig Allister Young arranged a special score, performed by an ensemble of 14 musicians from the Queensland Symphony Orchestra.

The launch of the 2011 season in October provided an opportunity to farewell retiring General Manager, Judith Anderson, and to welcome her successor, Anna Marsden. On behalf of the Board, I acknowledge Judith's contribution and thank her for the service she gave to the Company for almost 13 years, and look forward to working with Anna in 2011 and beyond.

The year ended with a very successful Open Day in October at the Thomas Dixon Centre and a celebration at Parliament House to mark both Queensland Ballet's 50<sup>th</sup> anniversary and QPAC's 25<sup>th</sup>. Hosted by Premier and Minister for the Arts, Anna Bligh, this was a fitting end to a year of celebrations.

It has been a momentous year and I wish to put on record the Company's thanks to the State and Federal governments for their ongoing support, to our loyal and generous sponsors and donors, to the ticket-buying public, to the Queensland Ballet Friends who so tirelessly support us and particularly to the committed and hard-working staff and the dancers who strive constantly for the perfection demanded of them by this most exacting of artforms. Finally I would like to thank my fellow Directors for the time and dedication they give so freely to this remarkable organisation.



**Adjunct Professor Joan Sheldon AM**  
Chair

# ARTISTIC DIRECTOR'S REPORT

When the Company was planning 2010, the world was in the middle of the Global Financial Crisis and there was concern that it may affect ticket sales. There was also concern that the Queensland Performing Arts Centre, with the support of Queensland Events, was continuing its policy of inviting international companies such as Paris Opera Ballet to perform in Brisbane. Confronted by both of these factors, I decided to present a year with a strong focus on well-known, full-length ballets whose public appeal would reduce the sensitivity to economic downturn. Accordingly, reprises of three classics (*Swan Lake*, *Romeo and Juliet*, and *The Nutcracker*) were programmed. The Company has its own unique versions of these works which are fresh, perfectly adapted to the talents of our dancers, and, while respectful of their origins, have enough dramatic twist and power to interest an audience of our time. In recent years, I have given more time and attention to the dramatic line in the execution of our story ballets because I feel it is the downfall of many classic productions in which, while soloists may excel technically, they do so in a theatrical context which remains naïve and has little impact on audiences.

In revisiting *Romeo and Juliet*, the Company began by working on the Shakespearean script with drama coach, Jennifer Flowers, to ensure that everyone on stage fully understood their role. While this may seem obvious, it is not always the case in classical ballet. Our Juliets (Rachael Walsh and Clare Morehen) found it very satisfying to take on this role for a second time. Despite having to work with new partners, they demonstrated the confidence and ability to push their performances further. They developed greater intensity and met the challenge of matching the many symphonic and epic moments in the score and in the play when Juliet is alone on stage. I was especially happy about the third act, which is one of the most difficult to solve choreographically. It includes many musical reprises from the previous act and some scenes are *a priori* difficult to express without words.

The next production, *Live Attitude*, was our collaboration with Topology and Karak Percussion (Keryn Joyce and Kevin Man). The production was originally planned for presentation in the Brisbane Powerhouse, but the lack of suitable dates resulted in a

decision to perform it in the studio theatre in the Thomas Dixon Centre. While the number of performances had to be increased to nine, the change brought the advantages of closeness to the artists for the audiences, and good acoustics for the musicians. It also gave the dancers an excellent opportunity to hone their performances.

The program opened with a carefully crafted ballet by Gareth Belling (*The Equilibrium Level*), including an impressive pas de deux performed by Clare Morehen and Keian Langdon.

This was followed by Lisa Wilson's piece, *Blink*, which used unusual vocabulary including floor work which Queensland Ballet dancers do not often have the opportunity to perform. Starting with interesting and delicate choreography, the work portrayed snippets of different relationships and developed freely, progressively reducing its links to the music.

At my suggestion, Soloist Yu Hui and Principal dancer, Rachael Walsh, choreographed two short pieces on themselves for this season, to refined and very intimate music performed by Kevin Man on the shakuhachi. Those two dancers, with their remarkable co-ordination and sensitivity, executed the choreography beautifully.

Louise Deleur created *X174*, a challenging piece for a cast of four. This was an excellent experience for the cast as Louise chose dancers who, with the exception of Todd Sutherland, do not normally perform solo roles.

For my part, I choreographed *Above Ground* to a lovely piece of music written for Topology and two virtuoso percussionists. The piece starred Yu Hui, Teri Crilly, Todd Sutherland, Clare Morehen and Christian Tatchev, with a large cast of Company dancers to give them all a part in the evening. In developing the choreography, I decided to reflect the ecstatic and joyous quality of the music in order to balance the somewhat serious tone of the other works. The program was generally well received, but not as well as I had hoped. Despite the inclusion of works by so many different choreographers, I think the program left the impression of lacking diversity because the studio does not permit scene changes and the staging varied very little. While Topology's music was brilliantly played and not difficult to listen to, audiences unfamiliar with its minimalist style, constant pulse, and demand for

active listening can find this genre of contemporary music monotonous.

The regional Queensland tour of our full-length production of *Swan Lake* was an important and symbolic achievement for our 50<sup>th</sup> anniversary, particularly as it was the last Queensland tour with funding delivered through the Arts Regional Touring Service. A decade ago, without the number and quality of dancers necessary for such a production, this tour would not have been possible, and to have done so was special and a testament to the progress since made by the Company.

This is a work that is close to my heart. It is both a classical ballet and a many-layered story with historical facts which add another dimension to the tale and interest for an audience with a knowledge of history, particularly the history of ballet.

The tour was expensive and ticket sales were not as strong as expected in some centres, possibly due to a tour of *The Nutcracker* by a Russian company during the same period. However, this was compensated for by excellent sales in Toowoomba, the Gold Coast, and Brisbane. As there was insufficient time to prepare the ballet for the Brisbane season alone, the tour was invaluable in this regard and the Brisbane performances made the whole *Swan Lake* season, including the tour, cost neutral.

Our 50<sup>th</sup> Anniversary International Gala opened with a celebration, with the company being joined by the Junior Extension Program and Professional Year students in an overture, set to music by Handel and ending with the formation of a giant birthday cake with more than 50 candles, held by the dancers.

For the first time, we had guests from China, Yu Yao and Wei Wei from Hong Kong and Meng NingNing and Ma Xiaodong, who came to Brisbane fresh from winning the Silver Medal at Varna (Bulgaria) where the world's most technical ballet competition is conducted. If their classical dancing was brilliant, their contemporary work was truly original, quite unexpected, and powerful.

David Dawson's *Révérance* and his version of *Giselle* were masterpieces of co-ordination and timing, performed by Andrea Parkin and Raphael Coumes-Marquet.

The Company looked impressive in Nils Christie's *Fearful Symmetries*, a choreography of extreme positions requiring great physicality and power from the dancers. I do hope that such works can

show audiences how effective contemporary dance can be. The Company's performance of an extract from *Don Quixote* included excellent interpretations by Christian Tatchev as Don Quixote and Keian Langdon as Sancho Panza. Rachael Walsh and Yu Hui danced *Le Spectre de la Rose* with great style, and Clare Morehen and Florimond Lorieux from The Paris Opera Ballet danced *Flower Festival in Genzano*.

In my view it was an excellent program offering ballet lovers creations from many different centuries and top quality dancing.

*Fonteyn Remembered* was the big creative challenge of the year. Des Power's original idea of creating a work about the extraordinary life of Prima Ballerina Assoluta, Margot Fonteyn, was very filmic and required a great deal of effort by David Walters, Robyn White, Sue Rider and myself to develop the scenario and bring the idea to the stage choreographically. It was very rewarding and mutually enjoyable to be able to work with the three excellent Queensland actors (Bille Brown, Carol Burns and Eugene Giffedder) who played many parts. A small ensemble from the Queensland Symphony Orchestra, under the direction of Craig Allister Young, played with enthusiasm and great precision. Special mention should be made of Craig for his excellent orchestrations and Anna Grinberg for her remarkable performance at the piano. As nearly always happens when one undertakes such a big project, there were some parts of the work which did not balance as well as I would have liked, particularly in Act 1, yet I was very happy with Act 2. Principal dancer, Rachael Walsh, is now an artist in her prime with a lot of knowledge, and she did beautifully in the role of Margot. The sensitivity of our guest actors to what we were trying to do was heart-warming and it was interesting to compare the very different rehearsal processes of actors and dancers. The work accomplished by our design team of David Walters, Graham Maclean and Noeleen Hill was enormous. They are a precious team which is a tremendous asset to the Company.

The last major production of the year was our production of *The Nutcracker* in the Lyric Theatre, QPAC, with an orchestra large enough to do justice to the score and a live choir. Despite being the most popular ballet in the Anglo-Saxon world, *The Nutcracker* is not easy to choreograph. The musical moods

change very rapidly and dramatically, the oversimplification of the original tale often makes the ballet just a sweet thing for Christmas. Unlike *The Sleeping Beauty* and *Swan Lake*, it contains no really traditional choreography which can rank as a masterpiece with the exception of the grand pas de deux in Act 2. I have worked quite a lot on *The Nutcracker* and from my perspective, I have finally got it right. With humour, a lot of dancing, and the favourite element of Christmas, it has a dramatic line which is simple enough to be appreciated by a child while being satisfying to a balletomane with a knowledge of dance and theatre.

Our *Vis-à-Vis* and *Soirées* remain a great solution for many artistic purposes, allowing the Company to show works in progress, create short ballets, give dancers opportunities to prepare different roles, and communicate directly with the audience. The fact that I personally introduce and speak about the works which are performed has a proven appeal for the audience.

A special occasion during the year was our performance of *Vis-à-Vis : Moving Stories* in the Playhouse in collaboration with the Queensland Shakespeare Ensemble. We presented different scenes of plays which have been choreographed including *Othello*, *A Midsummer Night's Dream*, and *A Streetcar Named Desire*, with each scene presented as the original text and in its choreographed version. The audience enjoyed it, and quite a few people asked if we could do it on a regular basis. Unfortunately, this is not so simple because only part of the Company's repertoire is based on plays.

Very significant for us was the departure of our General Manager, Judith Anderson. We started together when the Company was in a difficult situation, and with the help of a very supportive Board, we managed to turn the tide around and bring prosperity and success on many fronts. Materially alone, under Judith's supervision, the Thomas Dixon Centre underwent many changes with the support of the Department of Public Works, including new sprung floors in four studios, a new seating bank in the Charles Lisner Studio, improved access to the performing space by construction of a bridge over the stairwell, installation of a ramp, lift and bridge for mobility impaired access to the performance space, removal of asbestos and

installation of a new roof, and restoration of the perimeter walls.

Judith was not one for outside effect; she was a careful administrator with great compassion, an excellent sense of humour, an immense capacity for work, a desire to learn, and consequently an extensive knowledge. And I welcome Anna to our team and look forward to working with her in the coming years.

As a whole from my perspective, 2010 was a very good year, the Company dancing better and better and believing in what they do. One of our difficulties has been injuries to our principal male dancers which have been difficult to cure. It is always hard for a Company which is quite small for the repertoire we perform.

Looking back to where we have come from, I am truly pleased. On the other hand, the Company still faces the challenges which have been an important factor in my choice of artistic policy: the difficulty of getting audiences of a commercial size for anything with a title which is not familiar; the difficulty of access to venues and the expense of venue hire; competition from visiting companies for audiences; the very small pool of professional dancers, especially males; living in a society where money always has the last word; and having the relevance of arts such as ballet questioned.

On the other hand Brisbane has been thriving recently: the Queensland Ballet has wonderful rehearsal facilities to work in; the stages in QPAC are first class; the numbers of performance by the Company are on the rise, and the spirit in the company is excellent. If we make as much progress in the future as we have in the past 10 years, it will be wonderful.



**François Klaus**  
Artistic Director

# CHIEF EXECUTIVE OFFICER'S REPORT

In 2010 over 45,000 people enjoyed the magic and beauty of Queensland Ballet performances. This impressive figure tops off what has been a momentous year for an organisation that celebrated its 50<sup>th</sup> anniversary and farewelled long-standing General Manager Judith Anderson.

As we embark on the next chapter for Queensland Ballet, we can all be proud of the very solid foundation that was established over a half-century of success, hard work and determination. The many celebratory activities during the past year provided opportunities to acknowledge the individuals who have built this foundation, but I would like to once again thank everyone who contributed to making our 50<sup>th</sup> anniversary so memorable.

The foundation in place for the future is clearly built on a record of strong financial performance. Despite challenging economic circumstances, Queensland Ballet is able to report its thirteenth successive profit, as well as record results from sponsorship and fundraising efforts. As detailed on page 26 of this report, Queensland Ballet ended the year with a significant operating profit of \$122,302, a result that has allowed us to build on our cash reserves, which currently sit at 42% of annual costs.

Queensland Ballet continues to enjoy strong core funding support from the Australian Government through the Major Performing Arts Board of the Australia Council for the Arts and from the Queensland Government through Arts Queensland. To supplement this significant support, Queensland Ballet is focused on growing revenue through commercial activities and development, in order to deliver the highest standards in programming and education.

As mentioned, our sponsorship and fundraising efforts in 2010 are especially noteworthy, particularly given increased

competition from other non-profit organisations. The majority of this support comes from a small circle of long-standing private and corporate donors. I would like to acknowledge the generosity they continue to show our organisation, dancers and programs.

Significant support in 2010 was also provided by Ernst & Young, who we were delighted to welcome as the Brisbane Season Sponsor. Queensland Ballet shares a number of common values with Ernst & Young, including a commitment to innovation and to quality.

Further, in recognition of the importance Queensland Ballet played to his life, we received a large bequest from the estate of Dr Alf Howard.

With paid attendances averaging 79% across the season, box office receipts and attendances increased in 2010. Having performed to almost sell-out crowds, François Klaus's *The Nutcracker* was the standout production of the year, generating a large profit for the organisation. Our unique *Vis-à-Vis* and *Soirées Classiques* seasons, staged at the Thomas Dixon Centre, were also consistent sell-outs, giving audiences much-valued opportunities to view ballet in an intimate and personal setting.

Given the profile of Queensland Ballet's performances, it is sometime easy to overlook the contribution the organisation makes to dancer training and development. Our three training programs continued to perform well in 2010 with record turnouts to public auditions and an increasing number of students receiving contracts at ballet companies in Australia and overseas. I would like to especially thank the Patricia MacDonald Foundation, Eduard Paschzella Memorial Gift and George Hartnett Funerals for their financial support for students wishing to participate in these programs.

Since joining the company in October, I have been overwhelmed by the personal attachment people have to our ballet company and the high regard they hold for its programs. My focus for 2011 will be on strengthening the long-term sustainability of the organisation and working alongside François to continue building a world-class ballet company and delivering performances that delight and entertain our audiences.

None of this would be possible without the ongoing dedication and leadership provided by Joan Sheldon and members of the Board; as well as the energy and commitment of our staff and dancers.

My personal gratitude goes to Judith Anderson, who so diligently and tirelessly steered this organisation from strength to strength over the past 12 years. Her commitment to Queensland Ballet went far and beyond a professional capacity; and on behalf of the entire Company we wish her every success for the future.

I am honoured to be part of this amazing organisation and look forward to being part of its very bright future and sharing its success with you over coming years.



**Anna Marsden**  
Chief Executive Officer

# 2010 PERFORMANCE SUMMARY

## Romeo and Juliet



Christian Tátchev as Romeo & Rachael Walsh as Juliet in François Klaus's *Romeo & Juliet*; Photographer: Ken Sparrow

"Celebrating 50 years as Queensland Ballet, the company's dancers are alive with passion and drive in their first main house season for 2010." Shaaron Boughen, *The Australian*

"The performance and performers 'spoke' to the audience through every nuance and movement. Totally entrancing: a true dance of love and storytelling at its best." Marika Bryant, *Artshub*

10–24 April, QPAC Playhouse, Brisbane

**Choreography** François Klaus

**Set Design** Graham Maclean

**Costume Design** Noelene Hill

**Lighting Design** David Walters

### Performance figures

Performances: 10

Total attendance: 7792

Box office income: \$384,358

## ...live attitude with Topology and Karak Percussion

"The Asian musical themes echoing Hui's ethnic heritage provide an ideal framework for his explosive athleticism – soaring leaps, slicing legs and feline agility" Olivia Stewart, *The Courier-Mail*

14–29 May, The Thomas Dixon Centre, Brisbane

### The Equilibrium Level

**Choreographer** Gareth Belling

**Costume Design** Noelene Hill

### Growth

**Choreographer** Yu Hui

### Blink

**Choreographer** Lisa Wilson

**Costume Design** Noelene Hill

### X174

**Choreographer** Louise Deleur

**Costume Design** Noelene Hill

### Wish, Love, Pray to Remember

**Choreographer** Rachael Walsh

### Above Ground

**Choreographer** François Klaus

**Costume Design** Noelene Hill

### Musicians

Topology: Christa Powell, Bernard Hoey/ Antonio Bernal, Therese Milanovic, Robert Davidson, John Babbage

Karak Percussion: Kevin Man and Kerryn Joyce

### Performance figures

Performances: 9

Total attendance: 1333

Box office income: \$43,223



Clare Morehen & Keian Langdon in Gareth Belling's *The Equilibrium Level (...live attitude 2011)*; Photographer: Ken Sparrow

## Swan Lake

Regional Queensland tour and Brisbane season

23 June, The Brolga Theatre, Maryborough  
26–27 June, Townsville Civic Theatre, Townsville

30 June, Mackay Entertainment and Convention Centre, Mackay

3 July, Pilbeam Theatre, Rockhampton

9 July, Empire Theatre, Toowoomba

17 July, The Arts Centre, Gold Coast

13–15 August, QPAC Playhouse, Brisbane

**Choreography** François Klaus

**Set Design** Graham Maclean

**Costume Design** Noelene Hill

**Lighting Design** David Walters



Christian Tátchev as Prince Siegfried & Rachael Walsh as Odette in François Klaus's *Swan Lake* (Act 2); Photographer: Ken Sparrow

### Performance figures

Performances:  
 Brisbane: 4  
 Regional Queensland: 8  
 Total attendance:  
 Brisbane: 3360  
 Regional Queensland: 6667  
 Box office income: \$446,731

### 50th Anniversary International Gala

"The highlight of the evening was undoubtedly the QB performance of *Fearful Symmetries* to the John Adams score of the same name... This is contemporary dance that is sophisticated in conception, musically impeccable and classy in execution." Denise Richardson, *Dance Australia*

6–8 August, QPAC Playhouse, Brisbane

#### Overture

Choreography: François Klaus  
 Costume Design: Noelene Hill

#### Pas de deux from *Coppélia* (Act 3)

Choreography: Ronald Hynd after Marius Petipa

Clare Morehen & Florimond Lorieux in *Flower Festival in Genzano* pas de deux (50th Anniversary International Gala); Photographer: Ken Sparrow



QUEENSLAND BALLET

Guest Dancers: Liu Yu-yao, Wei Wei (Hong Kong Ballet)  
 Costume Design: Roberta Guidi de Bagno

#### Reverence

Choreographer: David Dawson  
 Guest Dancers: Andrea Parkyn, Raphael Coumes-Marquet (Dresden SemperOper Ballett)  
 Costume Design: Yumiko Takeshima

#### Pas de deux from *Flower Festival in Genzano*

Choreography: after August Bournonville  
 Guest Dancer: Florimond Lorieux (The Paris Opera Ballet), featuring Clare Morehen.

#### Over there...

Choreography: Fei Bo  
 Guest Dancers: Meng Ningning, Ma Xiaodong (Chinese National Ballet)  
 Costume Design: He Xiaoxin

#### La Spectre de la Rose

Choreography: after Michel Fokine  
 Costume Design: Noelene Hill after Leon Bask

#### Excerpt from *Don Quixote*

Choreography: François Klaus  
 Costume Design: Noelene Hill, Selene Cochrane

#### Fearful Symmetries

Choreography: Nils Christe  
 Staged by: Annegien Sneep  
 Costume Design: Noelene Hill, Annegien Sneep  
 Set Design: Thomas Rupert

#### Pas de deux from *In Light and Shadow*

Choreography: Krzysztof Pastor  
 Guest Dancers: Liu Yu-yao, Wei Wei (Hong Kong Ballet)  
 Costume Design: Tatyana van Walsum

#### The Golden Idol solo from *La Bayadère*

Choreography: Rudolph Nureyev after Pepita  
 Guest Dancer: Florimond Lorieux (The Paris Opera Ballet)  
 Costume Maker: L'Atelier de Denise Fougerolles

#### Pas de deux from *Le Corsaire*

Choreography: after Marius Petipa  
 Guest Dancers: Meng Ningning, Ma Xiaodong (Chinese National Ballet)  
 Costume Design: Li Keyu

#### Pas de deux from *Giselle* (Act 2)

Choreography: David Dawson  
 Guest Dancers: Andrea Parkyn, Raphael Coumes-Marquet (Dresden SemperOper Ballett)  
 Costume Design: Yumiko Takeshima

#### Finale

**Choreography:** François Klaus  
**Costume Design:** Noelene Hill

**All works Lighting Design** David Walters

#### Performance figures

Performances: 4  
 Total attendance: 3115  
 Box office income: \$165,764

### Fonteyn Remembered

"Queensland Ballet's original production of *Fonteyn Remembered* proves to be the perfect gateway performance for ballet virgins, devoid of musty stereotypes associated with the form... Purists might view the structure as a novel diversion and the acted scenes as intrusive, but it's hard to imagine a better performance for introducing this fascinating technical art to newcomers." Tophy Healy, *Rave Magazine*

2–16 October August, QPAC Playhouse, Brisbane

**Choreography/Direction** François Klaus  
**Based on an idea originated by** Des Power

**Music Director & Arranger** Craig Allister Young

**Musicians** Queensland Symphony Orchestra (ensemble)

**Synopsis Development** David Walters, François Klaus, Robyn White

**Writer (Dialogue) and Actors' Coach** Sue Rider

**Writers** Des Power, François Klaus,  
**Set & Imagery Design** Graham Maclean  
**Costume Design** Noelene Hill

**Lighting & Projection Design** David Walters

**Digital Images** Phil Donohue

**Projection Programming** Dan Cook

**Actors** Carol Burns, Bille Brown, Eugene Gilfedder





Carol Burns as Ninette De Valois and Rachael Walsh as Margot Fonteyn in François Klaus's *Fonteyn Remembered*; Photographer: Ken Sparrow



Teri Crilly as Clara in François Klaus's *The Nutcracker*; Photographer: Ken Sparrow

#### Performance figures

Performances: 10  
Total attendance: 4807  
Box office income: \$243,229

### The Nutcracker

With the Queensland Symphony Orchestra

"Emanating unforced expression and animation, Crilly, 23, gives the truest portrayal of a young girl I've seen by an adult ballerina. She transforms the part into the ballet's centrepiece, rather than a conduit for its famous sections." Olivia Stewart, *The Courier-Mail*

11–18 December, QPAC Lyric Theatre, Brisbane

**Choreography** François Klaus

**Set Design** Graham Maclean

**Musicians** Queensland Symphony Orchestra

**Choir** St Peters Lutheran College Choir

**Queensland Ballet Principal Guest**

**Conductor** Andrew Mogrelia

**Costume Design** Noelene Hill

**Lighting Design** David Walters

#### Performance figures

Performances: 8  
Total attendance: 14,711  
Box office income: \$789,455

### Vis-à-vis Studio Series

#### Vis-à-vis 1: The language of movement

19 February – 6 March, The Thomas Dixon Centre, Brisbane

#### Back to Bach, 1<sup>st</sup> and 2<sup>nd</sup> movements

Choreography: François Klaus  
Costume Design: Noelene Hill

#### Scarlet Shadow

Choreography: Todd Sutherland

#### Don Quixote pas de deux

Choreography: François Klaus  
Costume Design: Selene Cochrane

#### Excerpt from Romeo and Juliet: Ball Scene

Choreography: François Klaus  
Costume Design: Noelene Hill

#### Excerpt from Run

Choreography: Gareth Belling

#### SYNC pas de deux

Choreography: Nils Christe  
Costume Design: Annegien Sneep

#### Excerpt from SYNC

Choreography: Nils Christe  
Costume Design: Annegien Sneep

#### Back to Bach, 3<sup>rd</sup> and 4<sup>th</sup> movements

Choreography: François Klaus  
Costume Design: Noelene Hill

#### Vis-à-vis: Moving Stories

Featuring Queensland Ballet and Queensland Shakespeare Ensemble

21 April, QPAC Playhouse, Brisbane

#### A Midsummer Night's Dream: Oberon and Titania

Actors: Rob Pensalfini, Liz Verbraak

#### Othello: Iago and Othello, Othello and Desdemona

Actors: Colin Smith, Rob Pensalfini, Liz Verbraak

#### Peer Gynt: Peer and Three Cowherds, Peer and Solveig pas de deux

Actors: Colin Smith, Rob Pensalfini, Liz Verbraak, Clare Pearson

**A Streetcar Named Desire: Blanche and Mitch, Blanche and Stanley**

Actors: Clare Pearson, Rob Pensalfini, Colin Smith

**Choreographer** François Klaus  
**Costume Design** Noelene Hill  
**Lighting Design** David Walters

**Vis-à-vis 2: Technically Speaking**

29 October–12 November, The Thomas Dixon Centre, Brisbane

**Excerpt from *Swan Lake: Danse russe***

Choreography: François Klaus  
 Costume Design: Noelene Hill

**Inter-twined**

Choreography: Todd Sutherland

**Excerpt from *The Nutcracker: Arabian pas de deux***

Choreography: François Klaus  
 Costume Design: Noelene Hill

**Open Your Eyes**

Choreography: Yu Hui

**Excerpt from *The Nutcraker: Snow pas de deux***

Choreography: François Klaus  
 Costume Design: Noelene Hill

**Hall of Flame**

Choreography: Rosetta Cook

**Excerpt from *The Nutcraker: Russian dance***

Choreography: François Klaus  
 Costume Design: Noelene Hill

**Suddenly**

Choreography: Gareth Belling

**Excerpt from *The Nutcraker: Snowflakes***

Choreography: François Klaus  
 Costume Design: Noelene Hill

**Series performance figures**

Performances: 17  
 Paid attendees: 2989  
 Box office income: \$84,461

## Soirées Classiques

**Soirée Classique No. 1**

13 March, The Thomas Dixon Centre, Brisbane

**Soirée Classique No. 2**

28 August, The Thomas Dixon Centre, Brisbane

**Choreographers** François Klaus, Todd Sutherland, Gareth Belling  
**Costume Design** Noelene Hill

**Musicians**

Soirée Classique No. 1 Musicians: Gwyn Roberts (The University of Queensland), Jenni Flemming, Hayato Simpson, Glenn Christensen, Susanna Ling, Kirsten Bishop

Soirée Classique No. 2 Musicians: Queensland Symphony Orchestra  
 Ensemble: Warwick Adeney, Wayne Brennan, Kirsten Hulin-Bobart, David Lale, Paul O'Brien, Sarah Meagher, Richard Madden

**Performance figures**

Performances: 4  
 Paid attendees: 582  
 Box office income: \$15,619

Blair Wood as Iago & Piran Scott as Othello in François Klaus's *Othello (Vis-à-vis - Moving Stories)*; Photographer: Ken Sparrow



Rachael Walsh & Keian Langdon in Nils Christie's *SYNC pas de deux (Vis-à-vis 1)*; Photographer: Ken Sparrow



# 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 (from 11 April), Brett Clark,  
Dawid Falck, Leneen Forde AC, Peter Jans,  
Margaret Lucas OAM, Joanne Pafumi

### Honorary Life Members

Harold Collins MBE, 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 & Chief Choreographer

François Klaus

### Artistic Associate

Robyn White

### Ballet Mistress/Rehearsal Assistant

Claire Phipps, Wendy Laraghy (until 15  
August)

### Artistic Administrative Assistant

Nicole Galea

### Accompanists

Brian Adamson, Shirley Coe, Gary Dionysius

## Administration

### General Manager

Judith Anderson (until 15 October)

### Chief Executive Officer

Anna Marsden (from 11 October)

## Marketing Manager

Jean Attwater

## Media & Communications

Vanessa Delaney (until 2 July), Kathie Kelly  
(from 5 July until 10 September)

## Publicist and Communications

### Co-ordinator

Natasha Spong (from 1 November)

## Marketing & Development Co-ordinator

Alison Kardash

## Business Development

Philip Barker

## Special Projects

Anna Jones

## Finance Manager

Lynne Masters

## Finance Administrator

Narelle Sutton

**Office Co-ordinator**

Amanda Newman (from 2 November)

**Administrative Assistants**

Ana Gray (until 24 June), Naomi Klahn

**Project Co-ordinator – Education**

Lauren McKean (from 25 October)

**Cleaning and Maintenance**

Paula Smith

**Production****Production Manager**

Leonie Lee

**Stage Manager**

Tanya Malouf

**Technical Services Co-ordinator**

Dan Cook (until 23 April), Cameron Goerg (from 6 September)

**Head of Wardrobe & Resident Designer**

Noelene Hill

**Principal Cutter & Workroom Supervisor**

Louise Gerard

**Wardrobe Assistant**

Frances Pyper

**Dancers****Principals**

Clare Morehen, Christian Tatchev, Alex Wagner, Rachael Walsh

**Soloists**

Keian Langdon (from 27 April), Nathan Scicluna, Yu Hui, Amelia Waller (until 15 August)

**Dancers**

Gareth Belling, Teri Crilly, Kathleen Doody, Lisa Edwards, Tamara Hanton, Janessa Kimlin (until 15 August), Alexander Koszarycz, Keian Langdon (until 26 April), Iona Marques, Gemma Pearce, Todd Sutherland, Zenia Tatcheva (until 20 August), Melissa Tattam, Tamara Zurvas

**Trainees**

Dara Cust (until 15 August), Eric Gravalin (until 22 November), Lina Kim, Anne-Elizabeth Peters, Katherine Rooke, Piran Scott, Sarah Thompson, Blair Wood

**Queensland Ballet Professional Year****Co-ordinator**

Robyn White

**Students**

Jessica Buckley, Eleanor Freeman, Robert McMillan, Kristian Pisano, Aeden Pittendreigh (until September), Melanie Smith, Joseph Stewart, Mia Thompson, Rian Thompson, Nicola Wills

**Queensland Ballet Junior Extension Program****Co-ordinator**

Robyn White

**Students**

Amy Anderson, Katya Bennett-Woodger, Jessica Brown, Brooke Cassar, Hannah Clark, Caitlin Clarke, Grace Clarke, Emily Corkeron, Isobelle Dashwood, Shannon Doherty, Henry Driver, Ashley Fooks, Liam Geck, Helena Gjone, Bailey Harrison, April Harvey, Harry Hillcoat, Georgina Hills, Hannah Hughes, Jasmin Hunter, Bridget Kelly, Matt Landel, Shene Lazarus, Frazer McCabe, Mikayla Pearson, Amelia Platz, Chloe Powell, Georgina Scott-Hunter, Anyah Siddall, Lilly Smith, Kelsey Sparks, Lucy Stubbings, Alexia Teixeira, Alicia Townsend, Myra Turner, Emma Voevodin, Maddison Wallace, Brittany Worthington, Mikaela Watson, Michael Wellington, Zoe White

**Volunteers**

Ken Sparrow – Photographer  
Doug Weis – Video Library  
Graham Bennett – Librarian

# ACKNOWLEDGEMENTS

Queensland Ballet would like to thank the following for their valued contribution in 2010.

## Government Partners



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



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

## Media Support



## Brisbane Season Partner



## Media Support



## International Corporate Partners



## Regional Tour Partners



## Associate Partners



## Corporate Club

Aromas Tea & Coffee Merchants, Bees Nees City Realty, Colmar Brunton, DibbsBarker, First Place International Recruitment, German Australian Travel, Healthpoint Chemist, John Jones Florist, KPMG, McCullough Robertson Lawyers, DB Schenker, The Daily Mercury, the gun shop café, Theme & Variations Piano Services, The University of Queensland Union, Yellow Cab Company

**Queensland Ballet gratefully acknowledges the generous support of the following patrons from 1 January to 31 December 2010:**

## **Major Gifts**

Lynette Denny, *Eduard Paschzella Memorial Gift*

### **Grand Jeté Level (\$1000 to \$5000)**

Anon (3), Judith Anderson, Georgina Blomfield, The Douglas Family, Griffith University, Roy B. Hoskins, Andrea & Martin Kriewald, Diana & Elizabeth Luker, The Patricia Macdonald Memorial Foundation, Dr Neil McCormack, Jennifer Morrison, Paul Ralph, Detlef and Carole Sulzer, Jan & Deanne Syms, Stu & Steph Thomson, Gillian & Wally Wilton (Ipswich Physiotherapy)

### **Pirouette (\$500 to \$999)**

Anon (10), Desleigh Byrne, Dr C Davison, Ben Duke, Brian & Ivy Finn, Leneen Forde AC, Ana Gray-Doughty, Dr Mark Harrison, Dr Frank Leschhorn, Dr J Douglas McConnell, Elizabeth Tansley

### **Plie (\$100 to \$499)**

Anon (79), Ann & Peter Allen, Val Anderson, Dr Phil Barker, Dr S Frye & Georgia Bettens, Mary Jo Capps, Lucien Castand & Donald Robson, Ann Caston, City Palms Motel Fortitude Valley, Prof. Mat Darveniza, Laurie James Deane, Prof. & Mrs David Doddrell AM, Mary Duggan, Joan Fadden, Thomas Falconer, R. Findlay, Mrs J M Finney, Troy and Karelia Gianduzzo, Deborah Green, Ruth Hamlyn – Harris, The Hanton Family, Roy Henson, Patricia Jackson, T A Johnson, Dr Joan M Lawrence, Jennifer Martin, Ms Anne McPhee, Diane & Stephanie McPhee, Reg & Sally Marsh,

Isa Maynard, Desmond B. Misso Esq., Michael Nelson-Gracie, Gwenda Pegg, Prof Colin Power AM, Premier Dance Academy, E Richers, Dr Spencer Routh, Alan Sim, Sabine Thiel-Siling, Sharyn Van Alphen, G.J & E.S Vickery, Michael & Beryl Ward

**Queensland Ballet gratefully acknowledges the generous support of the following philanthropic and community funds:**

Queensland Ballet's *DANCE+* education program is supported by the John Christopher Pascoe Memorial Charitable Trust, managed by Perpetual.

# DIRECTORS' REPORT



Queensland Ballet Board of Directors (left to right): Margaret Lucas OAM, Peter Jans, Mark Fenton, Winna Brown, Joan Sheldon AM, Brett Clark. Absent: Dawid Falck, Joanne Pafumi, Leneen Forde AC.

## For the year ended 31 December 2010

The Directors present their report together with the financial report of The Queensland Ballet Company Limited ("the Company") for the year ended 31 December 2010 and the auditors' report thereon.

## Directors

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

### Winna Brown - Non-Executive Director

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.

Director since April 2010.

### Brett Clark, BPharm, MBA, AdvDip Nutritional Pharmacy MAICD MPS MACPP - Non-Executive Director

Brett Clark is the founder and managing director of ePharmacy and the managing partner of Chemist Warehouse stores in Queensland and Northern NSW. Brett graduated from The University of Queensland with a Bachelor of Pharmacy degree in 1988 and a MBA in 2005. He also has an Advanced Diploma in Nutritional Pharmacy and was a past national finalist of Ernst & Young's Young Entrepreneur of the Year award as well as more recently acting as a judge of the award for the past 3 years. 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.

Director since June 2008.

### Dawid Falck – Non-Executive Director

Dawid Falck is General Manager of TheCyberInstitute. 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, Dawid is a qualified teacher and speaks English, German and Afrikaans fluently. He also holds several industry qualifications as well as a diploma in adult education, and taught special needs students in Romford, England. In addition to his membership of the Board of Queensland Ballet, he has a close association with the Australia-Israel Chamber of Commerce, and an associate fellowship of the Australian Institute of Management.

Director since April 2009.

### Mark Fenton, AssDipBus, BBus, MBA, JP(Qual), FCPA, GAICD – Deputy Chair

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 is an experienced finance executive and 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), the Australian division of a global company that manufactures advertising signage. He held a number of other roles within MMT, including Chief Financial Officer for the Asia-Pacific region, and was Director of several MMT subsidiary companies. Mark is a Non-Executive Director and Chairman of the Board of Directors of John Paul College Ltd, one of Queensland's largest schools.

Director since February 2003, Deputy Chair since April 2008.

**Mary (Leneen) Forde AC, LLB (UQ) – Non-Executive Director**

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 Queensland 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.

Director since May 2000.

**Peter Jans, LLB (Hons)(Melb), MA (UQ) – Non-Executive Director**

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.

Director since December 2004.

**Margaret Lucas OAM – Non-Executive Director**

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), a role which includes major involvement in the development and co-ordination of QDSE's allied *Trackdance*, *Mid-Trackdance* and QDSE Year 8/9 Development programs at Kelvin Grove State College. Margaret is a life member and accomplished 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, with many students going on to professional careers in Australia and overseas. Margaret is a Trustee of the Patricia Macdonald Memorial Foundation. She was a founding member of the RAD South Queensland Panel in 1982, and continued her dedication to that organisation, serving as Vice-Chair and Treasurer. In 1998 Margaret was awarded the International Royal Academy of Dance President's Award for her dedication and service to dance and the Academy.

Director since May 1995.

**Joanne Pafumi, BBus (Comm), GradDip Applied Finance and Investment – Non-Executive Director**

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. Joanne holds a Bachelor of Business – Communication from Queensland University of Technology, and a Graduate Diploma – Applied Finance and Investment from the Securities Institute of Australia. Industry recognition of her achievements includes awards conferred by the Public Relations Institute of Australia (PRIA) in Queensland, Victoria and nationally, several national awards from the Society of Business Communicators (SBC), and industry-based awards from the Australian Gas Association and Enterprise Australia. Joanne also won the PRIA Queensland's Outstanding Communicator Award in 2006.

Director since February 2008.

**Adjunct Prof. Joan Sheldon AM, BPhysio, FAICD, FAIM, LTCL – 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 until her retirement in 2004, 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 also held a range of senior positions in the Liberal Party and was leader of the Party from 1991 to 1998. Throughout her time as an MP, Joan was active in local affairs in Caloundra. She is also a Licentiate of Trinity College, London, in speech and drama, and a Fellow of both the Australian Institute of Management and the Australian Institute of Company Directors. She is an Adjunct Professor at the Sunshine Coast University, an Executive in Residence at the Australian Institute of Management, and the Chair of both Sunshine Coast Events and St Leo's College within The University of Queensland. She is also Chair of the Sunshine Coast Community Foundation, a board member of the Australian Major Performing Arts Group, and a Director of Forest Plantations Queensland.

Director since March 2004, President from April 2005 to April 2008, Chair from April 2008.



### 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, Brett Clark, Mark Fenton, Leneen Forde, Peter Jans, Margaret Lucas and Joanne Pafumi.

Director	No. of meetings attended	No. of meetings held (during tenure as Director in 2010)
Winna Brown	5	7
Brett Clark	8	10
Dawid Falck	7	10
Mark Fenton	9	10
Leneen Forde	6	10
Peter Jans	7	10
Margaret Lucas	9	10
Joanne Pafumi	7	10
Joan Sheldon	6	10

### Principal Activities

The following records the Company's performance in the key areas of artistic vibrancy, access and outreach, employment and training, financial viability, and governance.

### Artistic Vibrancy

	2010	2009
<b>Total number of productions presented</b>	<b>11</b>	<b>13</b>
<b>Total number of performances</b>	<b>74</b>	<b>88</b>
<b>Total number of works presented</b>	<b>38</b>	<b>38</b>
Total full length works presented	4	3
Total short works presented	19	16
Total brief works/excerpts presented	15	19
<b>Total new works</b>	<b>16</b>	<b>13</b>
Total new Australian works	14	13
<b>Total remounted works</b>	<b>22</b>	<b>25</b>
Total remounted Australian works	13	16

### Access and Outreach

	2010	2009
<b>Regional Queensland Touring</b>		
Number of tours	1	1
Number of venues	6	7
Total audience	6667	7607
<b>International Touring</b>		
Number of tours	0	1 (Europe)
Total audience	0	6437
<b>Education Programs</b>		
Open Doors participants	110	127
Number of workshops	30	15
Number of teachers	23	50
Number of participants	511	647

## Employment and Training

Employment statistics as at 31 December 2010

	2010			2009		
	Female	Male	Total	Female	Male	Total
Dancers	10	8	18	10	9	19
Trainee Dancers	2	4	6	3	0	3
Artistic	4	3	7	4	3	7
Production and Wardrobe	5	1	6	6		6
Marketing & Development	3	1	4	3	1	4
Administration and Finance	6		6	6		6
Education	1		1			
<b>Total</b>	<b>31</b>	<b>17</b>	<b>48</b>	<b>32</b>	<b>13</b>	<b>45</b>

In addition to the Company's core artistic, administrative, production and wardrobe staff, the 2010 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.

## Dancer Training Programs

	2010			2009		
	Female	Male	Total	Female	Male	Total
Professional Year	6	4	10	8	7	15
Junior Extension Program	33	8	41	25	16	41

## Financial Viability

	2010	2009
Government funding	\$2,391,609	\$2,383,883
Box office (gross income)	\$2,172,839	\$1,529,476
Paid attendees	45,356 paid attendees	41,994 paid attendees
Subscribers	1834 subscribers	1595 subscribers
Sponsorship and donations	\$329,960	\$267,010

## Company membership

Company membership increased slightly in 2010, with a total of 337 members, compared to 294 in 2009.

## Governance

Attendance at the Company's 10 board meetings during 2010 featured overall average attendance of over 70%.

The Board of Queensland Ballet recognises the respective roles and responsibilities of the 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 which includes lists of documentation to be provided to prospective Directors before and after appointment or election. Each Director is protected by a deed of access, indemnity and insurance which is issued on appointment/ election.

A balance of relevant skills is maintained on the Board through a mix of expertise which includes finance, law, marketing, government, business, and artform knowledge.

The Board receives reports at each meeting from the Artistic Director and Chief Executive Officer covering all key artistic and business areas respectively, as well as a detailed Financial Report prepared by the Company's Finance Manager and presented by the Chair of the Finance Committee. The Company has a robust Reserves Policy, and the budget and program of activities for the forthcoming year are approved by the Board by 1 September each year. Any material variation from budget and any major capital expenses are required to have Board approval.

In addition to normal meetings, the Board holds a half-day retreat each year to review the Company's corporate strategy and performance objectives.

The Board annually evaluates its own performance and that of the Chief Executive Officer and Artistic Director. It also has processes in place for staff Exit Interviews conducted by an external consultant, and for Peer Reviews of artistic quality.

## RESULT

For 2010 a net profit of \$91,144 is reported (2009 net profit: \$69,965).

The 2010 year continued the positive trends of the previous eleven years with a surplus at year end.

Under François Klaus as Artistic Director, 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 2010.

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

As a result of the January flood disaster in and around the Brisbane CBD, Queensland Ballet was advised by QPAC that their resident theatre, the Playhouse, had suffered significant flood damage to its fire, air conditioning and electrical systems. This event resulted in the postponement of the season of *Carmen*, which was scheduled in the Playhouse from 26 February – 12 March, 2011.

As a result of postponing *Carmen*, Queensland Ballet has rescheduled some of its 2011 season. While the assessment of the financial impact of the postponement of the season is yet to be finalised, based on a preliminary estimate, the company is of the view that they will be able to mitigate the impact via the containment of costs and as such it is not expected to be significant.

Other than the matters discussed above, there has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors of the Company, to affect significantly the operations of the Group, the results of those operations, or the state of affairs of the Group, 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 2010, the following Directors were indemnified: Ms Winna Brown, Mr Brett Clark, Mr Dawid Falck, Mr Mark Fenton, Mrs Leneen Forde, Mr Peter Jans, Mrs Margaret Lucas, Mrs Joanne Pafumi and Mrs 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 25 and forms part of the Director's report for the year ended 31 December 2010.

Dated at BRISBANE this 28th day of March, 2011

Signed in accordance with a resolution of the Directors:



---

28 March 2011

Joan Sheldon AM  
Director

Dated



---

28 March 2011

Mark Fenton  
Director

Dated



## 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 2010 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

A handwritten signature in black ink, appearing to read 'M J Fitzpatrick', written over a horizontal line.

M J Fitzpatrick  
*Partner*

Brisbane

28 March 2011

# FINANCIAL REPORT

## STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2010

	Note	2010 \$	2009 \$
Revenue from ticket sales – subscriptions		522,690	405,344
– single tickets		1,650,150	1,124,132
Revenue from rendering of services		108,528	110,884
Other income	5	3,054,590	3,084,301
		<b>5,335,958</b>	<b>4,724,661</b>
Cleaning		(34,506)	(29,082)
Costume and set expenses		(242,907)	(205,951)
Depreciation expense		(42,500)	(41,196)
Employee expenses		(2,780,343)	(2,656,585)
External Performers & Representatives fees and allowances		(111,148)	(55,459)
Insurance		(32,577)	(32,745)
Marketing		(391,242)	(313,111)
Printing & Postage		(23,992)	(24,143)
Rental expense		(61,344)	(67,767)
Royalties – Choreographic & Music		(58,483)	(46,179)
Shoes & Tights		(76,305)	(53,526)
Telephone & Communications		(9,377)	(8,793)
Theatre expenses		(813,092)	(621,114)
Travel Expenses		(73,116)	(131,224)
Other expenses from ordinary activities		(600,763)	(433,516)
<b>Results from operating activities</b>		<b>(15,737)</b>	<b>4,270</b>
Financial income (interest and dividends received)	6	106,881	65,695
Financial expenses (impairment of available-for-sale financial assets)		-	-
<b>Net financing income</b>		<b>106,881</b>	<b>65,695</b>
<b>Profit for the period</b>		<b>91,144</b>	<b>69,965</b>
<b>Other comprehensive income</b>			
Net change in fair value of available-for-sale financial assets		31,158	39,400
<b>Other comprehensive income for the period</b>		<b>31,158</b>	<b>39,400</b>
<b>Total comprehensive income for the period</b>		<b>122,302</b>	<b>109,365</b>

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 30-39.

## STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2010

	Note	2010 \$	2009 \$
<b>ASSETS</b>			
Cash and cash equivalents	7	592,905	1,711,988
Trade and other receivables	8	7,432	15,465
Other current assets	9	80,802	57,504
Other investments	10	748,514	-
<b>Total current assets</b>		<b>1,429,653</b>	<b>1,784,957</b>
Plant and Equipment	11	117,673	122,336
Other investments	10	918,242	863,920
<b>Total non-current assets</b>		<b>1,035,915</b>	<b>986,256</b>
<b>Total assets</b>		<b>2,465,568</b>	<b>2,771,213</b>
<b>LIABILITIES</b>			
Trade and other payables	12	624,807	1,007,737
Employee benefits	13	169,486	208,717
<b>Total current liabilities</b>		<b>794,293</b>	<b>1,216,454</b>
Employee benefits	13	38,900	44,686
<b>Total non-current liabilities</b>		<b>38,900</b>	<b>44,686</b>
<b>Total liabilities</b>		<b>833,193</b>	<b>1,261,140</b>
<b>Net assets</b>		<b>1,632,375</b>	<b>1,510,073</b>
<b>EQUITY</b>			
Retained earnings	14	1,550,282	1,459,138
Fair value reserve	14	82,093	50,935
<b>Total equity</b>	14	<b>1,632,375</b>	<b>1,510,073</b>

The statement of financial position is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 30-39.

## STATEMENT OF CHANGES IN EQUITY AS AT 31 DECEMBER 2010

	Fair value Reserve	Retained earnings	Total
Balance at 1 January 2009	<b>11,535</b>	<b>1,389,173</b>	<b>1,400,708</b>
<b>Total comprehensive income for the period</b>			
Profit or loss	-	69,965	69,965
<i>Other comprehensive income</i>			
Net change in fair value of available-for-sale financial assets net of tax	39,400	-	39,400
Total comprehensive profit for the period	<b>39,400</b>	<b>69,965</b>	<b>109,365</b>
<b>Balance at 31 December 2009</b>	<b>50,935</b>	<b>1,459,138</b>	<b>1,510,073</b>
	Fair value Reserve	Retained earnings	Total
Balance at 1 January 2010	<b>50,935</b>	<b>1,459,138</b>	<b>1,510,073</b>
<b>Total comprehensive income for the period</b>			
Profit or loss	-	91,144	91,144
<i>Other comprehensive income</i>			
Net change in fair value of available-for-sale financial assets net of tax	31,158	-	31,158
Total comprehensive profit for the period	<b>31,158</b>	<b>91,144</b>	<b>122,302</b>
<b>Balance at 31 December 2010</b>	<b>82,093</b>	<b>1,550,282</b>	<b>1,632,375</b>

The statement of changes in equity is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 30-39.



## STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2010

	Note	2010 \$	2009 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Cash receipts from customers		2,530,729	2,867,859
Government grants received	15	2,630,770	3,108,276
Cash paid to suppliers and employees		(5,572,725)	(5,046,962)
<b>Net cash (used in) / from operating activities</b>		<b>(411,226)</b>	<b>929,173</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Interest received		106,251	65,215
Investment Income		630	480
Proceeds from sale of investments		-	-
Payments for Plant and Equipment		(43,060)	(32,817)
Contributions to Reserve Incentives Scheme		(23,164)	(13,716)
Payments for Investments		(748,514)	-
<b>Net cash provided by investing activities</b>		<b>(707,857)</b>	<b>19,162</b>
Net increase in cash and cash equivalents		(1,119,083)	948,335
Cash and cash equivalents at 1 January		1,711,988	763,653
<b>Cash and cash equivalents at 31 December</b>	<b>7</b>	<b>592,905</b>	<b>1,711,988</b>

The statement of cash flows is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 30-39.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### 1. Reporting entity

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

### 2. Basis of preparation

#### (a) Statement of compliance

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* for the financial year beginning on 1 January 2010 to prepare Tier 2 general purpose financial statements.

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 28 March 2011.

#### (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.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### 3. Significant accounting policies (continued)

#### (a) Property, plant and equipment (continued)

##### (ii) Subsequent costs

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

##### (iii) Depreciation

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

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

	2010	2009
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.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### 3. Significant accounting policies (continued)

#### (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.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### 3. Significant accounting policies (continued)

#### (d) Employee benefits (continued)

##### (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.

##### (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.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### 3. Significant accounting policies (continued)

#### (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.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

	Note	2010 \$	2009 \$
<b>5. Other income</b>			
Revenue from grants	15	2,391,609	2,383,883
Revenue from Touring Fee		-	164,624
Membership fees		705	750
Other Production and sundry income		332,316	268,034
Sponsorships		329,960	267,010
		<b>3,054,590</b>	<b>3,084,301</b>
<b>6. Net financing costs</b>			
Interest income		106,251	65,215
Investment income		630	480
		<b>106,881</b>	<b>65,695</b>
<b>7. Cash and cash equivalents</b>			
Cash on hand		1,751	1,451
Bank balances		538,746	898,420
Call deposits		52,408	812,117
Cash and cash equivalents in the statement of cash flows		<b>592,905</b>	<b>1,711,988</b>
<b>8. Trade and other receivables</b>			
<b>Current</b>			
Trade receivables		7,432	15,465
		<b>7,432</b>	<b>15,465</b>
<b>9. Other Current Assets</b>			
<b>Current</b>			
Prepayments			
Insurance		52,273	43,687
Deferred Production Costs		28,529	13,817
		<b>80,802</b>	<b>57,504</b>

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

	Note	2010 \$	2009 \$
<b>10. Other investments</b>			
<b>Current investments</b>			
Call deposits		748,514	-
		<b>748,514</b>	<b>-</b>
<b>Non-current investments</b>			
Listed variable rate debt securities, available-for-sale		430,947	401,294
Interest in unlisted unit trust available-for-sale		18,092	16,588
Reserve Incentives Scheme deposit		469,203	446,038
		<b>918,242</b>	<b>863,920</b>

Reserves Incentive Scheme deposit

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

Australia Council - \$107,000

Arts Queensland - \$107,000

The Company has also contributed \$107,000. This total term deposit is to be held in Escrow subject to the terms and conditions of the Reserves Incentive Scheme Funding Agreement. The deposit is not available for funding of ordinary activities and has not been used to secure any liabilities of the Company. Interest accumulates on the deposit at market rates.

## 11. Property, plant and equipment

Cost	Furniture and Fittings	Plant and Equipment	Computer Equipment	Total
Balance at 1 January 2010	53,105	525,014	73,717	651,836
Acquisitions	2,395	12,631	28,034	43,060
Disposals	(17,471)	(33,837)	(65,100)	(116,408)
Balance at 31 December 2010	<b>38,029</b>	<b>503,808</b>	<b>36,651</b>	<b>578,488</b>
<b>Depreciation</b>				
Balance at 1 January 2010	(43,926)	(421,198)	(64,376)	(529,500)
Depreciation charge for the year	(2,649)	(32,619)	(7,232)	(42,500)
Disposals	17,465	33,836	59,884	111,185
Balance as at 31 December 2010	<b>(29,110)</b>	<b>(419,981)</b>	<b>(11,724)</b>	<b>(460,815)</b>
<b>Carrying amounts</b>				
At 1 January 2010	9,179	103,816	9,341	122,336
At 31 December 2010	<b>8,919</b>	<b>83,827</b>	<b>24,927</b>	<b>117,673</b>



## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

	2010	2009	
	\$	\$	
<b>12. Trade and other payables</b>			
<b>Current- unsecured</b>			
Trade payables	155,793	62,282	
Non-trade payables and accrued expenses	55,885	120,010	
Subscriptions and other income in advance	413,129	825,445	
	<b>624,807</b>	<b>1,007,737</b>	
<b>13. Employee benefits</b>			
<b>Current</b>			
Liability for annual leave	88,799	130,375	
Liability for long-service leave	80,687	78,342	
	<b>169,486</b>	<b>208,717</b>	
<b>Non Current</b>			
Liability for long-service leave	38,900	44,686	
	<b>38,900</b>	<b>44,686</b>	
Contributions to defined contribution plans	236,276	205,752	
	<b>236,276</b>	<b>205,752</b>	
<b>14. Capital and reserves</b>			
	<b>Retained earnings</b>	<b>Fair value reserve</b>	<b>Total Equity</b>
<b>Balance at 1 January 2009</b>	1,389,173	11,535	1,400,708
Total recognised income and expense	69,965	39,400	109,365
Balance at 31 December 2009	<b>1,459,138</b>	<b>50,935</b>	<b>1,510,073</b>
<b>Balance at 1 January 2010</b>	1,459,138	50,935	1,510,073
Total recognised income and expense	91,144	31,158	122,302
Balance at 31 December 2010	<b>1,550,282</b>	<b>82,093</b>	<b>1,632,375</b>
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.			

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

	2010	2009
	\$	\$
<b>15. Government funding</b>		
<b>Grants received:</b>		
Australia Council	441,822	440,131
Queensland Government Arts Grant — Base funding	1,767,287	2,157,636
Queensland Government Community Benefit Fund	-	22,535
Export Market Development Grant	27,500	50,403
Queensland Government — Matching subsidy	75,000	75,000
Queensland Government ARTS Grant — Touring grants	80,000	80,000
	<b>2,391,609</b>	<b>2,825,705</b>
GST on grants received	239,161	282,571
<b>Total cash received from government grants</b>	<b>2,630,770</b>	<b>3,108,276</b>
<b>Grants credited as income:</b>		
Australia Council	441,822	440,131
Queensland Government Arts Grant — Base funding	1,767,287	1,715,814
Queensland Government Community Benefit Fund	-	22,535
Export Market Development Grant	27,500	50,403
Queensland Government (Arts Queensland) Grant — Touring grants	80,000	80,000
Queensland Government — Matching Subsidy	75,000	75,000
<b>Total Grants Credited as Income</b>	<b>2,391,609</b>	<b>2,383,883</b>
<b>Balance sheet items relating to Government funding:</b>		
<i>Non-current assets</i>		
Grant funds held in escrow - Reserves Incentive Scheme	469,203	446,038
<i>Current liabilities</i>		
Grant income received in advance	-	(441,822)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2010

### 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	Executives
Mrs Joan Sheldon AM (Chair)	Judith Anderson (General Manager) to 15 October 2010
Mr Mark Fenton (Deputy Chair)	Anna Marsden (Chief Executive Officer) from 27 September 2010
Mrs Winna Brown	Francois Klaus (Artistic Director)
Mr Brett Clark	Lynne Masters (Finance Manager)
Mr Dawid Falck	Jean Attwater (Marketing Manager)
Mrs Leneen Forde AC	Leonie Lee (Production Manager)
Mr Peter Jans	Noelene Hill (Head of Wardrobe)
Mrs Margaret Lucas	
Ms Joanne Pafumi	

### 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 2010 amounts to \$674 (2009; \$588), (312 subscriber members, 15 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

As a result of the January flood disaster in and around the Brisbane CBD, Queensland Ballet was advised by QPAC that their resident theatre, the Playhouse, had suffered significant flood damage to its fire, air conditioning and electrical systems. This event resulted in the postponement of the season of *Carmen*, which was scheduled in the Playhouse from 26 February – 12 March, 2011.

As a result of postponing *Carmen*, Queensland Ballet has rescheduled some of its 2011 season. While the assessment of the financial impact of the postponement of the season is yet to be finalised, based on a preliminary estimate, the company is of the view that they will be able to mitigate the impact via the containment of costs and as such it is not expected to be significant.

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

## Directors' Declaration

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

- (a) the financial statements and notes set out on pages 30-39, 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 2010 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

28 March 2011

Dated



Mark Fenton  
Director

28 March 2011

Dated

# KPMG INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF QUEENSLAND BALLET COMPANY

We have audited the accompanying financial report of Queensland Ballet Company Limited (the Company), which comprises the statement of financial position as at 31 December 2010, 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 Limited is in accordance with the Corporations Act 2001, including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2010 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the Corporations Regulations 2001.

KPMG

Brisbane  
28 March 2011

M J Fitzpatrick  
Partner

# APPENDIX A – 2010 STRATEGIC PERFORMANCE

## Strategic Initiative 1

Develop the artform, and the standard of our productions.

Success	Performance Indicator	Basis for Comparison	2010 Performance
Meeting expectations of artists and artistic team, including designers and choreographers	Qualitative evaluation of artistic performance using internal group discussions	Trends over time	Positive trend achieved
Demonstrating strong leadership in development of artists (e.g. dancers, emerging choreographers)	Qualitative evaluation of artist development using feedback from artists and performance reviews by Artistic Director and Artistic Associate	Trends over time	Positive trend achieved

## Strategic Initiative 2

Develop the audience, in scope, depth, and understanding.

Success	Performance Indicator	Basis for Comparison	2010 Performance
High level of audience satisfaction	% of audiences satisfied with performances	<i>Target:</i> 98%	97% of unsolicited feedback was positive
Reasonable correlation between actual and anticipated audience size	% of audience target achieved	Equal to or better than budgeted projection	94% of audience target achieved
High level of access	% change and number of audiences who participate in educational and regional activities	<i>Target:</i> Increase of 5% per annum over period of plan	511 in 2010, 647 in 2009, a decrease by 21%.*

\*The audience number for education activities in 2009 was unusually high (an increase of 315% from 2008) due to the launch of Dance +.

## Strategic Initiative 3

Build our reputation and understanding of what we do.

Success	Performance Indicator	Basis for Comparison	2010 Performance
High level of stakeholder satisfaction	Qualitative evaluation using summaries of critical reviews in the media	Trends over time	Positive trend achieved
	Qualitative evaluation of artistic performance using external peer reviews (formal and informal)	Trends over time	Positive trend achieved
Strong international and national reputation within the global dance community	Qualitative evaluation of performance quality using reviews of international performances and opinions of guest choreographers / teachers	Trends over time	Queensland Ballet did not tour internationally in 2010
	Number of international tours	<i>Target:</i> one per year	Queensland Ballet did not tour internationally in 2010

**Strategic Initiative 4**

Remain financially robust and maintain operational excellence.

Success	Performance Indicator	Basis for Comparison	2010 Performance
Financially viable and sustainable company	Ratio of dollar value of reserves to operating costs	<i>Target:</i> 0.35	0.42
	% and dollar value of total income which is: sponsorships (incl. VIK) donations, trusts, bequests	<i>Target:</i> => \$250k/yr; % yr => \$100k/yr; % yr <b>\$115,423; 2.44%</b>	\$271,210 (5%) \$177,714 (3%)
	Number of tickets sold	<i>Target:</i> Increase of 5% per annum over period of plan	41,994 (2009) to 45,356 (2010) – increase of 6.8%
	Number of subscriptions	<i>Target:</i> Increase of 5% per annum over period of plan	1595 (2009) to 1834 (2010) – increase of 15%

# APPENDIX B – QUEENSLAND BALLET FRIENDS

2010 may have been a year of unpredictabilities in world affairs, but closer to our home, one factor did not change: the support offered by the Queensland Ballet Friends to Queensland Ballet remained constant. The Committee of Queensland Ballet Friends expounds the simple philosophy that an ounce of enthusiasm plus an ounce of work is better than tons of talk. The QB Friends have enthusiasm and they have worked!

Committee Members elected at the Annual General Meeting on 19 April were Jan Moody, Stephanie Thomson, Laurie Weeden, Gaye Pitman, Naomi Klahn, Michael Ward, Beryl Ward, and Fiona Allison. I pay tribute to them, and also to Judith Anderson, our retired General Manager, for her co-operation and advice so generously provided throughout the years of her tenure. We welcome Anna Marsden to the position of Chief Executive Officer and wish her well as she imprints her ideas for the further development of the Company.

The Queensland Ballet Friends have had a busy and productive year. Our total income for the year was \$12,761, derived from donations, fundraising events and membership fees. These activities allowed the organisation to donate a total of \$8608 to Queensland Ballet. In line with our policy of maintaining a working capital of approximately \$3000, the bank balance at 31 December 2010 was \$3210. During the year we held bi-monthly meetings and arranged three major functions. The highlight, as in past years, was the Annual Afternoon Tea held at Tattersall's Club. The entertaining guest speakers were Company pianist Gary Dionysius, and Marcus Hughes, who performed the same role at Queensland Ballet in the 1980s. The guest interviews ran smoothly in the capable hands of Alison Kardash, QB Marketing and Development Co-ordinator. Our two other major fundraisers were *Where Are They Now?*, an event focusing on past dancers (more than 330 have passed through the ranks of the Company since its first performance in 1960); and *Dressing Fonteyn*, at which Queensland Ballet's Resident Designer Noelene Hill took us behind the curtain to delve into all aspects of costume creation for Queensland Ballet's *Fonteyn Remembered*.

The Queensland Ballet Friends has 170 members from many areas of Queensland. As a gesture of thanks to our Mackay members for their wonderful support over the years, I travelled to Mackay and shared with members a brilliant performance of Francois Klaus's Swan Lake at the Mackay Entertainment and Convention Centre. I was made very welcome by the Mackay Friends at a supper held after the performance at the Theatre Arts Mackay, a dance school founded by former Queensland Ballet Board Member, Lynette Denny.

Once again, this year we have received much appreciated support from the Chair of the Board, Joan Sheldon, Board Members, the dancers of Queensland Ballet, François Klaus and Robyn White, and of course, our sponsors and all those who attended and donated to our events. Thank you all for your inspiration and encouragement.

**Sandra McVeigh**

President, Queensland Ballet Friends







Christian Tatchev as Romeo & Rachael Walsh as Juliet in François Klaus's *Romeo & Juliet*; Photographer: Ken Sparrow



Front cover: Rachael Walsh as Fonteyn & Christian Tátchev as Nureyev dance *The Lady of the Camellias* pas de deux in François Klaus's *Fonteyn Remembered*;  
Photographer: Ken Sparrow

Below: Sarah Thompson and children taking class at the Open Day



## QUEENSLAND BALLET

Thomas Dixon Centre

Cnr Drake St & Montague Rd

West End Queensland 4101 Australia

Phone: 07 3013 6666

Fax: 07 3013 6600

Email: [mail@queenslandballet.com.au](mailto:mail@queenslandballet.com.au)

Web: [www.queenslandballet.com.au](http://www.queenslandballet.com.au)

