



Queensland Ballet is dedicated to the pursuit of artistic excellence, dance education and innovative presentation of classical ballet repertoire. A vibrant and creative company, we connect people and dance across the State. Building on the legacy of many gifted artists who have been part of our history since 1960, we continue to delight our audiences with a beautiful art form that is relevant, dynamic and inspirational.

Queensland Ballet Company Limited
ACN 009 717 079
Annual Report for the year ended 31 December 2012

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Cover | Dancers (from left, on floor) Yu Hui, Keian Langdon
Nathan Scicluna, Hao Bin, (from left, on barre) Rachael Walsh,
Clare Morehen, Meng Ningning | Photographer David Kelly

Design and art direction, Designfront



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Company Profile

Our Vision

Our dream and our endeavour is to connect people and dance across Queensland through a program of delightful, exciting and challenging work, collaborating with leading artists and organisations.

About Us

Queensland Ballet is a vibrant, creative company which connects people and dance across Queensland. We offer a program of world-class productions of the best classical ballets and inspired contemporary dance works. The Company engages renowned choreographers and designers from around the world and nurtures emerging local talent by presenting exciting new works in an intimate studio series.

With a culture of creativity and collaboration, complemented by an active program of engagement with our communities, Queensland Ballet has become the central hub for dance in the State. Our dancers are acclaimed for their technical excellence and versatility, and our annual program offers diversity in style, audience focus and geographic reach, with up to 100 performances in Brisbane and tours to regional Queensland.

The facilities at Queensland Ballet's home in the Thomas Dixon Centre in Brisbane's West End allow the Company to offer a full range of training and community access programs, including evening dance classes. We are committed to providing a pathway for young talent through our Pre-Professional and Junior Programs, as well as in the Queensland Dance School of Excellence, a program offered in partnership with Education Queensland.

Queensland Ballet is dedicated to the pursuit of artistic excellence, dance education and innovative presentation of classical repertoire. We are a financially successful company governed by a Board of advisors and led by expert arts managers. With bold and confident ambitions, we proudly build upon the legacy of many creative and gifted artists who have been part of the Company's rich history since 1960. We look forward to a bright future of delighting our audiences with a beautiful art form that continues to be relevant, dynamic and inspirational.

Our Values

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

Unity

We are one company, one team. As Board, management, dancers and staff, we work together with honesty and respect for the service Queensland Ballet performs and the role and contribution of the entire team which brings it to life.

Innovation

An openness to continually learn and grow as artists and professionals and to collaborate with like-minded individuals, organisations and companies in a way which rejuvenates our art form and offers our audiences the excitement and pure joy that comes when they expect the unexpected.

Excellence

Our people bring a commitment to be the best they can be as artists and professionals, and relentlessly pursue perfection and precision. This is inspired by an environment in which the work delivered is consistently higher than the standards commonly regarded as best practice in every discipline. It is also encouraged as a strategy to ensure the long term sustainability of Queensland Ballet.

Passion

To work with Queensland Ballet is a labour of love for an art form and for a group of people with a shared interest and commitment. While this passion is publicly expressed through the enthusiasm of our dancers as they perform on stage, it is also felt in the fun and friendship of our working environment wherever we come together as a team.

Chair's Report

2012 was a memorable year in Queensland Ballet's long history. It was primarily a year of transition, with the 15-year tenure of Artistic Director François Klaus coming to a close, and Artistic Director Designate, Li Cunxin, joining us from July.

Whilst recognising the effect of such an important change in our State company upon dancers, staff, audiences and supporters, what is clear to me now is that Queensland Ballet is indeed an organisation built upon a solid bedrock of commitment, passion and generosity. Through the bittersweet experiences of saying goodbye to François and embracing the vision of Li Cunxin, the Company went about doing what it does best: presenting beautiful ballet performances to Queenslanders, connecting people and dance throughout our State. To my mind, we have proved without a doubt that we are a dynamic, forward-thinking company, well-placed to move into the future with spirit and determination.

Following the challenges that natural disasters brought in 2011, and the subsequent effect upon the Company's operations and revenue, I am very pleased to report a return to a modest operating profit (\$6,813) in 2012. In a year that was still marked by economic uncertainty, this result shows the undeniable resilience of the Company and its ability to respond to an ever-changing market. It is also testament to the hard work of staff and dancers, and to the wonderful support we receive from our audiences, government and corporate partners and many generous individuals.

2012 saw the implementation of some exciting organisational changes, which were foreshadowed in the 2012–2014 Business Plan and intended to ensure our Company remains relevant and a leader in its field. Notable among these was in the area of education. Queensland Ballet has a longstanding commitment to education and community access, and in 2012 support from the private sector enabled us to fund a dedicated Education Officer and a 12-month, State-wide Youth and Education Program. We learnt many valuable lessons in the first year of QBLearn, and were overwhelmed by how these programs were embraced by educators, students and the community. I'm happy to report that this program will continue to grow and develop in 2013, offering unique dance experiences to people of all ages across Queensland.

Our dancers are now reaping the benefits of a Wellness Program, implemented at the end of 2011, which was initiated to support and guide their health and well-being. They are supported by a medical team comprising a physiotherapist and a masseur,

and thanks to the generosity of the Ford Burnett Foundation, we were able to install a gym and Pilates studio in the Thomas Dixon Centre for their exclusive use.

The Board's commitment to Development operations has seen a healthy growth in support through sponsorship and philanthropy programs. A total cash and in-kind contribution of \$1,202,197 represented an increase of 95% on 2011. My thanks go to the Development team for this impressive result, and to our partners and donors for their wonderful investment in the work of Queensland Ballet.

In September, the Board and Executive Management team participated in a planning day to set the vision, goals and performance measures for the next five years. The resulting Strategic Plan presents a bold ambition for the Company to be a world leader in how it does business, how it creates and presents ballet and how it supports its people. I personally am extremely excited about the ideas outlined in this plan and look forward to reporting on our progress in the coming Annual Reports.

When it was announced in February that François Klaus would leave in December 2012, the Board and staff gave much consideration to how best we could acknowledge his achievements as Artistic Director. After a discussion with François about the most appropriate production to be presented as his final season, we all felt that his classic production of *The Sleeping Beauty* would be a fitting celebration of the contribution he has made to our Company. Ticket holders were advised in May that this acclaimed classic ballet would replace the previously scheduled work, *Fairy Tales: Stories of Hans Christian Anderson*. Remounting this beautiful production proved to be a popular decision, as over 9,000 patrons enjoyed a season of 14 spectacular performances.

François has made a remarkable contribution to Queensland Ballet over the past 15-years. His important legacy lies in the high standard of technical and artistic expertise of our dancers, and the success of the Company which has been achieved through his popular repertoire of classical ballets and innovative works. We were delighted to offer our congratulations to François when Griffith University bestowed a richly-deserved Honorary Doctorate upon him in December 2012.

The Company celebrated François's artistic directorship at a series of events in the latter half of the year. The *International Gala* was instigated by François in the first year of his tenure, and went on to become a much-loved annual event. It seemed appropriate that the opening night of the 2012 *Gala* should be a focus

Chair's Report continued

for his artistic colleagues to celebrate his work and contribution to the Company, and the evening was attended by many of his former dancers and creative collaborators.

The Queensland Ballet Friends hosted a luncheon in August to recognise the 15-year contribution of François and Artistic Associate Robyn White. Patrons and supporters were encouraged to offer their farewells to François at a Gala Celebration immediately following the opening performance of *A Classical Celebration* at the end of October. On behalf of all those present, our Company's Patron, the Governor of Queensland, Her Excellency Ms Penelope Wensley AC, warmly thanked François for the many unforgettable performances we enjoyed during his tenure at Queensland Ballet. In addition to these formal events, many patrons took the opportunity to personally thank François throughout the year, and I know that these messages would have brought him a deep satisfaction.

After a lengthy international search which attracted an exceptionally high calibre of candidates, the Company announced the appointment of Li Cunxin as its fifth Artistic Director in February 2012, generating much public excitement and extensive media coverage.

Li joined us in mid-July, beginning an intensive period of planning his first season and getting to know the dancers, staff and local arts sector. Season 2013 was launched at the end of September. The enthusiasm with which it has been received is reflected in the fact that the number of our season ticket holders has now almost doubled from the previous year, to a record-breaking high of over 3,500. We are humbled and heart-warmed by this vote of confidence from our audience. It is not misplaced: there is indeed much to look forward to in 2013.

Coupled with the 2013 Season launch was the announcement of a new Principal Partner for the Company. We thank QGC most sincerely for their belief in Queensland Ballet, and for their generous support to help us achieve our vision.

Foremost amongst our supporters are our funding partners, the State and Federal Governments. Their recurrent annual funding is a crucial financial base that ensures the sustainability of our Company and means we are able to make longer term plans with some certainty. In the current economic climate, we do not underestimate the level of investment made by these governments to our Company and our gratitude goes to Arts Queensland and the Australia Council, two

bodies who each exercise a deep and thoughtful care for the artistic health of our community and the development of dance in Queensland.

The Directors of Queensland Ballet have continued to offer their characteristic strong leadership and sound advice throughout the year, and I offer them my heartfelt thanks for their dedication to the Company and its welfare.

I reserve my last thanks for those whose talent and commitment makes all that Queensland Ballet achieves possible. The dancers and staff of this Company are a remarkable group of people who care passionately about their art form – and about each other. In what was an historic year, I am so proud of the contribution of each and every one of them.

Queensland Ballet enters 2013 as a forward-looking, united company, with fresh energy and determination to achieve our bold ambitions. We are poised to undertake an exciting journey, but our home and our heart both lie here, in our great State of Queensland, and with the many people who are nourished and enriched by this Company's beautiful art.



Adjunct Professor Joan Sheldon AM
Chair

Artistic Director's Report

2012 was a challenging year for the Company and I was very happy with the level of performances that we were able to sustain throughout the year.

In the first part of the year the production schedule was very tight, but the Company rehearsed rapidly and efficiently. The dancers once again displayed their ability to pull together under pressure as well as having a good understanding of the artistic demands of the repertoire.

Alice in Wonderland, for example, is a light-hearted, often comic work, but not easy, as comedy is often harder to do well than tragedy. So I was glad to have dancers who were sensitive to this challenge. In keeping with Lewis Carroll's concept of a logical child lost in the absurdity of an adult world, we were able to cast three talented young dancers from the Junior Extension Program in the role of Alice (as we have done in three previous seasons of this ballet). I re-choreographed the Cook and the Duchess scene, with which I had not been satisfied, but left the remainder of the ballet unchanged.

However, I re-worked *Don Quixote* quite significantly, especially Act 2. I admire Cervantes's literary work and, having always wished that the ballet version acknowledged it more, I concentrated my production around the Don and his squire Sancho. I had wanted to resurrect this piece ever since it premièred in 2001, with Paul Boyd who was remarkable in the title role. Eleven years later, I believed that I had, in Blair Wood, a dancer who, despite his youth, had the theatrical sensitivity, speed and lightness of technique to assume this challenge. Blair rose to the occasion with commitment and humility and formed a memorable partnership with his Sancho, Keian Langdon, who offered his experience, unwavering support and equally strong presence and theatricality.

We toured *Cloudland* throughout Queensland and it was such a pleasure to perform with the *Blackwood* ensemble again. This ballet is always well-received, but despite having toured it successfully internationally, this was the first time we had been able to perform it on a regional tour. Both dancers and musicians gave it their all; the public loved it and the final performance in Mt Isa was quite exceptional. Rachael Walsh created the principal role of Christina, and she gave a stunning performance in this role again, superbly partnered by Keian Langdon.

Rachael and Keian, as well as Clare Morehen and Piran Scott, performed excerpts of *Cloudland* with great success in Melbourne, for the occasion of *Let's Dance*, The Australian Ballet's 50th Anniversary gala program.

My final *International Gala* marked the 15th anniversary of this annual event. Celebrating this occasion, guest choreographer Nils Christie gave a special birthday

twist to his witty work, *Diner Dansant*. Our guest dancers were Chantelle Kerr (a former Queensland Ballet Professional Year and Company Dancer) and Jón Vallejo, Second Soloist and Principal respectively at Semperoper Ballett Dresden, Natalie Kusch, Soloist from Vienna State Opera Ballet, with Daniel Gaudiello, now a Principal Artist with The Australian Ballet and Paul White, one of Australia's most highly regarded dance artists, both of whom are former Professional Year (PY) graduates. All performed with great expertise and artistry, and it was very special to have three former PY students amongst our guests.

Guest artist, didgeridoo maestro William Barton joined us for an excerpt of *Timeless Dances*, and I was pleased to offer dancer Gareth Belling the opportunity to choreograph on the Company: his lovely work, *bittersweet*, was performed with live music provided by the innovative quartet, The Four Elements.

Dance Energy was a concept brought to us by Brisbane Festival Artistic Director Noel Staunton. Choreographically, our contribution was from Gareth Belling, who created *Scorched Earth* as the second of four works set to selected music from the broad-ranging canon of Peter Sculthorpe. Dancers from the Company were cast in all works, showing their versatility by performing with distinction in contemporary styles. We were pleased to welcome choreographers Natalie Weir, Raewyn Hill and Cameron McMillan, and the dancers of Expressions Dance Company and Dancenorth, to the Thomas Dixon Centre for the rehearsal period.

Our previous performances created especially for Brisbane Festival were *Blue Angel Cabaret* (2000) and *Cloudland* (2004), both being works created in collaboration with musicians, and *The Big Three* (2002), in which the Company performed works by internationally renowned choreographers. So I was pleased, after some years, that we able to again play a very active role in Brisbane Festival with an interesting collaboration between the three Queensland dance companies, involving four choreographers.

Equally gratifying was the opportunity to access QPAC's Lyric stage for *A Classical Celebration*, a season which was well danced and seemed to be very much appreciated by the public. It came as no surprise that extracts from bigger ballets such as *The Nutcracker*, *Swan Lake* and *La Sylphide* were much advantaged by the greater width of the Lyric stage. Graham Maclean's sets and Noelene Hill's costume designs were used for these extracts, and the variety of the evening permitted us to see, in retrospect, the diversity and fantasy that these creative artists have brought to the Company.

Artistic Director's Report continued

The Sleeping Beauty, to finish the year, was a long season (14 performances) and the role of Aurora is technically extremely challenging. In addition to our lovely Principal Dancers Clare Morehen and Meng Ningning, we were very fortunate that Company Dancer Gemma Pearce was also able to assume some performances of this title role. Gemma performed with great aplomb, notably achieving remarkable balances in the very difficult *Rose Adagio*. I would like also to mention Piran Scott, who did very well in his debut in the difficult role of Prince Désiré, alternating with the more experienced and very accomplished Principal Dancer, Hao Bin.

It is a particular pleasure for me to see how a dancer develops in the same role from one season to the next, and Clare Morehen as Aurora and Lisa Edwards as the Lilac Fairy were excellent examples of this. Junior Extension Program (JEP) student Bianca Scudamore was a delightful Young Aurora, with eight of her JEP peers appearing during the season as Aurora's friends. We welcomed back Queensland Ballet's Principal Guest Conductor, Andrew Mogrelia, to conduct Tchaikovsky's beautiful music, played with spirit by the Queensland Symphony Orchestra.

The three *Vis-à-vis* and two *Soirées Classiques* seasons remained very popular. Our themes for the *Vis-à-vis* programs were *In Step and In Style*, *Nurturing Creativity* and *The Dance Equation*. The creative environment of our studio encouraged dancers Yu Hui, Kathleen Doody, Teri Crilly and Joseph Stewart to experiment with choreographic projects which were presented in the Studio Series. Rosetta Cook and Martin Collyer were also invited to choreograph short pieces.

The quality of the live chamber music in the *Soirées Classiques* Series has always been a significant drawcard, and we were once again blessed with performances by some of our State's finest musicians in the two ensembles brought together by Gwyn Roberts and Warwick Adeney (Concertmaster of the Queensland Symphony Orchestra).

The Studio Series gave us the chance to create more and dance more. The importance of this is something that cannot be underestimated. A dancer is only a dancer when he or she dances, a ballet is only a ballet when it is danced, and a choreographer, without his dancers, does not exist.

This is the principle which has guided my leadership of the Company and it is with this in mind that I wish all the artists of the Company, wherever they may be, a fruitful and fulfilling continuation of their careers.

François Klaus

Artistic Director and Chief Choreographer, 1998–2012

Message from Li Cunxin

Spending six months with Queensland Ballet in 2012 was a gift – it allowed me to get to know the Company's dedicated and professional people, whilst preparing to launch my first season as Artistic Director. The launch event itself at the QPAC Playhouse on 28 September will stay with me as a vivid memory for a very long time. It was then that it became truly clear to me just how much this Company is cherished by its supporters, and what a responsibility rests on me to guide its forward journey.

I have been deeply impressed by the level of talent evident not only amongst the dancers, but in the Production and Administration staff as well. A great company requires more than just talent, however. What I find so motivating at Queensland Ballet is the caring and respectful environment, and the shared passion for dance which allows talent to thrive.

I would like to pay tribute to the work of François Klaus during his 15-years as Queensland Ballet's Artistic Director. He gave generously of his artistry to the Company, and this in turn has given us an extraordinary legacy. I take up the artistic directorship of Queensland Ballet with excitement, gratitude, and a determination that we will be the best we can be.



Li Cunxin

Artistic Director, March 2013
(Artistic Director Designate, 16 July–31 December 2012)

Li Cunxin in the rehearsal studio
Photographer Christian Aas

François Klaus rehearses dancer Clare Morehen
Photographer Ken Sparrow



Chief Executive Officer's Report

A busy and memorable year for Queensland Ballet saw the Company present 95 performances, cover 5,000 kilometres on a five-week regional tour, perform in Melbourne for The Australian Ballet's 50th anniversary celebrations and collaborate with fellow Queensland companies, Expressions Dance Company and Dancenorth in a remarkable performance for Brisbane Festival.

Our dancers were seen by over 60,000 Australians from February to December. Off the stage, our adult dance classes on three evenings each week ran throughout the year and QBLearn education activities offered a raft of exciting new initiatives and opportunities for people of all ages to access their State ballet company.

Our efforts in 2012 were devoted to actively pursuing a vision which will take the Company into the future. Addressing areas of fiscal strength, creative excellence, audience engagement and investing in our people and our art form, we continued to build a healthy and dynamic organisation which all Queenslanders can be proud of.

With the announcement in February that Li Cunxin would be the Company's fifth Artistic Director from January 2013, we and our audiences began a journey of transition. Knowing that this would be François Klaus's final season with Queensland Ballet gave our 2012 program added significance, and the year was marked by many poignant moments, for both the Company and its audiences.

When The Australian Ballet's Artistic Director, David McAllister, invited Queensland Ballet to be a part of its 50th anniversary celebrations by participating in the gala program, *Let's Dance*, we were delighted to accept. An excerpt from François Klaus's *Cloudland* - romantic, nostalgic and lyrical - proved to be the perfect piece for this occasion.

Dance Energy was an extraordinary event – the collaboration of three major Queensland-based dance companies was a first. We were happy to provide the rehearsal and Wardrobe production facilities for four choreographers and 34 dancers to develop the new works which came together into one spectacular dance piece. The creative atmosphere at the Thomas Dixon Centre was palpable. This project has sparked an ongoing and fruitful dialogue with Brisbane Festival, and we look forward to the next opportunity we have to work with its innovative team.

In June and July, over 7,000 Queenslanders enjoyed the magic of *Cloudland* in nine venues around the State, from the Gold Coast to Cairns to Mount Isa. It was 12 years since the Company had visited Mt Isa, so it was wonderful for the dancers to return with a production that strikes a chord with so many Queenslanders. The tour was co-ordinated and managed by arTour, and our thanks go to all those involved for their part in successfully touring a total of 45 dancers, musicians, technical crew and Artistic staff.

A key new initiative which helps us to connect people and dance was launched in 2012: QBLearn, our Youth and Education Program. Under the supervision of a full-time Education Manager, and with workshops facilitated by two dance educators in the EdSquad, QBLearn activities engaged, inspired and delighted students, teachers and dance lovers around the State. Its dedicated website was developed into a rich source of information and point of connectivity. This important program would not have been possible without the support of the Tim Fairfax Family Foundation, and corporate partner Arrow Energy, whose generosity allowed us to offer a regional program which included free workshops for students in five areas. The first year of QBLearn was very successful, however we too learnt much about the program delivery and have used feedback to make improvements in 2013.

A project grant from the Australia Council allowed the Company to support and encourage the personal development of its senior management team during a time of change and transition, by funding a twelve-month leadership program with Australia Pacific Leadership Group. Participants were team leaders from both artistic and administrative areas of the business and all gained much from this course, while enjoying the experience of working and learning together as a team. Two group projects, on internal communication of Queensland Ballet's Strategic Plan and strengthening our corporate culture, also provided a very practical and valuable outcome for the Company.

In preparation for Season 2013, auditions were held in Brisbane, Sydney and Melbourne, attracting an unprecedented number of auditionees. We also enjoyed a significant amount of interest from international candidates. Artistic Director Designate Li Cunxin was thrilled with the calibre of dancers,

and with the depth of talent already existing in the Company, he felt well able to select an ensemble of dancers for the forthcoming season which would deftly express his artistic vision.

Renovations to the Thomas Dixon Centre were undertaken towards the end of the year to accommodate a larger cohort of students in the Pre-Professional Program, upgrade our male company members' dressing rooms and make the Green Room a more flexible space for the dancers, and for the times when it is required to serve as a foyer before studio series performances.

Season 2013 was launched at the end of September 2012. A strategic season marketing campaign capitalised on the mounting interest in Li Cunxin's first season for Queensland Ballet, reaping outstanding results and making a clear statement about our brand and our vision.

Queensland Ballet's extensive operations are possible only with support from the public and private sectors. Government funding from local, state and federal agencies continued to sustain every facet of our activities. Private support from corporate partners, trusts and foundations, and from our many generous donors has enabled us to reach higher and achieve more than we would have without their assistance.

A performing arts company needs to negotiate competing priorities, and be able to focus equally on the immediate concerns of a current season and planning for the future. I wish to thank every member of the Queensland Ballet team – Board members, dancers, Artistic, Production and Administration staff – for his or her unstinting commitment to our Company, and to each other, in 2012. We do indeed live our values of unity, innovation, excellence and passion. The art that we love to share with our audiences is testament to the unique creative collaboration which is Queensland Ballet.

François Klaus's tenure as Artistic Director came to a moving close at the final performance of *The Sleeping Beauty*, with an overwhelming standing ovation and all dancers and staff gathered on stage to offer thanks and farewells to François and Artistic Associate, Robyn White. As we reflect upon another significant chapter in Queensland Ballet's history, I am reminded that while those who have the privilege to work for the Company breathe life and art into it, we are only temporary custodians. Li and I share a deep

commitment to ensure that this cherished artistic institution will continue to thrive with the same passion and energy that was present when Charles Lisner first dared to dream of a Queensland Ballet company. I am confident that the driving forces which have seen the Company grow and develop for over fifty years will continue to see it flourish in 2013 and beyond.



Anna Marsden
Chief Executive Officer

Artistic

Mainstage Season

2012 Performance Summary

In 2012, Queensland Ballet delivered a varied program of mainstage and studio seasons, a nine-venue regional tour, a groundbreaking collaboration with Expressions Dance Company and Dancenorth for Brisbane Festival, and guest performances with The Australian Ballet.

Performance Figures

Total number of performances 95
Total attendance 60,447 (52,802 paid attendance)
Total box office \$1,683,465

Alice in Wonderland

Choreography François Klaus
Set and costume design Richard Jeziorny
Lighting design Glenn Hughes

Performance Dates

Brisbane
31 March–14 April 2012
QPAC Playhouse

Performance Figures

Performances 10
Total attendance 8,424
Box office income \$373,872

Don Quixote

Concept and choreography François Klaus
Set design Alison Ross
Costume design Selene Cochrane, Noelene Hill
Lighting design Matt Scott
Lighting realised by Ben Hughes

Performance Dates

Brisbane
19 May–2 June 2012
QPAC Playhouse

Performance Figures

Performances 10
Total attendance 5,234
Box office income \$220,501

International Gala 2012

Cloudland (Jive)

Choreography François Klaus

Costume design Noelene Hill

New Sleep (Pas de deux)

Choreography, costume and set design William Forsythe

Staging Katherina Markowskaja

Guest dancers Chantelle Kerr and Jón Vallejo

(Semperoper Ballett Dresden)

Carmen (Pas de deux, Act 2)

Choreography François Klaus

Costume design Noelene Hill

Bluebird pas de deux (from *The Sleeping Beauty*)

Choreography Traditional, after Marius Petipa

Guest dancer Natalie Kusch (Vienna State Opera Ballet),
with Yu Hui

Costume design Noelene Hill and Selene Cochrane

Romeo & Juliet (Pas de deux, Act 3)

Choreography François Klaus

Costume design Noelene Hill

New Work

Choreographer and performer Paul White

(Guest Performer)

Costume design, mask design and creation Paul White

Dîner Dansant

Choreography Nils Christe

Staged by Annegien Sneep

Costume design Annegien Sneep and Noelene Hill

Set design Nils Christe

Decoration design Gemma Pearce

Othello (Pas de deux)

Choreography François Klaus

Costume design Noelene Hill

bittersweet

Choreography Gareth Belling

Costume design Noelene Hill

Guest musicians The Four Elements:

Benjamin Greaves (violin), Tania Frazer (oboe),

Patrick Murphy (cello), Liam Viney (harpsichord)

Le Corsaire (Grand pas de deux)

Choreography Traditional, after Marius Petipa

Guest dancers Natalie Kusch (Vienna State

Opera Ballet) and Daniel Gaudiello

(The Australian Ballet)

Costume design Vienna State Opera and

The Australian Ballet

Intimate Distance

(Pas de deux from *Unerreichbare Orte*)

Choreography Jiří Bubeníček

Guest dancers Chantelle Kerr and Jón Vallejo

(Semperoper Ballett Dresden)

Costume design Elsa Pavanel

Scenography Jiří Bubeníček

Text Edd Schouten

Timeless Dances (excerpt)

Choreography François Klaus

Guest musicians William Barton (didgeridoo and guitar),

Patrick Murphy (cello)

Costume design Noelene Hill

Set design Graham Maclean and Robert Barton

Übergang

Choreography François Klaus

Costume design Noelene Hill

Finale

Choreography François Klaus

Costume design Noelene Hill

All works lighting design David Walters

Performance Dates

Brisbane

3–5 August 2012

QPAC Playhouse

Performance Figures

Performances 4

Total attendance 3,170

Box office income \$167,236

Artistic
Mainstage Season continued

A Classical Celebration

Kaiser Waltz

Choreography François Klaus
Costume design Noelene Hill

La Sylphide (Forest scene, Act 2)

Choreography François Klaus, after August Bournonville
Costume design Noelene Hill

Romeo & Juliet (Balcony Scene, Act 1)

Choreography François Klaus
Costume design Noelene Hill

Swan Lake (Café scene: Neopolitan,
Spanish Dance, Russian Dance)

Choreography François Klaus
Costume design Noelene Hill

Swan Lake (Excerpt from Act 2)

Choreography Traditional, after Petipa / Ivanov
Costume design Noelene Hill

Le Cygne (The Dying Swan)

Choreography After Mikhail Fokine
Costume design Noelene Hill

Le Corsaire (Pas de trois)

Choreography Traditional, after Marius Petipa
Costume design Noelene Hill

The Nutcracker

(Waltz of the Flowers and pas de deux, Act 2)

Choreography François Klaus
Costume design Noelene Hill

The Little Mermaid (Finale)

Choreography François Klaus
Costume design Selene Cochrane

Music Arranger and Director Craig Allister Young

Musicians Queensland Symphony Orchestra

Set design Graham Maclean

Lighting design Ben Hughes

Performance Dates

Brisbane
31 October–2 November 2012
QPAC Lyric Theatre

Performance Figures

Performances 3
Total attendance 4,166
Box office income \$221,611

The Sleeping Beauty

Staging and Choreography François Klaus,
after Jules Perrot and Marius Petipa

Principal Guest Conductor Andrew Mogrelia

Musicians Queensland Symphony Orchestra

Set design Graham Maclean

Costume design Selene Cochrane, Noelene Hill

Lighting design David Walters

Performance Dates

Brisbane
3–21 December 2012
QPAC Playhouse

Performance Figures

Performances 14
Total attendance 9,549
Box office income \$571,153

La Sylphide (excerpt), *A Classical Celebration 2012* | Dancer Hao Bin
Photographer Ken Sparrow



Artistic

Studio Season

Vis-à-vis Studio Series

Supported by Ricoh

Vis-à-vis 1: *In Step and In Style*

Giselle (Pas de six, Act 1)
Choreography Traditional,
arranged by François Klaus

Lost in the Space
Choreography Yu Hui

Cloudland (*Almost Like Falling in Love*
and *No Moon at All*, Act 1)
Choreography François Klaus
Costume design Noelene Hill

Alice in Wonderland
(*The Cook and the Duchess*, Act 1)
Choreography François Klaus
Costume design Richard Jeziorny

Just a Moment
Choreography Kathleen Doody

Once
Choreography Fei Bo

Alice in Wonderland (Finale, Act 1)
Choreography François Klaus
Costume design Richard Jeziorny

Performance Dates

Brisbane
17 February–3 March 2012
Thomas Dixon Centre

Vis-à-vis 2: *Nurturing Creativity*

Don Quixote (Grand pas de deux, Adagio, Act 2)
Choreography Traditional,
arranged by François Klaus

Peer Gynt (Wedding in the village)
Choreography François Klaus

Winter / Spring
Choreography Martin Collyer

Nara
Choreography Teri Crilly

Peer Gynt (Final pas de deux)
Choreography François Klaus

Don Quixote (Excerpt, Act 1)
Choreography François Klaus
Costume design Selene Cochrane

Maud's Musings (Excerpt)
Choreography François Klaus
Costume design Noelene Hill

Love Remains (A work in progress)
Choreography Rosetta Cook

Don Quixote (Market Place, Act 1)
Choreography François Klaus
Costume design Selene Cochrane
and Noelene Hill

Performance Dates

Brisbane
27 April–5 May 2012
Thomas Dixon Centre

Soirées Classiques Series

Vis-à-vis 3: *The Dance Equation*

The Sleeping Beauty (Prologue, Adagio)

Choreography after Marius Petipa

Costume Design Noelene Hill

King Arthur & the Tales of Camelot

(Priestesses' Ritual, Act 1)

Choreography François Klaus

Costume Design Noelene Hill

The Sleeping Beauty (Grand pas de deux, Act 3)

Choreography after Marius Petipa

Costume Design Noelene Hill

A Streetcar Named Desire (Excerpt, Act 1)

Choreography François Klaus

Costume Design Noelene Hill

King Arthur & the Tales of Camelot (Excerpt, Act 2)

Choreography François Klaus

Costume Design Noelene Hill

The Silence Thereafter

Choreography Joseph Stewart

A Streetcar Named Desire (Excerpt, Act 2)

Choreography François Klaus

Costume Design Noelene Hill

Cloudland (Excerpt, Act 2)

Choreography François Klaus

Costume Design Noelene Hill

Performance Dates

Brisbane

23 August–1 September 2012

The Thomas Dixon Centre

Performance Figures (full series)

Performances 23

Total attendance 3,414

Box office income \$110,339

Supported by Ricoh

Choreography François Klaus, Rosetta Cook,

Teri Crilly, Joseph Stewart

Costume Design Noelene Hill

Soirée Classique No. 1

Musicians Gwyn Roberts, Spiros Rantos, Jenni

Flemming, Brachi Tilles

Performance Date

Brisbane

17 March 2012

The Thomas Dixon Centre

Soirée Classique No. 2

Musicians Queensland Symphony Orchestra

Ensemble: Warwick Adeney, Priscilla Hocking, Wayne

Brennan, Helen Travers, Paula Stofman, Michael

Patterson, David Lale, Kaja Skorka, Dushan Walkowicz,

Hayley Radke, Alexa Murray, Brian Catchlove, Evan

Lewis, Ian O'Brien, Sarah Wilson, Jillianne Stoll

Performance Date

Brisbane

13 October 2012

The Thomas Dixon Centre

Performance Figures (full series)

Performances 4

Total attendance 594

Box office income \$18,751

Artistic Touring

Cloudland

Regional Queensland Tour

Tour managed and co-ordinated by arTour, an initiative supported by the Queensland Government through Arts Queensland.

Season Partner Jellinbah Group

Choreography François Klaus

Set design Graham Maclean

Costume design Noelene Hill

Lighting design Marisa Jones

Music Director Sean O'Boyle

Vocalist Suzanne Kompass

Band Blackwood (Shannon Marshall, Trevor Beyer, Shane Calderbank, Steve Francis, Wesley Taylor)

Performance Dates

Gold Coast

15 June 2012

The Arts Centre Gold Coast

Toowoomba

19 June 2012

Empire Theatre

Maryborough

22 June 2012

The Brolga Theatre

Gladstone

26 June 2012

Gladstone Entertainment Centre

Rockhampton

29 June 2012

Pilbeam Theatre

Mackay

3 July 2012

Mackay Entertainment and Convention Centre

Cairns

7 and 8 July 2012

Cairns Civic Theatre

Townsville

11 July 2012

Townsville Civic Theatre

Mount Isa

14 July 2012

Mount Isa Civic Centre

Performance Figures

Performances 11

Total attendance 7,009

Artistic

Guest Performances

Let's Dance

Presented by The Australian Ballet

Cloudland (Excerpts: *Almost Like Falling in Love* and *No Moon at All*, Act 1)

Choreography François Klaus

Costume design Noelene Hill

Lighting design Marisa Jones

Lighting reproduced by Frank Croese

Performance Dates

Melbourne

7-16 July 2012

The Arts Centre

Performance Figures

Performances 11

Total attendance 16,361

Dance Energy

Presented by Brisbane Festival and QUT

Brisbane Festival is an initiative of the Queensland Government and Brisbane City Council.

Participating companies Dancenorth, Expressions Dance Company, Queensland Ballet

Choreographers Raewyn Hill (*Allegories*), Gareth Belling (*Scorched Earth*), Natalie Weir (*The Lament*), Cameron McMillan (*Hummingbird Cry*)

Composer Peter Sculthorpe

Designer Bruce McKinven

Lighting Designer David Walters

Sound Designer Brett Collery

Brisbane

27-30 September 2012

QPAC Playhouse

Performance figures

Performances 5

Total attendance 2,526

Artistic Vibrancy

Maintaining a vibrant and appealing artistic product is essential to Queensland Ballet's operations. To achieve this outcome, our annual Artistic program addresses three main areas:

- Providing our dancers with artistically and technically challenging works
- Offering a diverse range of works with appeal to a range of audiences, from popular classics to new contemporary pieces, and works designed for families
- Meeting our financial objectives by striking a balance between works which will generate maximum box office income and those with more limited fiscal projections.

We measure artistic vibrancy through several processes, based on tools developed by the Australia Council. The Artistic sub-committee of the Board, CEO and Artistic Director are responsible for monitoring artistic vibrancy through the following means:

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

In 2012, we successfully applied for funding to implement the Australia Council's Audience Impact Survey. Developed by esteemed US arts research company Wolf Brown, this survey focuses on an audience's 'readiness to receive' the art and the five domains of intrinsic impact: captivation, emotional resonance, intellectual stimulation, aesthetic growth and social bonding. Our corporate partner Loyalty Live was engaged to facilitate delivery of the survey to patrons attending five different productions throughout 2012 and provide a full report on the results.

Top-line reports confirmed that our artistic product remains intrinsically engaging for our core audience members, and has a positive, persuasive impact upon new patrons, who are very likely to return. Many respondents praised the creative output of François Klaus, and felt a genuine emotional bond with the dancers and the Company through their performance experiences. There was a high level of satisfaction with programming and quality of performance.

Artistic
Guest Performances continued

Don Quixote 2012 | Dancer Rachael Walsh
Photographer Ken Sparrow



We feel strongly that artistic vibrancy should extend beyond the stage into all areas of the Company's operations. 2012 saw the implementation of audience engagement activities immediately before performances of *Alice in Wonderland* and *The Sleeping Beauty*, designed to heighten children's anticipation and excitement. Season ticket holder information evenings also offered another avenue for direct audience engagement and feedback before three mainstage seasons. Increased Company activity on digital platforms, especially Facebook, was another means by which we communicated to a wide audience about the many aspects of Queensland Ballet's artistic life, from how costumes are made to a glimpse into the rehearsal process through a gallery of studio photographs.

Artist Development

Queensland Ballet continued to support and develop performing and creative artists through employment opportunities with the Company in 2012. The dancers' ensemble was supplemented by 16 short term dancer contracts for the Company's mainstage seasons during the year. The majority of these contracts were given to students of the Professional Year Program.

A total of 11 guest choreographers worked with the Company dancers in the reporting period. Five emerging choreographers from within the Company created new works for our Studio Seasons, and dancer Gareth Belling created two new pieces which premiered on the QPAC Playhouse stage.

The Company welcomed back Dutch choreographer Nils Christie and his Artistic Associate and Rehearsal Assistant, Annegien Sneep to Brisbane to mount his engaging piece, *Diner Dansant*. A regular guest since 2008, Christie's particular contemporary style is well received by dancers and audiences alike. This year, he adapted his work into a tribute to the 15th year anniversary of the annual *International Gala*, to which the audience responded with much delight.

Dance Energy, presented by Brisbane Festival and QUT, allowed our dancers to work with established choreographers in a contemporary genre. Australians Natalie Weir, Raewyn Hill, Gareth Belling and New Zealand choreographer Cameron McMillan each created a new work for this ground-breaking program. The project broadened the dancers' experience artistically and technically, and working alongside their colleagues from Expressions Dance Company and Dancenorth was professionally enriching.

Queensland Ballet's 2012 program also provided contract-based employment to numerous creative and technical practitioners, including independent musicians, choreographers, lighting and set designers, production and wardrobe staff. A small core group of long-standing volunteers continued to offer their support to the Company during the year, and we hosted four week-long placements for work experience students.

Art Form Development

As 2012 was the final year of François Klaus's tenure as Artistic Director of Queensland Ballet, we were aware that audiences would take pleasure in seeing ballets and excerpts from highlights of his creative canon, so programmed accordingly, especially in the *Vis-à-vis* and *Soirées Classiques* Series.

However, *Dance Energy* offered a rare opportunity to "transcend the barriers of classical and contemporary dance", by creating a work in four parts, with choreographers and dancers from Queensland's three major professional companies, Queensland Ballet, Expressions Dance Company and Dancenorth. The result was a very successful creative fusion which defied conventional genre description.

Soirées Classiques has been a feature of the Company's program for many years. Its intimate setting and focus on both chamber music performance and dance has ensured a devoted following of patrons keen to appreciate the best of both art forms, and to gain a deeper appreciation of the relationship between the two. A large ensemble of 16 musicians from the Queensland Symphony Orchestra requested to work on the final performances in October 2012. Concert Master Warwick Adeney offered his thanks on behalf of the QSO for the opportunity to have collaborated with Queensland Ballet in such a rewarding fashion.

Education and Training

Queensland Ballet has been delivering education and outreach programs throughout Queensland since its inception over 50 years ago. Our Education Program is built around the following aims:

- to engage young people
- to nurture young talent
- to develop Queensland Ballet talent
- to enhance the Queensland Ballet experience.

Developing ways in which the Company can effectively connect with its communities is essential to achieving these aims and playing a meaningful role in the lives of Queenslanders.

Recognising that appropriate personnel resources were required in order to grow and service the Education program, Queensland Ballet appointed its first full-time Education Officer in 2012. Erin White joined the Company in late 2011, with the mission to develop QBLearn – the Company’s Education program and digital presence. This was realised through the new education microsite, learn.queenslandballet.com.au.

The Education program received triennial funding from Tim Fairfax Family Foundation, which has committed support to the development of the program for three years. Central to operations was the formation of EdSquad, teaching artists who facilitate and deliver the QBLearn – programs in schools and communities.

Programs for Schools

Dance+ was rebranded *Arrow Energy Dance+*, thanks to a corporate partnership with Arrow Energy. Subsidised dance workshops were delivered to schools in metropolitan Brisbane, as well as free dance workshops in locations on the Company’s regional tour.

Selected performances during each mainstage season at QPAC and *Vis-à-vis* seasons at the Thomas Dixon Centre were nominated as Schools Shows, and school groups were offered further reduced ticket prices. Schools Shows were also accompanied by comprehensive education resources and pre-performance talks. Schools with limited resources could attend performances free of charge as part of the Pas de Deux Program, which supported school groups to engage with the ballet at little cost to the school.

High school students had the opportunity to work with Queensland Ballet as part of their work experience programs. Queensland Ballet also partnered with Ausdance Queensland to deliver a Careers Day for senior school students considering a future career in dance.

Public Dance Classes

Queensland Ballet continued its dance classes program, extending the partnerships and classes to include 2 ballerinas, Expressions Dance Company and Mega Jam. Ballet, contemporary dance, hip hop and Pilates classes were offered on a continual weekly basis. Designed to increase fitness, flexibility and co-ordination in a fun and supportive environment, classes are open to adults aged 16yrs+ and take place in our studios on weekday evenings. In 2012, over 2,300 people participated in dance classes.

Queensland Ballet also supported the development of MADE Queensland (Mature Artists Dance Experience). This group of aged 50+ participants met on a weekly basis to participate in a two-hour technique class and creative workshop. We are currently pursuing further development of classes that nurture and support the health of senior citizens through dance.

Engagement

Queensland Ballet's interest in enhancing the performance experience for our patrons extended to designing public programs to complement our seasons. *Alice in Wonderland* themed high teas were held prior to matinees during the season, while a Storyteller reading the story of Alice performed in the foyer prior to each performance. The Storyteller was very well received by the family audience, and subsequently this concept was reprised prior to matinees during *The Sleeping Beauty* season.

The Company offered three school holiday dance workshops during 2012. Events in Rockhampton and Mackay were scheduled as part of the Regional Tour, while the inaugural Spring Dance Camp (a holiday performing arts camp for children aged 5 to 13 years) was launched at Sheldon College in September.

Dancer Training Programs

Dancer training is at the heart of Queensland Ballet's operations. Our aim is to provide a clear career pathway through intensive training, and to produce dancers whose talent and abilities are internationally sought after. In 2012, three well-established training programs continued to successfully operate: Professional Year, the Junior Extension Program, and the Queensland Dance School of Excellence.

Queensland Ballet's Professional Year (PY) was developed as a full-time, year-long training program designed to prepare students for a career as a professional dancer. 10 students participated in the 2012 PY Program. In addition to daily class (which was sometimes taken with the professional Company), the students undertook pointe work, pas de deux classes, and developed their solo repertoire. Further training was offered in contemporary, ballroom and other dance styles, drama, physical theatre, stagecraft and percussion.

The Junior Extension Program (JEP) offered weekly training over four terms during the year to a group of 40 gifted young dancers, aged between 11 and 14 years. Co-ordinated by Artistic Associate Robyn White, the JEP was designed to supplement the training provided by private dance schools and teachers. While performance opportunities with Queensland Ballet are not guaranteed as part of the Program, in 2012 three JEP students (Bianca Scudamore, Caitly Armstrong and Emma Langfield) performed the role of Alice in the Company's production of *Alice in Wonderland*, and *The Sleeping Beauty* featured Bianca Scudamore as Young Aurora, with a further eight students being cast as Aurora's friends.

The Queensland Dance School of Excellence (QDSE) operates in partnership with Queensland Ballet and the Queensland Government's Department of Education through Kelvin Grove State College. This unique school provides talented students with the opportunity to pursue elite ballet and dance training while completing face-to-face senior academic studies.

QDSE celebrated its 30th Anniversary in 2012 and amongst the achievements commemorated was the long-standing relationship with Queensland Ballet. This affiliation facilitated the introduction of a Ballet Stream in 2011, overseen by Queensland Ballet's Artistic Director and Artistic Associate, and the first cohort to complete this two-year course delighted audiences at QDSE's Annual Graduation Performance, dancing in François Klaus's *Paquita*.

Marketing and Development

In times of ongoing economic challenge for many people, Brisbane arts patrons had a great many competing products from which to choose in 2012, among them the Hamburg Season of orchestral concerts and ballet at QPAC. The two 'family ballet' offerings in our program were the standout performers at the box office, indicating that this particular market segment may be more resilient to the impact of economic pressures.

A focus during the year was to strategically and effectively communicate to all of our stakeholders (public, private, government, corporate) the announcements relating to the appointment of Queensland Ballet's fifth Artistic Director, Li Cunxin, in February, and launch his first season in October. The February announcement achieved nationwide media coverage, and heralded a period of intense interest in Li and his new role at Queensland Ballet.

Marketing was also instrumental in ensuring that the achievements of outgoing Artistic Director François Klaus were recognised and celebrated, with several successful events organised to mark the conclusion of his 15-year tenure.

2012 was a year of mixed results at the box office. Our mainstage year began with *Alice in Wonderland*. The enduring popularity of this family favourite resulted in sold-out performances and box office income 20% above budget. Sales to *Don Quixote*, however, never really gained momentum and despite best efforts, the box office fell below target. Feedback from QPAC and other Home Companies indicated that we were not alone in experiencing a significant softening of the market at that time of year.

Our annual *International Gala* performed as expected, again attracting a core audience of season ticket holders and patrons who were well acquainted with the Company's work. *A Classical Celebration* had difficulty in finding leverage, with final sales being below expectations. Slotting this season within Opera Queensland's October season in QPAC's Lyric Theatre meant that we were restricted to two weeknight evenings and a Friday matinee, which was not an ideal schedule to achieve maximum box office returns.

Our audience embraced the decision to change the final season of the year to *The Sleeping Beauty*. Sales continued to build steadily leading up to the season, and being a longer-running production, it also had the benefit of positive word-of-mouth, comfortably reaching target in the second week of the season.

Vis-à-vis and *Soirées Classiques*, our two Studio Series, attracted capacity audiences. The majority of patrons were season ticket holders who have regularly enjoyed these intimate performances at the Thomas Dixon Centre.

The Company's Regional Tour of *Cloudland* was executed under a new funding model in 2012, in which the presenting venues were responsible for their own marketing campaigns. To ensure the quality and consistency of materials, we provided templates for a poster, flyer and press ads, and an edited television commercial.

When Artistic Director Designate Li Cunxin joined us in July 2012, work began in earnest to create a suite of marketing materials and organise the launch of Season 2013. Taking this opportunity to refresh our branding and messaging, a campaign was developed which focused equally on retaining existing season ticket holders and attracting new patrons from strategic markets.

Working with our graphic design company, Designfront and photographer/digital artist Alexia Sinclair, a series of exceptional photographs for Season 2013 was produced. They featured in the season brochure and a highly visible outdoor campaign which ran from October to December, thanks to a new partnership with JCDecaux.

Knowing that it would be an important tool to reach new audiences, we put significant resources into digital marketing, spearheaded by a new microsite with a unique URL (ballet2013.com.au) which made excellent use of the season imagery. A new online season booking facility was a vital element in the success of our digital campaign.

An approach by the ABC program, *Australian Story*, shortly after the announcement of Li Cunxin's appointment, saw a film crew follow the journey from Li's first day with the Company to the launch of his inaugural season. The program aired on 1 October and was watched by over one million viewers, generating enormous interest in Season 2013.

The strategic planning and resources put into marketing Season 2013 certainly reaped rewards: at the time of writing this report, the number of season ticket holders had doubled from 2012 figures (which had remained more or less unchanged from the previous year).

Important research to benchmark our audience and provide feedback on artistic vibrancy was conducted throughout the year by implementing the Australia Council's Audience Impact Survey. Analysis of the results will inform planning in 2013.

Philanthropy

Queensland Ballet was the recipient of several major philanthropic gifts in 2012, which enabled us to implement important education and corporate programs.

It was a thrill to see the plans realised for QBLearn, our Youth and Education program, thanks to a three-year commitment by the Tim Fairfax Family Foundation. A suite of workshops and activities, a dedicated website and a full-time Education Officer have helped us to foster a closer engagement with dance for many students and teachers across the State. RBS Morgans Foundation supported a related initiative: the Pas de Deux Program gave students from schools with limited resources the opportunity to attend a Queensland Ballet performance at no cost.

A gift from the Khitercs Hirai Foundation enabled dancer Guy Wheatstone to travel and receive coaching from some of the best teachers in the world. Ballet Master Christian Tatchev was funded by a donation from the Ian Potter Foundation for a study tour of international companies with attached teaching institutions.

Queensland Ballet's Wellness Program for our dancers was launched with a gift from the Ford Burnett Foundation which saw a gym, Pilates studio and physiotherapy treatment room installed.

The Dancers' Circle was launched in October 2012. This philanthropic membership group was created especially for dedicated balletomanes to show their support for the Company. A pleasing initial response has been followed by steadily growing interest and membership.

We offer our grateful and sincere thanks to all those people who have supported Queensland Ballet through generous philanthropic gifts during the year.

Grants

CEO Anna Marsden received funding from Arts Queensland to travel to the United Kingdom in April to meet with CEOs of key ballet companies, to research facilities, education, programs, dancer wellness and career transitions. Anna also participated in a fundraising study tour to New York, co-ordinated by the Australia Council and Artsupport. To further our audience research, the Company received a grant from the Australia Council to implement the Audience Impact Survey across five seasons during the year.

Thanks to a three-year grant from Brisbane City Council, we have been able to develop and deliver new strands to our public activities which explore new ways of connecting with Brisbane communities and deepening these relationships.

Corporate Development

It has been a pleasure to work with our corporate partners to achieve mutually beneficial outcomes which furthered business and marketing goals for all parties in 2012. Their investment in Queensland Ballet allowed the Company to extend and enhance its operations.

Arrow Energy provided support for an important access and engagement tool in our Education Program. *Arrow Energy Dance+* Schools Workshops and Teacher Professional Development events were offered to students and teachers across the State, with the schools workshops in five regional centres being free-of-charge for participants. There was excellent take-up of these programs.

Hyundai Motor Company Australia continued their support in a most practical manner, by providing two vehicles for Company use. Further in-kind support which proved to be of great benefit to our marketing endeavours for the launch of Season 2013 was generously offered by film production company Pixelframe.

During the year, Development staff also worked on the establishment of future partnerships which will be active in 2013.

Our thanks go to all of our 2012 partners for placing their faith in us and sharing our vision. A full list of our corporate partners can be found on page 31.

People and Culture

Queensland Ballet is committed to attracting, developing and retaining great people. We strive to create a caring environment for our dancers, staff and students to be their best, enjoy their work and learn more.

Education and learning is at the core of what we do, and is vital to the development of our art form and artists in Queensland. In 2012, the Company maintained a strong commitment to dancer training, staff professional development and supporting a healthy Company culture.

At the beginning of our working year, dancers and staff came together to participate in a half-day 'Think Tank'. This forum was not only a fun and creative exercise for the whole team, it stimulated everyone to think big, consider their contribution to the Company and what we can achieve together.

Queensland Ballet operates in a global dance community, and we seized opportunities for staff to visit international arts organisations to further their knowledge and skills during the year. The benefits of such travels are never just limited to the individual, as we encourage generosity in sharing knowledge and experience.

In March, CEO Anna Marsden visited New York as part of the fundraising study tour co-ordinated by Artsupport and the Australia Council. Anna also visited key ballet companies in the UK to research facilities, education, programs, dancer wellness and career transition assistance.

Production Manager Leonie Lee, Head of Wardrobe Noelene Hill and Artistic Director Designate Li Cunxin spent several days with the Royal New Zealand Ballet to assess the set and costumes for *Giselle*, which were subsequently purchased for our 2013 production. This visit was also a great opportunity to see how a similar-sized company operates their Production and Wardrobe departments, and foster relationships with international colleagues.

Funded by the Ian Potter Foundation, Ballet Master Christian Tatchev arranged a study tour of international ballet companies, in preparation for his new role as the Company's Director of Training in 2013. Observing world's best practice in a variety of esteemed teaching institutions provided him with valuable insights, inspiration and knowledge to further develop Queensland Ballet's training programs.

Company Dancer Guy Wheatstone was the recipient of a generous philanthropic gift from the Khitercs Hirai Foundation for a promising young dancer to travel and receive coaching from some of the best teachers in the world. Guy travelled to San Francisco Ballet, the Royal Ballet, Dutch National Ballet and was coached by renowned New York-based teacher, Wilhelm (Willy) Burmann.

Marketing and Development staff are encouraged to seek out relevant professional development seminars, and attended several during the year. Education Officer Erin White spent several days with The Australian Ballet's Education staff, and established further links with educators at other companies when she attended the AMPAG Dance Educators Network.

Assisted by a project grant from the Australia Council, in 2012 the Company undertook a major initiative to build the capability of Queensland Ballet's senior management team and support people's accountability for their own career advancement through clearly articulated leadership responsibilities. Delivered by the Australia Pacific Leadership Group, the Leadership Excellence through Accountability and Passion (LEAP) Program ran over eight one-day sessions and culminated in a presentation to colleagues and Board members of two group projects: *One Company, One Culture* and *Communicating our Strategic Plan*. Eight participants in senior Administration, Production and Artistic roles participated in this excellent program.

Corporate Governance

The Company demonstrated continued good governance in 2012 in accordance with the principles set out under our Tripartite Agreement and outlined in the Australia Council's *Essential Governance Practices* for arts organisations.

Lay Solid Foundations for Management and Oversight

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

The focus of the eight Board meetings held in 2012 were the regular review and monitoring of progress towards achieving the goals and outcomes outlined in the Business Plan 2012–2014 and Tripartite Funding Agreement 2012–2014. Artistic programming, Artistic Director transition, financial performance and forward planning were other key areas of focus and discussion by Directors.

Directors' commitment to Board meetings is reflected by a very high overall attendance rate of 88%.

In September 2012 the Board and Executive Management held a retreat to review the vision and mission of the organisation and set the strategic focus for the next five years. As part of this retreat, Directors undertook a governance workshop covering topics such as roles and responsibilities of Directors, succession planning and holding effective meetings. The outcome of the retreat was a Strategic Plan 2013–2017 which has subsequently been presented to state and federal funding partners.

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

Structure the Board to Add Value

The Nominations sub-committee is responsible for identifying and recruiting new Directors. Potential Directors were suggested to the sub-committee throughout the year and selection is based on a number of criteria and skills. In 2012, the Board welcomed two new Directors; Peter Godber, a Partner with accounting firm Grant Thornton, to replace Mark Fenton, who retired in February; and David Thomas, a Partner at legal firm Minter Ellison, to replace Peter Jans, who retired in March.

The Board annually evaluates its own performance and that of the CEO and Artistic Director. It also has in place staff exit interviews conducted by an external consultant.

Promote Ethical and Responsible Decision Making

Queensland Ballet has in place a code of conduct and ethical standards for Directors and employees. Since 2011 the Board and staff have implemented a set of values that underpin our working culture and how we work with others.

Each Board sub-committee has its own terms of reference which are reviewed and updated annually. The roles and responsibilities of Directors and employees are clearly defined and supported by position descriptions, employment agreements and human resource policies.

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

Promote Diversity

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

Safeguard Integrity in Financial Reporting

A focus for the Board in 2011 and 2012 has been to provide greater balance across Queensland Ballet's three revenue streams (earned, contributed and subsidised) to ensure a stronger platform to grow the business. The Finance sub-committee met regularly throughout 2012 to review, monitor and advise on financial issues such as budget, box office, audit and financial reporting.

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

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

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

Corporate Governance continued

Recognise the Legitimate Interests of Stakeholders

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

The Chair and CEO maintain regular contact with government funding agencies and are responsible for ensuring all legal and financial reporting requirements are met.

A key focus for the Board in 2012 was to invest in the professional and personal development of its people. Initiatives undertaken in this area are outlined in the People and Culture report on page 26.

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

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

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

Recognise and Manage Risk

The Strategic Plan includes a detailed risk register and risk management plan which is reviewed and updated annually. Divided into six key areas (program, reputation, corporate, financial, facilities and administration), the plan assigns a risk weighting based on the likelihood and impact of each event. Included in the plan are controls for managing each area of risk.

The Board regularly discusses risks that have the potential to impact on the operations of Queensland Ballet at meetings. These discussions are recorded in minutes and in reports from the CEO and Artistic Director.

Remunerate Fairly and Responsibly

The Chair is responsible for performance and salary reviews of the CEO and Artistic Director. The CEO is responsible for ensuring salary levels of all employees are appropriate and competitive with the market. Salaries for dancers are discussed as part of the annual budgeting process and it is a focus of the Board to ensure the organisation pays its dancers at a level comparative to other Australian dance companies.

A Streetcar Named Desire (excerpt), *Vis-à-vis* 3 2012 | Dancers Clare Morehen and Nathan Scicluna
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 (*until 13/2*), Brett Clark (*from 13/2*)
Directors Winna Brown, Brett Clark (*until 13/2*),
Daniel Havas (*until 17/9*), Dawid Falck, Peter Jans (*until 26/3*),
Margaret Lucas OAM, Joanne Pafumi, David Thomas
(*from 26/3*)

Honorary Life Members

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

Company Personnel

Artistic Director and Chief Choreographer François Klaus
Artistic Director Designate Li Cunxin (*from 16 July*)
Chief Executive Officer Anna Marsden

Artistic

Artistic Associate Robyn White
Ballet Master Christian Tátchev
Artistic Administrative Assistant Nicole Galea
Accompanists Brian Adamson, Gary Dionysius,
Brett Sturdy

Production

Production Manager Leonie Lee
Technical Services Co-ordinator Cameron Goerg
Stage Manager Tanya Malouf

Wardrobe

Head of Wardrobe and Resident Designer Noelene Hill
Principal Cutter and Workroom Supervisor Louise Gerard
Trainee Principal Cutter Anna Ilic
Wardrobe Assistant Frances Pyper
Casual Wardrobe Staff Sarah Campbell,
Rachael Darnell, Rebekah Ellis, Joanne Fraher,
Hannah Gartside, Michael Green, Leah Kersaitis,
Erin Krosch, Isabelle Lacombe, Kathryn Lee,
Arnavaz Lindsay, Gayle McGregor, Natalie Ryner,
Anthony Spinaze, Zenia Tátcheva, Jayne Warrington

Marketing

Marketing Manager Jean Attwater
Publicist and Communications Co-ordinator
Natasha Spong
Marketing Co-ordinator Kirby Leadle

Development

Development Director Dilshani Weerasinghe
Philanthropy Manager Georgina Anthonisz
Development Co-ordinator Alison Russell

Education

Education Officer Erin White
EdSquad Timothy Brown, Emma Taylor

Finance

Finance Manager Lynne Masters
Finance Administrator Narelle Sutton

Operations

Office Co-ordinator Amanda Newman
Administration and Marketing Assistant Erin Wright
Duty Managers Levi Kirby, Sheilagh Gaddes, Vanessa Vox
FOH Staff Maggie Goodall, Irene Sourgnés,
Jennifer Sutherland

Medical

Company Physiotherapist Zara Gomes
(Nicole Vass from 20/8)
Company Masseur Pedro Alcobio
Volunteers Graham Bennett, Ken Sparrow, Doug Weis

Dancers

Principals Hao Bin, Keian Langdon, Clare Morehen,
Meng Ningning, Rachael Walsh
Soloists Nathan Scicluna, Yu Hui
Dancers Gareth Belling, Teri Crilly, Kathleen Doody,
Lisa Edwards, Eleanor Freeman, Tamara Hanton,
Lina Kim, Alexander Koszarycz, Iona Marques,
Robert McMillan, Gemma Pearce, Katherine Rooke,
Piran Scott, Rian Thompson, Sarah Thompson,
Guy Wheatstone, Blair Wood, Tamara Zurvas

Queensland Ballet Professional Year

Kayli Brown, Natalie Dwyer, Caleb Irvin,
Maughan Jemesen, Joshua Lowe, Georgina Match,
Adam Morris, Alana Puddy, Tim Terton, Kurt Williams

Queensland Ballet Junior Extension Program

Caity Armstrong, Claire Aubrey, Bryce Bofinger,
Joel Burke, Jesse Buttfield, Edward Cooper,
Shaun Curtis, Isobelle Dashwood, Maria Davis-Poynter,
Jamie Delmonte, Joyanne Dunn, Ashley Fooks,
Tahlia Francis, Gabrielle Goodwin, April Harvey,
Jessica Ho, Isabella Howard, Mimi Hughes, Emily Isaac,
Rebecca Jorgensen, Austin Kelly, Emma Langfield,
Jaimee Logan, Nicole MacDonald, Anika-Jovi McCarthy,
Kiara McGowan, Sydney Merrilees, Claudia Pereira,
Joshua Jack Price, Stephanie Rabe, Angus Reardon,
Zoe Schofield, Saska Scoon, Bianca Scudamore,
Sophia Shogren, Lucy Kate Stubbings, Phoebe Taylor,
Tamara Taylor, Brooklyn Thornhill, Alicia Townsend,
Tahlia Traeacey, Myra Turner, Emma Voevodin,
Mickaela Watson, Madison Whitely, Abbe Whitford

Our Partners

Queensland Ballet would like to thank the following for their valued contribution in 2012

<p>GOVERNMENT PARTNERS</p>	 <p>Queensland Ballet receives financial assistance from the Queensland Government through Arts Queensland.</p>	 <p>Australian Government</p>	 <p>Australia Council of the Arts</p>	<p>Queensland Ballet is assisted by the Commonwealth Government through the Australia Council for the Arts, its arts funding advisory body.</p>	 <p>Dedicated to a better Brisbane</p>			
<p>SEASON PARTNERS</p>	 <p>ASIA PACIFIC TRAINING INSTITUTE</p>	 <p>ERNST & YOUNG Quality In Everything We Do</p>	 <p>HYUNDAI NEW THINKING. NEW POSSIBILITIES.</p>	 <p>Jellinbah Group</p>				
<p>MEDIA SUPPORT</p>	 <p>AVANT CARD</p>	 <p>child the best guide for parents</p>	 <p>D-N-Y CINEMAS</p>	 <p>oh! out there! magazine</p>	 <p>west end magazine</p>	 <p>UNIVERSITY OF QUEENSLAND UNION</p>		
<p>HOSPITALITY PARTNERS</p>	 <p>Di Giorgio CORNACCHIA</p>	 <p>my Di Bella COFFEE.COM</p>	 <p>QPOC QUEENSLAND PERFORMING ARTS CENTRE</p>	 <p>SOFITEL LUXURY HOTELS</p>	 <p>the gunshop café</p>	 <p>Linedine TRAINING</p>		
<p>EDUCATION PARTNER</p>	 <p>arrow energy go further</p>	<p>WELLNESS PARTNERS</p>	 <p>CHEMIST WAREHOUSE</p>	 <p>PONDERA</p>	<p>TOURING PARTNERS</p>	 <p>FRAGOMEN</p>	 <p>GRACE</p>	
<p>OFFICIAL SUPPLIERS</p>	 <p>DESIGNFRONT</p>	 <p>Haycom Delivering TRUST in events</p>	 <p>John Jones FLORIST</p>	 <p>Loyalty Live</p>	 <p>MAC</p>	 <p>McCullough Robertson LAWYERS</p>	 <p>MMT TRAVEL EXPERIENCE</p>	 <p>PW PROFESSIONAL WRITERS</p>
	 <p>RBC BUSINESS SOLUTIONS</p>	 <p>RICOH EXCLUSIVE Business Partner</p>	 <p>STARFIRE Diamond Jewellery</p>	 <p>Theme & Variations PIANO SERVICES</p>	 <p>Don't Dream It Push the 119 Theme it!</p>	 <p>Veracity Business Solutions</p>	 <p>VP VIDEOPRO</p>	 <p>Yellow Cab Co EST. 1924 BE HERE</p>

Queensland Ballet gratefully acknowledges the generous support of the following patrons from 1 January to 31 December 2012:

Major Gifts The Brisbane Club, Lynette Denny AM, Eduard Paschzella Memorial Gift, Gerry and Val Ryan.

Dancers' Circle Anonymous (3), Caroline Clark, Brett and Maria Clark, Jane Douglass, Ron and Margot Finney, Cass and Ian George, Peter and Susie Godber, Roy B Hoskins, Ian and Helen Healy, Dr. Joan M Lawrence AM, Li Cunxin and Mary Li, Christine Nye, Greg Spain, David and Jane Thomas.

Charles Lisner Circle Notified Bequests Anonymous (3), Donald Robson, Jane Steinberg
Received Bequests The Estate of Dr. Alf Howard, Kay Brain Dance Education Fund.

Supporters Anonymous (40), Pitre and Monique Anderson, Brian and Pam Andrew, Asia Pacific Training Institute, Lorelei Bache, Tanea Beck-Lyon, John Bell, Penelope Benson, Michael Berger, Robert Biggs, Elin Birks, Lindy Boyd, Yvonne Brittain Dance Troupe, Helen Brodie, Marie Byrne, Kerrel Casey, Ann Caston, Karen and Tim Corkeron, Hugh Crichton, Dr Frank and Ailbhe Cunningham, Debra Cunningham, Lindee Dalziell, Robyn and Wayne Davis, Geraldine De Welles, Laurie Deane, Mrs Rosemary N Douglas, Ben and Cate Duke, Hazel Eivers, Paul Evans, Robyn Ferguson, Rosalind Findlay, Jocelyn Finney, Foundations Consulting Pty Ltd, Rita Fraser, Karelia Gianduzzo, Miles Gilham, Anita Green, Rachel Griffiths, Pamela Gunn, Ruth Hamlyn-Harris, Stephen Hanly, Noel Harders, Dr Alana Harris, Jean Heimgartner, Norman Henderson, Mary Hill, May Honeybourne, Mr Patrick Kelly, Andrea Kriewaldt, Dr Frank Leschhorn, Susan Mabin, Margaret Mackenzie-Forbes, Reg and Sally Marsh, Jennifer Martin, Dr J. Douglas McConnell, Keith McNeil, The Hon. Tom McVeigh, Leo Meissner, Anthony Mellick, Desmond B Misso Esq., Jennifer Morrison, June Mary Mott, Sheila Neal, Barrie Noble, Miss Carmel Nolan, Denise O'Boyle, Leah Perry, Blayne Pitts, Prof. Colin Power AM, Jack Price, Lynette Quinn, Elizabeth Riches, Donald Robson and Lucien Castand, Rosemary Rodger, Sabina Rofail, Judith Rogers, Ken Rouse, Dr. Spencer Routh, Ross Sadler, R.R Sapsford, Patricia Savage, Bhuvana Srini, John Stanley, Anita Steinerts, Cecily Stevenson, Celia Stumer, Allan and Rhondda Taffs, Steph and Stu Thomson, Sharyn Van Alphen, Beryl & Michael Ward, Alycia Watson, Willett Family, Jessie Yeoward, Miss Eve Zelich.

Trusts and Foundations The Ford Burnett Foundation, The Ian Potter Foundation, The Jani Haenke Charitable Trust, Khitercs Hirai Foundation, Patricia MacDonald Foundation, RBS Morgans Foundation, Tim Fairfax Family Foundation.

Queensland Ballet is supported by Queensland Ballet Friends.

Annual Professional Year Scholarships are kindly provided by George Hartnett Funerals and the Patricia MacDonald Foundation.

Directors' Report

for the year ended 31 December 2012

The Directors present their report together with the financial report of The Queensland Ballet Company Limited ("the Company") for the year ended 31 December 2012 and the auditors' report thereon.

Directors

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

Adjunct Professor Joan Sheldon AM, Chair

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

Brett Clark, Deputy Chair

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

Winna Brown

Winna is an assurance partner in Ernst & Young's Brisbane office and has over 15 years of experience in a variety of industries including retail, life science, software technology, manufacturing and distribution and venture capital. Winna has significant experience in servicing entrepreneurial and fast growing companies, taking them from start-up through to successful public company status in Australia and the United States. This has included the preparation for and completion of initial public offerings on the Australian Stock Exchange and the NASDAQ.

Margaret Lucas OAM

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

Joanne Pafumi

Joanne is a specialist communication adviser who has designed, led, driven and 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.

David Thomas (from 26 March 2012)

A solicitor by profession, David is a senior partner at Minter Ellison Lawyers in Brisbane with more than 25 years experience as a dispute resolution lawyer with a broad ranging commercial practice. An active member of our community, David holds numerous additional positions, including President of the RNA (Queensland), Chair of the Queensland Maritime Museum, a member of the Lord Mayor of Brisbane's Business Round Table, and a judge of the Premier of Queensland's Export Awards.

Dawid Falck

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

Peter Godber (from 13 February 2012)

Peter is a Partner at accounting firm Grant Thornton and is a long-standing subscriber and Friend of Queensland Ballet. He has over 25 years' experience in providing professional taxation advice and dealing with changes to our tax laws. His range of experience is in advising both large corporate taxpayers and privately owned businesses. He extensively advises on international tax matters and works with many other advisers of Grant Thornton International member firms. His industry specialisations are energy and resources, mining services, not-for-profits and the franchising sector.

Daniel Havas (until 17 September 2012)

Daniel, a former Queensland Ballet Principal Dancer, is now Austrade's Trade Commissioner in Lima, Peru. In his former role as Director of Investment Attraction and Corporate Engagement at Brisbane Marketing, he led the team who grow Brisbane's economy by securing sustainable, inward investment and reinvestment from key international source markets, including Western Europe, North America, Canada and North Asia. Daniel has a strong background in international business strategy, cross-border business development and project management.

Peter Jans (until 26 March 2012)

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.

Mark Fenton (until 13 February 2012)

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

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 held in September 2012 was attended by all Directors.

Director	No. of meetings attended	No. of meetings held (during tenure as Director in 2012)
<i>Winna Brown</i>	7	8
<i>Brett Clark</i>	7	8
<i>Dawid Falck</i>	6	8
<i>Mark Fenton</i>	1	1
<i>Peter Godber</i>	7	8
<i>Daniel Havas</i>	5	6
<i>Peter Jans</i>	1	2
<i>Margaret Lucas</i>	7	8
<i>Joanne Pafumi</i>	7	8
<i>Joan Sheldon</i>	7	8
<i>David Thomas</i>	7	7

Directors' Report continued

for the year ended 31 December 2012

Principal Activities

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

Queensland Ballet's goals are to:

- Be a financially strong and efficient business;
- Be recognised for creating excellent work;
- Attract, engage and connect with more people; and
- Invest in the training and development of our people and the sector.

These goals and the strategies to achieve them are outlined in the Company's 2012-2014 Business Plan. A summary of Queensland Ballet's performance against these goals are included on page 53.

Company Membership

Company membership was 127 members in 2012 (2011 members: 333. Note: the administrative process for membership applications was amended in 2012. A season ticket holder who wished to apply for Company membership was required to request and submit a membership form in addition to their season ticket booking.)

Result

For 2012 a net operating profit of \$6,813 is reported (2011 net deficit: \$183,859).

Review and Result of Operations

In 2012, Queensland Ballet returned to delivering an operating profit. This was despite the uncertainty in global financial markets having a negative impact on box office performances across the country due to lower consumer confidence. This operating result was achieved due to ongoing cost cutting and organisational efficiencies, as well as an increase in sponsorship and donations.

The Company continued to maintain its high level of technical and artistic standards and creative output. This standard was underpinned by a policy of diverse programming which included supporting artist and art form development by working with local, emerging and established choreographers of international repute and through innovative collaborations.

Our vision to connect people and dance was greatly facilitated by an expanded Education Program, an extensive regional tour, interstate engagement and enhanced digital presence. With engagement activities for multiple audiences, we promoted access and offered an enriched experience of dance for our communities.

We are dedicated to attracting, developing and retaining the best artists and arts workers, evident by the Company's ongoing commitment to dancer training, professional development and encouragement of a healthy Company culture. The Professional Year, Queensland Dance School of Excellence and Junior Extension Program continued to form the backbone of a clear training path for talented young dancers. Over 100 full-time, part-time or casual jobs were provided to Queenslanders during the year.

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

As we progressed through the transition to new artistic directorship, Queensland Ballet actively communicated each stage of our journey with all stakeholders. Through astute strategic planning, respect for our traditions and a focus on future growth, the Company is well positioned for an ambitious future.

Dividends

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

State of Affairs

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

Events Subsequent to Balance Date

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

Environment Regulation

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

Directors' Emoluments

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

Indemnification

Since 2005, the Company has entered into agreements indemnifying Directors of the Company. In 2012, the following Directors were indemnified: Winna Brown, Brett Clark, Daniel Havas, Dawid Falck, Mark Fenton, Peter Godber, Peter Jans, Margaret Lucas, Joanne Pafumi, Joan Sheldon and David Thomas 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 36 and forms part of the Directors' report for the year ended 31 December 2012.

Dated at Brisbane this 19th day of March 2013.

Signed in accordance with a resolution of the Directors:



Joan Sheldon AM

Director

19 March 2013



Winna Brown

Director

19 March 2013

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 2012 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 Jeffery'.

—
M J Jeffery

Partner

Brisbane
19 March 2013

Financial Report

Queensland Ballet Company ABN 26 009 717 079

Statement of Comprehensive Income

for the year ended 31 December 2012

in AUD	Note	2012 \$	2011 \$
Revenue from ticket sales – subscriptions		528,260	523,531
Revenue from ticket sales – single tickets		1,155,206	1,305,276
Revenue from rendering of services		110,527	101,044
Other income	5	4,096,919	3,176,901
		5,890,912	5,106,752
Cleaning		(30,045)	(35,128)
Costume and set expenses		(168,821)	(256,600)
Depreciation expense	11	(42,941)	(41,537)
Employee expenses		(3,431,787)	(3,078,812)
External performers & representatives' fees and allowances		(121,135)	(77,235)
Insurance		(43,843)	(37,199)
Marketing & Development		(887,325)	(707,847)
Printing & postage		(34,248)	(25,890)
Rental expense		(65,235)	(65,616)
Royalties – choreographic & music		(56,958)	(46,843)
Shoes & tights		(68,183)	(62,533)
Telephone & communications		(12,431)	(11,598)
Theatre expenses		(556,669)	(578,725)
Travel expenses		(92,075)	(82,400)
Other expenses from ordinary activities		(378,028)	(309,194)
Results from operating activities		(98,812)	(310,405)
Financial income (interest and dividends received)	6	105,625	126,546
Financial expenses (impairment of available-for-sale financial assets)		–	–
Net financing income		105,625	126,546
Profit/(loss) for the period		6,813	(183,859)
Other comprehensive income			
Net change in fair value of available-for-sale financial assets		12,625	(9,729)
Other comprehensive income for the period		12,625	(9,729)
Total comprehensive income for the period		19,438	(193,588)

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 41–49.

Financial Report continued

Statement of Financial Position

as at 31 December 2012

in AUD	Note	2012 \$	2011 \$
Assets			
Cash and cash equivalents	7	1,320,633	186,175
Trade and other receivables	8	43,530	606,614
Other current assets	9	270,743	97,211
Other investments	10	300,000	425,000
Total current assets		1,934,906	1,315,000
Plant and equipment	11	104,666	92,776
Other investments	10	924,661	936,603
Total non-current assets		1,029,327	1,029,379
Total assets		2,964,233	2,344,379
Liabilities			
Trade and other payables	12	1,262,925	621,064
Employee benefits	13	187,041	232,243
Total current liabilities		1,449,966	853,307
Employee benefits	13	56,042	52,285
Total non-current liabilities		56,042	52,285
Total liabilities		1,506,008	905,592
Net assets		1,458,225	1,438,787
Equity			
Retained earnings		1,373,236	1,366,423
Fair value reserve		84,989	72,364
Total equity		1,458,225	1,438,787

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 41-49.

Statement of Changes in Equity

as at 31 December 2012

in AUD	Fair value reserve \$	Retained earnings \$	Total \$
Balance at 1 January 2011	82,093	1,550,282	1,632,375
Total comprehensive income for the period			
Profit or loss	–	(183,859)	(183,859)
<i>Other comprehensive income</i>			
Net change in fair value of available-for-sale financial assets	(9,729)	–	(9,729)
Total comprehensive profit for the period	(9,729)	(183,859)	(193,588)
Balance at 31 December 2011	72,364	1,366,423	1,438,787
Balance at 1 January 2012	72,364	1,366,423	1,438,787
Total comprehensive income for the period			
Profit or loss	–	6,813	6,813
<i>Other comprehensive income</i>			
Net change in fair value of available-for-sale financial assets	12,625	–	12,625
Total comprehensive profit for the period	12,625	6,813	19,438
Balance at 31 December 2012	84,989	1,373,236	1,458,225

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 41–49.

Statement of Cash Flows

for the year ended 31 December 2012

in AUD	Note	2012 \$	2011 \$
Cash flows from operating activities			
Cash receipts from customers		4,620,445	1,991,685
Government grants received	15	2,748,185	2,636,990
Cash paid to suppliers and employees		(6,434,533)	(5,440,736)
Net cash provided by/(used) in operating activities		934,097	(812,061)
Cash flows from investing activities			
Interest received		104,311	123,534
Investment income		1,314	3,012
Payments for plant and equipment		(54,831)	(16,640)
Contributions to Reserve Incentives Scheme		(25,432)	(28,089)
Receipts for investments		174,999	323,514
Net cash provided by investing activities		200,361	405,331
Net increase/(decrease) in cash and cash equivalents		1,134,458	(406,730)
Cash and cash equivalents at 1 January		186,175	592,905
Cash and cash equivalents at 31 December	7	1,320,633	186,175

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 41-49.

Notes to the Financial Statements

for the year ended 31 December 2012

1. Reporting entity

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

2. Basis of preparation

(a) Statement of compliance

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

The financial report was authorised for issue by the Directors on 19 March 2013.

(b) Basis of measurement

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

(c) Functional and presentation currency

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

(d) Use of estimates and judgments

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

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

3. Significant accounting policies

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

(a) Property, plant and equipment

(i) Recognition and measurement

Items of property, plant and equipment are measured at cost less accumulated depreciation and impairment

losses. Cost includes expenditures that are directly attributable to the acquisition of the asset.

The cost of self-constructed assets includes the cost of materials and direct labour, any other costs directly attributable to bringing the asset to a working condition for its intended use, and the costs of dismantling and removing the items and restoring the site on which they are located. Purchased software that is integral to the functionality of the related equipment is capitalised as part of that equipment.

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

(ii) Subsequent costs

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

(iii) Depreciation

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

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

	2012	2011
<i>Plant and equipment</i>	1-15 years	1-15 years
<i>Fixtures and fittings</i>	1-7.5 years	1-7.5 years
<i>Computer equipment</i>	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.

Notes to the Financial Statements continued

for the year ended 31 December 2012

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

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

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

Held-to-maturity investments

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

Available-for-sale financial assets

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

Investments at fair value through profit or loss

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

recognition, attributable transaction costs are recognised in profit or loss when incurred. Financial instruments at fair value through profit or loss are measured at fair value, and changes therein are recognised in profit or loss.

Other

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

(c) Impairment

(i) Financial assets

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

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

Individually significant financial assets are tested for impairment on an individual basis. The remaining financial assets are assessed collectively in groups that share similar credit risk characteristics.

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

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

(ii) Non-financial assets

The carrying amounts of the Company's non-financial assets are reviewed at each reporting date to determine whether there is any indication of

Notes to the Financial Statements continued

for the year ended 31 December 2012

impairment. If any such indication exists then the asset's recoverable amount is estimated.

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

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

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

(d) Employee benefits

(i) Defined contribution plans

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

(ii) Long-term service benefits

The Company's net obligation in respect of long-term employee benefits is the amount of future benefit that employees have earned in return for their service in the current and prior periods plus related on-costs; that

benefit is discounted to determine its present value, and the fair value of any related assets is deducted. The discount rate is the yield at the reporting date on Commonwealth Government bonds that have maturity dates approximating the terms of the Company's obligations. The calculation is performed using the projected unit credit method.

(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

Notes to the Financial Statements continued

for the year ended 31 December 2012

that they will be received and that the Company will comply with the conditions associated with the grant. Grants that compensate the Company for expenses incurred are recognised in profit or loss on a systematic basis in the same periods in which the expenses are recognised. Grants that compensate the Company for the cost of an asset are recognised in profit or loss as other income on a systematic basis over the useful life of the asset.

(f) Expenses

(i) Operating lease payments

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

(ii) Net financing costs

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

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

(g) Income tax

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

(h) Goods and services tax

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

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

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

(i) Reduced disclosure

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

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 continued

for the year ended 31 December 2012

in AUD	Note	2012 \$	2011 \$
5. Other income			
Other income			
Revenue from grants	15	2,498,350	2,397,264
Revenue from performance fees		240,192	41,367
Membership fees		1,636	1,975
Other production and sundry income		154,544	124,012
Sponsorships & donations		1,202,197	612,283
		4,096,919	3,176,901
6. Net financing costs			
Interest income		104,311	123,534
Investment income		1,314	3,012
		105,625	126,546
7. Cash and cash equivalents			
Cash on hand		1,951	1,751
Bank balances		568,947	182,858
Call deposits		749,735	1,566
Cash and cash equivalents in the statement of cash flows		1,320,633	186,175
8. Trade and other receivables			
Current			
Trade receivables		28,689	606,614
Interest receivable		14,841	–
		43,530	606,614
9. Other Current Assets			
Current			
Prepayments			
– Insurance		84,483	72,749
– Deferred production costs		186,260	24,462
		270,743	97,211

Notes to the Financial Statements continued

for the year ended 31 December 2012

in AUD	2012 \$	2011 \$
10. Other investments		
Current investments		
Call deposits	300,000	425,000
	300,000	425,000
Non-current investments		
Listed variable rate debt securities, available-for-sale	381,956	419,331
Interest in unlisted unit trust available-for-sale	19,981	19,981
Reserves Incentive Scheme deposit	522,724	497,292
	924,661	936,604

Reserves Incentive Scheme deposit

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

Australia Council - \$107,000

Arts Queensland - \$107,000

The Company has also contributed \$107,000. This total term deposit is to be held in Escrow subject to the terms and conditions of the Reserves Incentive Scheme Funding Agreement. The deposit is not available for funding of ordinary activities and has not been used to secure any liabilities of the Company. Interest accumulates on the deposit at market rates. Total interest accumulated as at 31 December 2012 is \$201,724.

in AUD	Office Equip \$	Production \$	Computer \$	Total \$
11. Property, plant and equipment				
Cost				
Balance at 1 January 2012	41,858	509,549	43,721	595,128
Acquisitions	-	39,088	15,743	54,831
Disposals	-	-	-	-
Balance at 31 December 2012	41,858	548,637	59,464	649,959
Depreciation				
Balance at 1 January 2012	(34,487)	(442,718)	(25,147)	(502,352)
Depreciation charge for the year	(2,173)	(28,571)	(12,197)	(42,941)
Disposals	-	-	-	-
Balance as at 31 December 2012	(36,660)	(471,289)	(37,344)	(545,293)
Carrying amounts				
At 1 January 2012	7,371	66,831	18,574	92,776
At 31 December 2012	5,198	77,348	22,120	104,666

Notes to the Financial Statements continued

for the year ended 31 December 2012

in AUD	2012 \$	2011 \$
12. Trade and other payables		
Current – unsecured		
Trade payables	118,278	293,818
Non-trade payables and accrued expenses	154,189	65,858
Subscriptions and other income in advance	990,458	261,388
	1,262,925	621,064
13. Employee benefits		
Current		
Liability for annual leave	110,520	141,870
Liability for long-service leave	76,521	90,373
	187,041	232,243
Non-current		
Liability for long-service leave	56,042	52,285
	56,042	52,285
Contributions to defined contribution plans included in employee expenses	287,664	250,588
	287,664	250,588

in AUD	Retained earnings \$	Fair value reserve \$	Total equity \$
14. Capital and reserves			
Balance at 1 January 2011	1,550,282	82,093	1,632,375
Total recognised income and expense	(183,859)	(9,729)	(193,588)
Balance at 31 December 2011	1,366,423	72,364	1,438,787
Balance at 1 January 2012	1,366,423	72,364	1,438,787
Total recognised income and expense	6,813	12,625	19,438
Balance at 31 December 2012	1,373,236	84,989	1,458,225

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 continued

for the year ended 31 December 2012

in AUD	Note	2012 \$	2011 \$
15. Government funding			
Grants received:			
Australia Council – Base funding		459,670	449,775
Queensland Government Arts Grant – Base funding		1,838,680	1,799,098
Australia Council – Other		75,000	25,000
Queensland Government – Other		5,000	–
Brisbane City Council		45,000	40,500
Export Market Development Grant		–	7,891
Queensland Government – Matching subsidy		75,000	75,000
		2,498,350	2,397,264
GST on grants received		249,835	239,726
Total cash received from government grants		2,748,185	2,636,990
Grants credited as income:			
Australia Council		459,670	449,775
Queensland Government Arts Grant – Base funding		1,838,680	1,799,098
Queensland Government – Other		5,000	–
Brisbane City Council		45,000	40,500
Export Market Development Grant		–	7,891
Australia Council – Other		75,000	25,000
Queensland Government – Matching Subsidy		75,000	75,000
Total grants credited as income		2,498,350	2,397,264
Balance sheet items relating to Government funding:			
Non-current assets			
Grant funds held in escrow – Reserves Incentive Scheme		522,724	497,292

Notes to the Financial Statements continued

for the year ended 31 December 2012

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

Mrs Joan Sheldon AM (Chair)
Mrs Winna Brown
Mr Brett Clark (Deputy Chair) (from 13 February 2012)
Mr Dawid Falck
Mrs Margaret Lucas OAM
Ms Joanne Pafumi
Mr David Thomas (appointed 26 March 2012)
Mr Peter Godber (appointed 13 February 2012)
Mr Daniel Havas (resigned 17 September 2012)
Mr Peter Jans (resigned 26 March 2012)
Mr Mark Fenton (Deputy Chair) (resigned 13 February 2012)

Executives

Anna Marsden (Chief Executive Officer)
Li Cunxin (Artistic Director Designate) (appointed 16 July 2012)
François Klaus (Artistic Director) (retired 31 December 2012)
Jean Attwater (Marketing Manager)
Noelene Hill (Head of Wardrobe)
Leonie Lee (Production Stage Manager)
Lynne Masters (Finance Manager)
Dilshani Weerasinghe (Development Director)
Georgina Anthonisz (Philanthropy Manager)

17. Non-key management personnel disclosures

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

18. Share Capital

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

Members Liability

The liability of the Company is limited by guarantee:

- The maximum liability of individual members is \$2.00; and
- The aggregate liability as at 31 December 2012 amounts to \$254 (2010: \$674), (89 subscriber members, 28 non-subscriber members, and 10 Honorary Life Members).

19. Economic dependency

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

20. Events subsequent to balance date

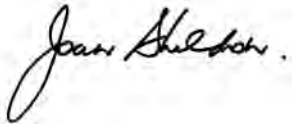
There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors of the Company, to affect significantly the operations of the Group, the results of those operations,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

Queensland Ballet Directors' Declaration

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

- (a) the financial statements and notes set out on pages 37 to 49 to 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 2012 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
19 March 2013



Winna Brown
Director
19 March 2013

We have audited the accompanying financial report of Queensland Ballet Company (the Company), which comprises the statement of financial position as at 31 December 2012, 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*. We confirm that the independence declaration required by the *Corporations Act 2001*, which has been given to the Directors of Queensland Ballet Company on 19 March 2013, would be in the same terms if given to the Directors as at the time of this auditor's report.

Auditor's opinion

In our opinion the financial report of Queensland Ballet Company 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 2012 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



—
M J Jeffery
Partner

Brisbane
21 March 2013

The Sleeping Beauty 2012 | Dancers (left, at rear) Gemma Pearce, (right) Clare Morehen
Photographer Christian Aas



Appendix A

Performance Indicators

Outcome	Mechanism	Measure	Target 2012	Result 2012
Artform				
Artistic quality & excellence of craft	Peer assessment, surveys & critical reviews	Level of positive feedback averaged across all mechanisms	70%	80%
Audience engagement & stimulation	Surveys	Level of satisfaction of audiences with artistic program	85%	94%
Curation & development of artform	New works	Number of new works as % of annual season	30%	30%
Pit services	Service Level Agreement	SLA negotiated with QSO annually		Achieved
Access				
Maximise access & diversity of audiences		Total attendance	47,000	60,447
	Regional performances	Number of regional locations receiving performances & education programs	9	9
Access through digital platforms	Webcasts	Increase in reach of digital activities	10%	110%
Access through education programs	Schools/youth participation	Total attendances at performances & programs by schools/youth / Total contact hours	Contact hours baseline to be determined at 31.12.12	1,792 QBLearn participants 2,346 adult dance class participants
	Online education programs	Number of programs delivered via digital channels	2	2
Sector Development				
Make interconnections with other companies/artists	Artistic collaborations & inter-connections	Number of collaborations	3	5 (Brisbane Festival, EDC, Dancenorth, The Four Elements & Blackwood music ensembles)
Commissioning new work	New works commissioned	Number of new works	10	12
Development of Australian artists	Dancer training programs	Number of participants	80	80
Financial & Governance				
Reserves ratio	Financial analysis	Benchmark 20% reserves	35%	47%
Maximise non-government income	Financial analysis	Total non-government income as \$ amount & as % of total income	\$2.6 million 53%	\$3.5 million 59%

Appendix B

Queensland Ballet Friends

During 2012, the Queensland Ballet Friends committee members were:

Sandra McVeigh, President (resigned 31 December 2012);
Ben Duke, Vice President;
Gaye Pitman, Honorary Secretary;
Laurie Weeden, Honorary Treasurer;
Stephanie Thomson, Membership Secretary;
Lynette Denny AM; Jan Moody; Michael Ward;
Beryl Ward.

All committee members carried out their responsibilities with enthusiasm and once again were very generous with their time. Gratitude is expressed to all for their co-operation and support. Seven committee meetings were held during the year and all were very well attended.

A Welcome Back function on 3 February 2012 was organised for Queensland Ballet staff, dancers and Board members. This annual get-together gives the Queensland Ballet Friends committee the opportunity to thank all for their assistance during the year.

As President, I was invited to attend the Queensland Dance School of Excellence Assessment class. The Queensland Ballet Friends Bursaries were awarded to Harry Hillcoat and Laura Woods.

A Celebratory Luncheon to honour and thank Artistic Director François Klaus and Artistic Associate Robyn White for their 15 years of dedication and inspiration was held at Tattersall's Club on 11 August. Indicative of the esteem in which François and Robyn are held, over 140 attended. A suitable presentation gift from members, friends and supporters was given to both, to remind them of the many happy occasions we have enjoyed with them, and in appreciation for their support for the Queensland Ballet Friends over so many years.

Speeches were delivered by Judith Anderson OAM, who recalled her many years working with François and Robyn during her time as General Manager, and Principal Dancer Rachael Walsh spoke 'from the heart' of her 15-year association with François and Robyn at Queensland Ballet. A poem titled 'Farewell François', specially composed by Joan Bushell, was recited by Joan on the day.

Our Annual Afternoon Tea was held on 17 November at Tattersall's Club, with special guest speaker Graham McLean, who has frequently worked with François, and is recognised as one of Australia's leading set designers. Once again this event was very well attended, and as in previous years, enjoyed by all.

During the year, funds totalling \$4,845 were made available to Queensland Ballet for repairs to the camera used for filming productions and lighting racks for the studio. \$1,000 was provided for the Queensland Ballet Friends François Klaus and Robyn White Award, which was won by Professional Year student, Adam Morris. We are grateful for the assistance in providing these funds by a donation from the Queensland Ballet Friends Mackay Branch, following their decision to cease activities. We thank the Mackay Friends, in particular Lynette Denny AM, not only for their fundraising but also for their hospitality whenever Queensland Ballet visited Mackay on a regional tour.

To express our gratitude for her years of support, Honorary Life Membership of the Queensland Ballet Friends was awarded to Judith Anderson OAM.

We extend our thanks and appreciation to the Board and Administration staff for their help and advice, in particular the Chair of Queensland Ballet, Adjunct Prof Joan Sheldon AM and CEO Anna Marsden, who were always available for meetings and discussions, and to the dancers for giving so willingly of their time to attend the functions held by Queensland Ballet Friends.

On behalf of our members, our best wishes and pledge of support are extended to Li Cunxin as he embarks on an exciting voyage, taking Queensland Ballet into the future.

Sandra McVeigh

President, Queensland Ballet Friends

Alice in Wonderland 2012 | Dancer Teri Crilly
Photographer Ken Sparrow





Dancer Clare Morehen
Photographer David Kelly



Queensland **Ballet**

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