

Queensland **Ballet**

ARTISTIC DIRECTOR LI CUNXIN

2021

Annual Report



PRINCIPAL PARTNER

SUNCORP





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“Current Artistic Director Li Cunxin AO leads Queensland Ballet into its next phase as a world-class company performing a vast repertoire of ballet every season. I am so excited for the next 60 years of Queensland Ballet.”

– Dancetrain Magazine

## Acknowledgement of Country

Queensland Ballet acknowledges the traditional custodians of the land on which we work and perform. Long before we performed on this land, it played host to the dance expression of our first peoples. We pay our respects to their Elders - past, present and emerging - and acknowledge the valuable contribution they have made and continue to make to the cultural landscape of this country.





# Chair Report

“What a difference a year can make. While Queensland Ballet was still impacted by the global pandemic in 2021, it was wonderful to see the Company finally celebrate 60 years of rich history with its special anniversary season.”



## At a glance

# 73

performances  
throughout  
Queensland

# 6

new works  
presented in 2021

Along with the Gala, equally inspiring was the way the organisation continued to strive for greatness regarding the 'Three Sites: One Vision' concept. Despite delays, progress on the anticipated Thomas Dixon Centre redevelopment powered along with a revised opening of mid 2022, while the announcement of a new production centre on the Gold Coast – a long-held dream of Artistic Director Li Cunxin's, is another example of this Company's drive and ability to succeed. Following the visionary donation from Roy and Nola Thompson, the Board was pleased to approve the purchase of land in Yatala as home to the Roy and Nola Thompson Production Centre. We are now working with architects to masterplan the site and develop costings for the project.

In 2021 we also developed a relationship with the Gold Coast's Home Of The Arts (HOTA); this two-year partnership has ensured Gold Coast audiences will see much more of Queensland Ballet during this period and hopefully, beyond. Indeed, Li and Executive Director Dilshani Weerasinghe continued to lead Queensland Ballet with passion, insight, and tenacity throughout these projects, and the Board warmly welcomed the news of Li's contract extension until 2025.

Queensland Ballet has a long history of touring and 'spreading the magic of ballet as far and as wide as possible', and in 2021 we exceeded expectations with the largest Community Regional Tour in Company history. Enabled by funding support from local Councils, Teaching Artists visited Darwin, Katherine, and Alice Springs in the

Northern Territory for the first time. From 4 - 13 September, the team delivered activities for all ages and abilities, engaging 915 participants across 45 in-school workshops and community dance classes. The tour engaged more regional participants than ever before, reaching 10,690 primary and secondary students and more than 1,500 community class participants in total, and saw the team visit remote locations including Weipa and Thargomindah.

Closer to home, Queensland Ballet continued to engage with many communities, such as partnering with University of the Sunshine Coast (USC) to deliver the QB Teen Unite Immersion program at the USC campus. Led by Teaching Artists and industry affiliates, 27 teens aged 13 - 17 of all skill levels enjoyed three days of fun activities designed to empower, inspire, and ignite confidence. The program included ballet, contemporary and hip-hop classes, along with wellbeing, entrepreneurship, and mentorship workshops.

We further widened our industry engagement to embrace the visual arts sector, deepening our relationship with Philip Bacon Galleries as we look to collaborate with artists it manages in the years ahead. The collaboration between Michael Zavros and Queensland Ballet Academy was evidence of the accomplishment of this project, and as nurturing our young artists is of strategic importance to the Company, I greatly look forward to future collaborations. What

a wonderful opportunity for our young Academy students to be in a mixed medium production of this calibre.

As a leading arts organisation, we participated in many industry forums to share learnings as we too navigated the uncertainty caused by the pandemic. This included meetings with Queensland Major Performing Arts Organisation (Queensland Symphony Orchestra, Opera Queensland, Circa and Queensland Theatre); monthly meetings with the national dance companies (The Australian Ballet, Bangarra Dance Theatre, Sydney Dance Company, West Australian Ballet); quarterly catch-ups with the wider dance sector, including independent artists; and international Zoom calls on a regular basis with our colleagues around the world. With the Thomas Dixon Centre opening in 2022 as a cultural and community hub, we also worked with West End community groups and residents to create a revitalised vision for Montague Road, including seeking funding support for The Montague Road Project.

As always, the scope and depth of what Queensland Ballet can achieve is made possible by our patrons, including all our individual donors and corporate partners. Through this support we strategically prioritised investments in our people, in nurturing young artists, in regional touring, and of course, in our productions. As we farewelled Suncorp as our Principal Partner at the end of 2021, we are grateful for the legacy of our *Suncorp Dream Big Challenge*, which, over the past eight years, has seen so many young dancers live their dream



of joining the Company onstage in our productions of *The Nutcracker*. Many of our other partners supported us in unique ways throughout the year, including Sealy Posturepedic as a Presenting Partner for *The Sleeping Beauty* - what a perfect match!

We continue to be thankful for the ongoing support from the state and federal government, whose baseline funding enables us to practice and share our beautiful art form, and for the funding and support of the Thomas Dixon Centre redevelopment.

My gratitude goes to the entire board for their advice, support, friendship, and strategic leadership. We are a team who believes in Queensland Ballet, its people and its vision, and we are proud to be a part

of the legacy of this incredible company. I would like to pay special thanks to Peter Godber who retired from the Board after nine years of service to Queensland Ballet. I would also like to welcome new Board members Susannah George and Ian Klug AM.

Finally, to the dream team, Li and Dilshani, I look forward to watching your expert guidance, your passion, and your unfailing tenacity continue to lead QB into a wonderful 2022.

A handwritten signature in black ink, appearing to read 'Julieanne Alroe'.

Julieanne Alroe  
Board Chair





# Artistic Director's Report

60th Anniversary Gala: a celebration of Queensland Ballet

“Without a doubt, the highlight of 2021 was the opportunity to celebrate Queensland Ballet’s belated 60<sup>th</sup> birthday celebrations.”



## At a glance

# 1,937

attendees at our free community event: *Queensland Ballet on the Lawn* at Brisbane Riverstage

After the previous year's postponements and setbacks, the entire Company was thrilled to be back doing what we love the most: sharing our art form with as many people as possible. And what a way to begin!

**March** Our *60th Anniversary Gala* ran in March and I couldn't have wished for a more fulfilling start to the season. *The Australian* said we came 'roaring back with a rousing celebration', and I wholeheartedly agree. From the moment the curtains went up on opening night, the energy in the room and onstage was palpable, and to pay homage to the legacy of the Company, with its incredible history and previous Artistic Directors, was an honour. We were extremely fortunate to welcome guest stars Ako Kondo and Chengwu Guo from The Australian Ballet, and former Queensland Ballet dancers Meng Ningning and Hao Bin for select performances. I was also delighted to promote Patricio Revè to Senior Soloist after demonstrating artistic excellence over his three years with us, along with Neneka Yoshida to Principal Artist. The professionalism and artistry Neneka has demonstrated over the years has been truly exceptional.

**June** Success continued with *The Sleeping Beauty* in June – one of my favourite ballets of all time. More than 25,000 people enjoyed a performance over its two-week season, and it broke our box office records for a second time! With its enchanting sets, costumes and props – including our

fire-breathing dragon, and of course, Greg Horsman's choreography, this season was incredibly popular. Its success also showed us how much people had missed a night out at the theatre. With this season came another well-deserved promotion, with Joel Woellner moving up the ranks to Principal Artist following a stellar performance as Aurora's Prince Désiré.

**April** In April we shared a night of free ballet with Brisbane with our annual event at the Riverstage. Presented by Suncorp in association with Brisbane City Council, *Queensland Ballet on the Lawn* showcased highlights from our *60th Anniversary Gala*. We always love this community event under the stars, and despite the second act being rained out, it was great to see the many smiles on people's faces who enjoyed a night out in the city, with just under 2,000 people attending the free event.

**July** Our focus on community continued throughout July and August, as we embarked on our annual *Tutus on Tour* season. COVID-19 restrictions and lockdowns regrettably resulted in the cancellation of performances in Rockhampton, Goondiwindi, and Redcliffe, however our performances in Redland, Gladstone, Logan, Maryborough, and Toowoomba went ahead as planned. We also ran our Community Engagement Regional Tour during the same period, which was delivered with minimal rescheduling, and each year it's wonderful to watch

our Company engage with regional communities all over Queensland and, for the first time, the Northern Territory.

**October** And then it was time for *Bespoke*. In its fourth year, our annual contemporary season impressed audiences and critics alike with four spectacular offerings by local choreographers. Melbourne-based First Nations choreographer Daniel Riley had begun creating a new work for the season; unfortunately due to pandemic restrictions and border closures, he was unable to complete it. However the works, created by Natalie Weir, Rani Luther, Jack Lister, and Paul Boyd, were sublime, covering topics such as migration, travel, history, love, and even pro-wrestling. With creative costumes, lighting design, and live music – the season did indeed push the boundaries of what is expected from ballet dancers. I very much look forward to next year's *Bespoke* season.

**November** With November came *Dracula* – our highly anticipated co-production with West Australian Ballet (WAB). This darkly romantic ballet drew widespread acclaim, with many audience members declaring it one of their favourite Queensland Ballet productions. Polish choreographer Krzysztof Pastor had planned to fly in from Warsaw to assist the dancers, however it was not possible due to pandemic restrictions. Instead, he coached them via Zoom, from the other side of the world, and





WAB Artistic Director Aurélien Scannella flew in for a week for extra assistance. I am so grateful to both Krzysztof and Aurélien for the guidance and support they provided in the lead-up to this beautiful production, and it was fascinating to see the dancers embody these vibrant, gothic characters onstage.

*Queensland Ballet Academy Summer Soirée* was an event the entire team had been looking forward to, and this inaugural performance certainly did not disappoint. For the first time, our Academy team collaborated with acclaimed artist Michael Zavros, as well as Camerata – Queensland’s Chamber Orchestra, and choreographers Paul Boyd and Natalie Weir to present a night of art, dance, and live music. Academy dancers performed original neoclassical and classical works inspired by Zavros’ extraordinary art, which was also projected as a backdrop on the theatre stage. The result was spectacular, and I’m pleased to say *Summer Soirée* will become an annual fundraising event for the Academy.

**December** And of course, December is *The Nutcracker* month, traditionally marking the end of our season with this festive family production. With 10 performances at QPAC’s Lyric Theatre during the lead up to Christmas, our perennial seasonal favourite exceeded budget and brought whimsical delight to children and families across Brisbane.

I must acknowledge the resilience of our dancers and artistic team in particular for Season 2021. From the absence of staggers and choreographers to cancelled productions and rescheduled performances, their continued flexibility amidst everchanging situations is to be commended.

2021 was also a time where we had to be flexible, and I thank the entire team for their vitality and creativity. Despite the lockdowns of 2020, the Company came back stronger than ever, and there was a spirit of gratitude for the chance to perform to full houses once again. The dancers returned with a renewed sense of commitment to the artform and to performing; we performed almost a full year of repertoire this season, and we were appreciative of being one of only very few ballet companies in the world to have had this opportunity.

**2022** While our interstate and international touring plans were paused – including a London tour at Covent Garden, they were certainly not forgotten, and we look forward to venturing out once restrictions have lifted. We are also excited about our imminent move back to the Thomas Dixon Centre after its major redevelopment, in conjunction with the Queensland Government. Next year, we will stage *Bespoke*, and our children’s ballet, *Peter and the Wolf* at the Thomas Dixon Centre’s new studio theatre in what will be the beginning of a new era.

I must also acknowledge the sparkling talent of our Academy, of which I am incredibly proud, under the leadership of Christian Tatchev. Our Academy produced seven dancers from its Pre-Professional Program for our Jette Parker Young Artist Program in 2021 – a wonderful result which shows the depth of talent currently being nurtured there. While it was disappointing to see its annual showcase, *Academy Gala*, cancelled due to COVID-19 restrictions, we had the chance to see the Academy

shine in the *Summer Soirée*, and I look forward to their performance in 2022. Our Academy will also gain a new teacher in Camilo Ramos, who I am sure will make an incredible impact with the team after retiring from his stellar performance career – the last six of which were with Queensland Ballet.

To our Board and Board Chair, Julieanne Alroe, thank you for your strategic guidance and dedication to the Company of which we are all deeply appreciative.

Thank you must also go to our Executive Director, Dilshani Weerasinghe, for your unrelenting passion, creativity, and commitment to Queensland Ballet. It was a joy to work alongside you as we celebrated the Company’s 60-year history, and while 2021 brought many challenges, your vision and optimism as always shone through. Next year we tick another project off the bucket list as we open the Thomas Dixon Centre as Brisbane’s new cultural hub – what a feat that will be!

Additionally, 2022 is my 10th year at Queensland Ballet, and I can’t wait to

celebrate a decade of memories with this special Company. We have a stellar 2022 Season planned, including two seasons on the Gold Coast as part of our new partnership with Home Of The Arts (HOTA), and the planning of our new Roy and Nola Thompson Production Centre at Yatala. It’s going to be a year to remember.

Finally, my gratitude goes out to the many individuals and organisations who gave us their support, and enabled us to perform, teach, and nurture young artists in 2021, including the state and federal governments, our partners, including Principal Partner Suncorp, and each generous individual who donated to Queensland Ballet, believing in the magic of ballet, and the beauty of our art form.

We achieve so much through this support, and we look forward to a brighter future reaching for even higher stars in 2022.



Li Cunxin AO  
Artistic Director







# Executive Director's Report

“Underlining everything we did in 2021 was a feeling of gratitude, for being back onstage and out in the community spreading the magic of ballet once more.”



## At a glance

# 7

dancers rose from Academy to Queensland Ballet's Jette Parker Young Artist program

After the unprecedented and challenging year that 2020 served us, full of postponements, cancellations, and isolation, it was truly gratifying to watch our Company sparkle once again, in front of live theatre audiences, in local and regional communities, and simply face-to-face in the office. While not without its challenges and further navigation of the COVID-19 pandemic, Queensland Ballet's 60th Anniversary season, on and offstage, felt like a magical and humbling accomplishment.

One of the emotional highlights of the year was the *60th Anniversary Gala*. This return to stage in March, despite the uncertainties of COVID-19, was triumphant for the entire team, and the commitment of both our current staff and dancers, and our predecessors, was on show in this spectacular celebration of the Company's history inspired by tenacity and dreams.

One of our focuses for 2021 was to continue building on our resilience; strengthening employment in the arts; growth in community engagement; and the nurturing of young artists in our Academy and Company. A sign of this strength and resilience was the fruition of our 'Three Sites: One Vision' strategy, with the Thomas Dixon Centre redevelopment on track for a mid-2022 opening, along with the announcement of a new Production Centre on the Gold Coast, as the future home of our arts workers and production assets.

Construction on the Thomas Dixon Centre remained constant as we continued working with the Queensland Government to

meet the mid-2022 completion timeframe. Multiple heritage works were painstakingly carried out, including the meticulous removal of bricks from the World War II era bunker, which were cleaned and re-installed on the site. We continued to shape the Centre's vision as Brisbane's cultural and community hub by working with West End community groups and residents to create a revitalised strategy for Montague Road, and we remain so very grateful to our visionary donors and corporate partners, particularly the Ian Potter Foundation, for enabling this 10-year-old dream to come true.

With 'Queensland at our hearts' as one of Queensland Ballet's core values, we continued to extend our reach further into the wider Queensland community by completing our largest ever Community Engagement Regional Tour to date. In 2021, our Community Engagement team successfully visited 37 communities across regional Queensland and, for the first time, the Northern Territory.

The Community Engagement team also delivered a 10-week *Ballet for Brain Injury* pilot program in partnership with The Hopkins Centre, Griffith University, Citrine Sun Entertainment and health practitioners. The program aimed to use ballet-based movement, music and artistry to enable people living with a brain injury to experience the enjoyment, creative expression and wellbeing that dance provides, and resulted in a weekly dance class at our studios – a wonderful and meaningful addition to our suite of dance health and wellness programs.



Like many other arts organisations in Queensland and further afield, we continued to feel the impact of the pandemic, including short lockdown periods forcing the cancellation of shows and activities, the closure of sites for business staff multiple times, and the cancellation of many community dance classes. As a non-restricted business, we could continue to work under Stage 2 restrictions, allowing dancers and artistic staff limited access to studios for daily Company class, with business staff working remotely. With some staff onsite, we ensured our Work Health

and Safety practices were completely up to date and that risk was mitigated for those entering our buildings.

After many community dance classes in the previous year were cancelled or held online, we were grateful to celebrate 10 years of community dance classes in May and June with a series of special events, including a 'Ballet and Brunch' event at Kelvin Grove. With more 100,000 participants welcomed into our studios since 2011, Queensland Ballet's community classes engage participants from the littlest lovers of dance

to active seniors, and it's a milestone the entire Company is proud of.

Season cancellations in 2021 included several destinations in our *Tutus on Tour* season; and our children's ballet *Peter and the Wolf* was unfortunately postponed for a fourth time, due to interrupted pre-production and rehearsals and ongoing pandemic uncertainty. Thankfully, it is now scheduled for the 2022 season as originally intended at the Thomas Dixon Centre, and we all look forward to finally presenting this beloved children's classic.



Our *Bespoke* season was also impacted, with First Nations choreographer Daniel Riley unable to complete his new work due to a Melbourne lockdown and border closures. Instead, we brought in new works from local choreographers, and these were a stunning success.

Our Academy, in its second year at the new Kelvin Grove facilities, was highly affected by the pandemic. Winter and Junior Winter schools were cancelled due to lockdowns; the Audition Experience Day in July was cancelled; and the *Academy Gala* season, scheduled for 13 - 15 August, was cancelled

in the wake of a COVID-19 lockdown and heightened restrictions. Regional Elite Training Series sessions and interstate auditions were moved to online delivery, and other events were also cancelled. The Academy team and all the students and participants, however, showed an incredible resilience throughout this difficult period and are to be highly commended for their drive and flexibility.

Thankfully, our Academy ended on a high note, with the inaugural *Summer Soirée* – a one night only event of art, dance, and live music at QPAC's Lyric Theatre. Academy

students had the incredible opportunity to collaborate with Australian artist Michael Zavros, and performed new works by Paul Boyd and Natalie Weir in a magical night of philanthropy and art. It was truly a night I will not forget and we are hugely grateful to Philip Bacon for his belief and support.

I am particularly proud that, despite the odds, we supported employment for 280 artists and arts workers including contractors, designers, and casuals across our sectors of Artistic, dancers, Academy, Production, and the business side, from Finance to Marketing. We remain committed to growth in arts employment, and look forward to continued growth with the opening of the Thomas Dixon Centre.

As a not-for-profit Company, we are highly subsidised by the Australian and State Governments, as well as private donor support. This support, for which we are grateful, has enabled us to reach for the stars, to spread the magic of ballet across Queensland, the Northern Territory, and beyond.

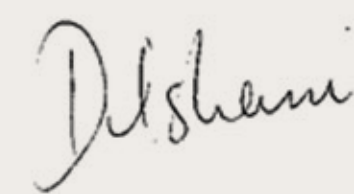
We were also grateful for the generous support received during our Giving Day 2021: 'Come Together for Queensland Ballet'. This major fundraising campaign focused on the impactful work the Company does throughout our community, health, training and regional programs. For 24 hours from 7pm on 24 June, all donations were quadrupled by generous match donors, resulting in \$1.2 million raised to ensure the longevity of the many different ballet experiences we offer to our community.

My gratitude goes to our Board Chair Julieanne Alroe, and all our Directors, whose expertise, leadership and guidance has been particularly valued during challenging times.

I must mention the incredible resilience of the entire QB team throughout the year. In a season filled with cancellations, postponements, construction setbacks, everchanging audience capacity restrictions and border closures, the team showed flexibility, tenacity, high spirits, and the ability to adapt to the shifting environments. Thank you for believing in all that we do, for sharing your talents so that we can connect ballet with as many people as possible, far and wide.

And finally, thank you to my partner in dreams, Artistic Director Li Cunxin AO. Li, your ability to inspire not only me, but the entire Company, is unparalleled, and I'm thankful that we have another three years with you guiding our artistic spirit. We have so much to look forward to next year alone, including the start of our HOTA partnership, the opening of the Thomas Dixon Centre, and the continued planning of our Production Centre. Here's to so much more magic to come!

We look forward to 2022 with much excitement and anticipation and we unwrap more of the gift that is ballet.



Dilshani Weerasinghe  
Executive Director







## Deputy Executive Director's Report

“2021 was a year of immense transformation, with the redevelopment of the Thomas Dixon Centre progressing well throughout the year.”



## At a glance

# 37

communities visited in the Regional Community Engagement Tour

# 180

Arts workers employed, including dancers

2021 was a year of immense transformation, with the redevelopment of the Thomas Dixon Centre progressing well throughout the year. Boasting six light-filled studios, a 351-seat studio theatre, and rooftop terrace offering sweeping views of Brisbane's skyline, the Thomas Dixon Centre is set to become Brisbane's newest cultural destination, and a powerhouse for the arts. When we open our doors in 2022, we welcome home our wonderfully diverse community to a space that ignites creativity, storytelling and inspiration at every turn.

From the very beginning, the redevelopment of the Thomas Dixon Centre has placed the arts at the centre of our vision. As home of Queensland Ballet, the Thomas Dixon Centre provides our artists, arts workers and enablers with a world-class facility to create, rehearse and perform. As a cultural hub, the Thomas Dixon Centre welcomes our community into a space where they can share with us their inspirations, learnings, creativity and of course, their mutual love for the art form of ballet.

Through collaboration and connection, our aim is to create a place that is culturally safe on the land on which we work, so that together we can acknowledge the truths of history and celebrate our cultural diversity, providing opportunities for our sector, our community, our artists and arts enablers to define the future.

Through this connection, we hope our community is taken on a unique journey when they visit the Thomas Dixon Centre. From the first moments passing Australian

artist, Jamie North's installation *Ensemble*, to observing Aboriginal artist, Judy Watson's carpet in the studio theatre, foyer and boardroom, where motifs of baler and pipi shells, casuarina branches and bunya leaves transcend our visitors to another place in time. There is so much anticipation for the grand opening of the Thomas Dixon Centre, with so many incredible spaces woven together to make this a cultural hub for all.

Construction recommenced on January 4 2021, after a two-week break for the Christmas and New Year period. At the beginning of the year, the Department of Energy and Public Works (DEPW) undertook a full program review based on progress to date and considering various factors impacting the construction program – mainly inclement weather and COVID-19. In late March, DEPW informed Queensland Ballet of the revised forecast completion date of mid 2022. Subsequently, Queensland Ballet worked to secure alternative venues and transfer tickets for the various performances and programs which were scheduled at the Thomas Dixon Centre studio theatre and other spaces within the centre in 2021.

The revitalisation of the Thomas Dixon Centre's heritage compartments continued to progress throughout the year, with the remedial and restoration work to the original building completed by the end of September. The revitalisation of the heritage compartment became subtly visible to onlookers and the local community, at this point, with the transformation of the original brickwork, windows and exterior structures

noticeable after the external scaffolding was removed.

Incredibly, the renewal of these historic bricks revealed a depth of cultural history, including an inscription from a World War II soldier in one of the bricks within the former air raid shelters. Each brick was meticulously restored by hand and placed back in its original position, ensuring the rich history etched within them remains an integral part of the Thomas Dixon Centre's future.

Located adjacent to the heritage building and connected via the Ian Potter Promenade, the Thomas Dixon Centre's new building underwent tremendous development throughout 2021. A symbol of Queensland Ballet's bold future, the modern façade and strength of the architecture heralds our spirited ambitions, while reminding us of both Queensland Ballet's and West End's historic past. The Ian Potter Promenade acts as the heart of the Thomas Dixon Centre, a space between the old and new that celebrates the past and present, and offers our visitors unexpected connections with art, artists and community. We envisioned this to be a space where people will gather, conversations will begin, and experiences will flourish.

Despite continued supply chain issues throughout the year as a result of the prolonged COVID-19 pandemic, the 351-seat studio theatre began to take shape. Built over three levels and equipped with state-of-the-art technology, the studio theatre is perhaps one of the most exciting aspects of the redevelopment. Artists across



Brisbane and beyond are invited into this new creative space to showcase their work in an intimate setting. With seasons such as Queensland Ballet's *Peter and the Wolf* and *Bespoke* already programmed, and other cultural offerings including the *Inspired Dance Film Festival* in the pipeline, we are eager for the studio theatre to become a performance space of choice for our sector and further afield.

Beyond the stage, our community studios offers a designated space for public dance programs, curated education installations and curriculum-linked school activities. Finished with Harlequin flooring, acoustics and barres, the community studio offers people, no matter their age, ability or background, the opportunity to create and learn in a world-class dance environment. Around every corner at the Thomas Dixon Centre is an unexpected connection with our art form, highlighting not only the beauty on stage, but the work behind-the-scenes. From large windows offering a look inside the wardrobe workroom, to the executive gallery where production

crews can be seen high above the stage in the tension nets, we invite our immediate community to connect with us, and the broader arts sector to drive us to reach new heights.

As the redevelopment hurtles towards the finish line, Queensland Ballet awaits with eagerness and anticipation to activate the Thomas Dixon Centre to its fullest potential. We are certain those who cross the threshold will marvel at the beauty and expansiveness of the Thomas Dixon Centre, and appreciate the meticulous restoration of this heritage-listed precinct, which has witnessed time pass since 1908, firstly as a boot factory, and as home of Queensland Ballet.

With community at the centre of both Queensland Ballet and the Thomas Dixon Centre, we welcome everyone to share and delight in Brisbane's newest arts destination.

Felicity Mandile  
Deputy Executive Director





**\$6,340,801**  
total box office

**55,894**  
number of single tickets

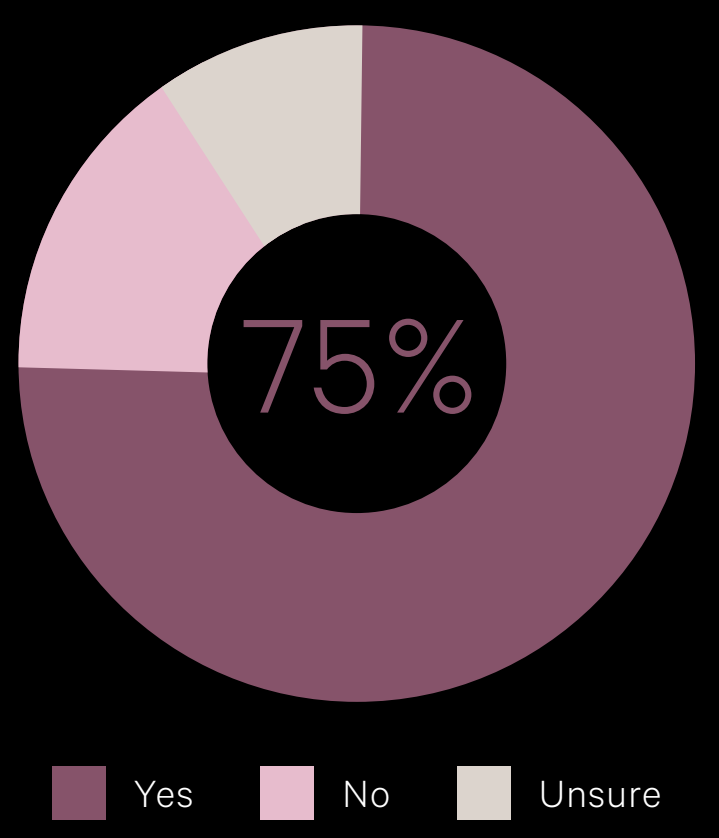
**80,807**  
total audience number

**75,153**  
total community  
engagement attendees

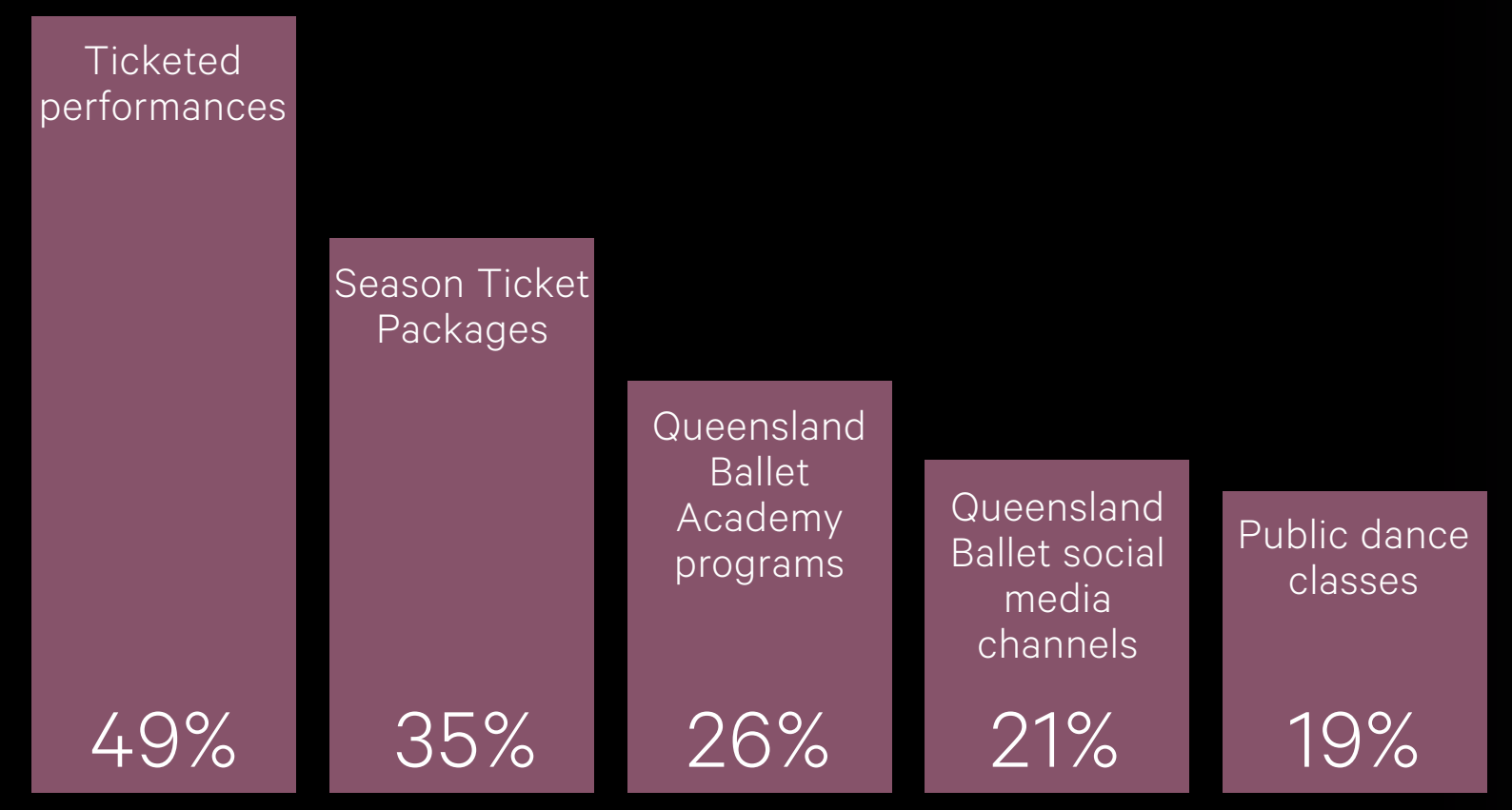


Whilst the Company was largely back on the stage in 2021, the sector continued to experience shifts in audience behaviour relating to attendance and participation. We undertook market research to better understand and explore the attitudes, behaviours, awareness and interest of “Culturally Active Australians”\* with respect to cultural activities, ballet and specifically the Queensland Ballet brand.

Aware of Queensland Ballet



Top of mind Queensland Ballet offerings were:



We also participated in the national Audience Outlook Monitor, which has been benchmarking audience attitudes in relation to live performance throughout the global pandemic.

\* To be considered culturally active, Australians must have attended at least one paid cultural activity within the past 3 years. Respondents also had to be 18 years and over living in Queensland, Melbourne or Sydney. Respondents were required to have not attended a live ballet performance in the past 3 years but have some willingness to do so in the future.





Website

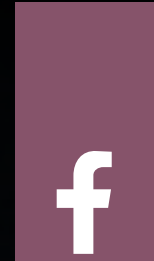
**+15%**

458,993 users  
2,035,582 page views

At the Barre e-news

**+4%**

19,851 subscribers



**+3%**

83,963 followers



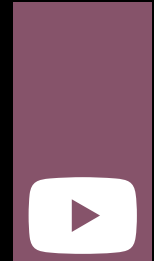
**+18%**

47,200 likes



**+42%**

3,822 likes



**+22%**

5,282 subscribers







**2,640**  
media clips generated

**\$12.1 million**  
advertising value equivalent

**92**  
media releases

Coverage ranged from mainstage productions to fundraising activities, regional tour and messaging surrounding COVID-19 interruptions



# Pas.



ISSUE #8 QueenslandBallet DEC 2021

# Pas.



ISSUE #5 QueenslandBallet MARCH 2021

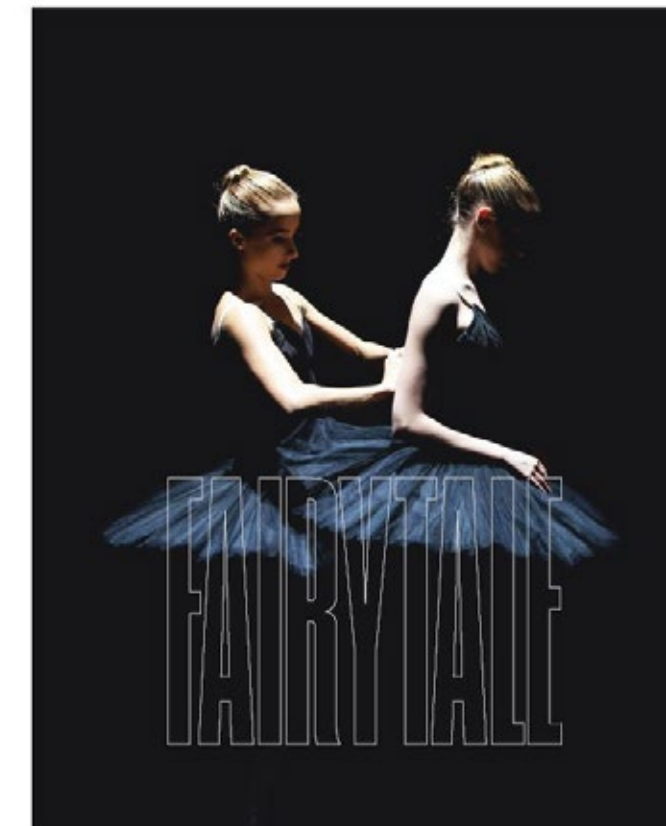
We published four editions of our unique *Pas Magazine* in 2021, captivating audiences across Brisbane and globally with Artist interviews, behind-the-scenes stories, and in-depth content from all areas of Queensland Ballet.

# Pas.



ISSUE #7 QueenslandBallet SEP 2021

# Pas.



ISSUE #6 QueenslandBallet JUN 2021

- Approximately 4,500 print copies distributed per edition: 3,000 across Brisbane cafes and arts hubs; 1,500 to corporate partners and their building foyers, as well as donors, QB Friends, and Beesley Street/Academy foyers for events
- 100% of print copies distributed across Brisbane are picked up by the public
- Local reach: 14,000+
- Online reach/top five countries: Australia, United Kingdom, New Zealand, Brazil, Canada





# Community Engagement and Education

In 2021 we engaged more regional participants than ever before, reaching 10,690 primary and secondary students and over 1,500 community class participants across Queensland and Northern Territory.

This engagement growth was attributed to the significant increase in the 2021 Community Engagement Regional Tour scope, which visited 37 communities including remote locations such as Alice Springs, Weipa and Thargomindah. This increase was realised through significant work in building the capacity of our Teaching Artists over the last two years, underpinned by the Queensland Ballet Teaching Artist Training Model.



# Dance Health

At a glance

75,153

people engaged in person and online with Community Engagement and Education activities in 2021.



## Ballet for Brain Injury

In 2021 Queensland Ballet delivered a 10-week Ballet for Brain Injury pilot program in partnership with Hopkins Centre, Griffith University, Citrine Sun Entertainment and health practitioners. This pilot aimed to use ballet-based movement, music and artistry to enable people living with a brain injury to experience the enjoyment, creative expression and wellbeing benefits dance can bring. The program was highly successful and has continued with a weekly Ballet for Brain Injury class being offered at Queensland Ballet studios. The research report will be released in 2022 with plans to deliver Stage 2 research also that year.



## Seated Ballet Classes for aged care homes

In partnership with Regis Aged Care, Queensland Ballet delivered a 10-week Seated Ballet Program for residents at the Ferny Grove facility. Each week, our Teaching Artists welcomed 20 - 30 residents to experience an adapted ballet class inspired by Queensland Ballet repertoire. The same residents attended each week, which enabled an incredible progression of their ability, memory and mobility by the final week. For most of the residents, it was their first time learning classical ballet, and many over the 10 weeks also discovered or rediscovered a love for classical music.



## Sustainability through partnerships

To ensure a strong and sustainable community regional tour, in 2021 we developed a new financial model including partnerships with 17 host local councils. This investment secures Queensland Ballet's annual visit for years to come, and enables their communities to enjoy the benefits of our school workshops and community classes.



## Making theatre experiences more accessible

In 2021 Queensland Ballet delivered its first Relaxed Performance for *The Nutcracker*. Relaxed Performances are an adapted theatre environment to enable people and families living with sensory needs to comfortably attend the theatre. Post-show feedback reported that 37 per cent of ticket buyers purchased their tickets because it was a Relaxed Performance. Queensland Ballet is one of the only major ballet companies in the southern hemisphere to offer this for a mainstage production.



# Queensland Ballet on the Lawn

17 April Brisbane Riverstage

Proudly presented by Suncorp  
in association with Brisbane City Council

“Together we are putting on a free event that makes ballet accessible to everyone, from fans and enthusiasts, to those wanting to dip their toes into the ballet world.”

- Li Cunxin

**1,937**  
total attendance

“We waded back through the gardens and into the uni campus. The pathways flowed like rivers. We huddled under the buildings, waiting for the rain to ease. Finally, we got to the carpark and could shake ourselves dry. What a fun night!” - Claire Matthews, *The Creative Issue*

Our annual free event at Brisbane Riverstage, this year titled *Queensland Ballet on the Lawn*, included highlights from our *60th Anniversary Gala* as well as a selection of original works from the *60 Dancers: 60 Stories* series, which were created during the 2020 COVID-19 lockdown and brought to life onstage. Offering something for everyone, including timeless pas de deux reflecting Queensland Ballet’s 60-year history, Queensland Ballet on the Lawn was our gift to the Brisbane community. This wonderful community event was made possible thanks to our Principal Partner Suncorp, who helped make this special performance a reality.

Under a sky of dark clouds Act I was a success, however the opening of Act II brought with it the heavy rain that had been anticipated all day. The rain began driving in at an angle and hitting the stage, and Li Cunxin appeared onstage in a plastic poncho to call off the rest of the show for the safety of the dancers and comfort of the audience.

## Part I

Chopin Pas de Deux

**Choreographed by** Charles Lisner OBE

Cloudland — Pas de Deux, Act II

**Choreographed by** François Klaus

The Little Mermaid — Finale, Act II

**Choreographed by** François Klaus

Don Quixote — Wedding Pas de Deux, Act III

**Choreographed by** Marius Petipa

Interval (20 minutes)

## Part II

60 Dancers: 60 Stories - In Love\*

**Choreographed by** Queensland Ballet Artists

\*featured a selection of solos from  
60 dancers: 60 stories - Where is Love?

60 Dancers: 60 Stories - Looking For Love

**Choreographed by** Queensland Ballet Artists







# Three Sites: One Vision

A new beginning: Queensland Ballet lands on the Gold Coast with Home Of The Arts (HOTA) partnership and new Production Centre site

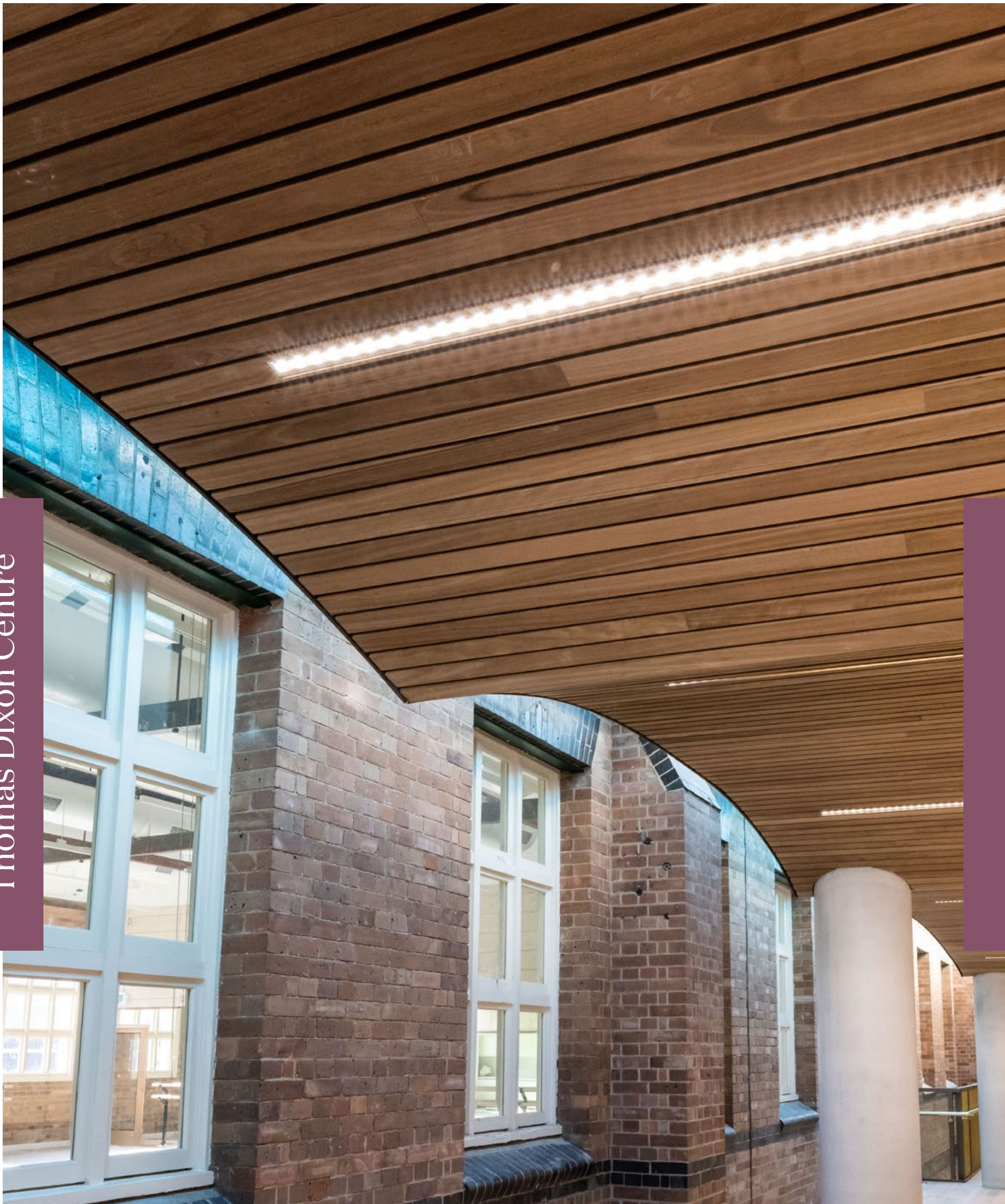
“To truly be Queensland’s ballet company, we strive to engage meaningfully with the wonderful communities that make up our state.” – Li Cunxin

Artistic Director Li Cunxin’s long held dream of creating a home for ballet on the Gold Coast finally came true in 2021, as we formalised a two-year partnership and home company presence at Home of the Arts (HOTA), and plans to build a Production Centre at Yatala.

Premiere Gold Coast arts centre HOTA will host two Queensland Ballet seasons in 2022 - *The Sleeping Beauty*, and mixed bill *Moonlight Ballet*, as the start of exciting plans to establish roots in the region. Seasons for 2023 and beyond are already being developed.

With HOTA providing a stage for the Company, the planned Production Centre will enable Queensland Ballet to manage production assets, including sets, costumes and props, and in time, facilitate the creation of our world-class productions. Thanks to visionary philanthropic support from Roy and Nola Thompson, the Production Centre is the third site in our ‘Three Sites: One Vision’ strategy, alongside the Thomas Dixon Centre at West End and our Academy at Kelvin Grove.





# Thomas Dixon Centre

Construction of the Thomas Dixon Centre continued throughout 2021 with the official opening revised to 2022. Due to the delayed opening date, the Company secured alternative venues for the performances and programs which were scheduled in the studio theatre and other Thomas Dixon Centre spaces. We now look forward to our first season, *Peter and the Wolf*, in August 2022.



## At a glance

Queensland Ballet contribution:

**\$36 million**

### Building milestones 2021

- Restoration and installation, including glazing and painting, of the nine-pane windows on all sides was completed in February
- Completion of the slab and blockwork for the Bunker Barre
- All heritage bricks from the World War II era bunker were cleaned and re-installed onsite. While following the original layout of the older bunker, previous internal chambers were opened up to create one large space
- In February, the main switch board was installed.
- In quarter two of 2021, the majority of heritage works were complete, including;
  - external scaffolding removed
  - installation of mechanical ductworks, cable trays, and electrical services in the four studios on Level 1
  - Bunker Barre steel lintels and brickwork restoration complete
- New door openings created to provide access to the lift and Studios 3 and 4 from The Ian Potter Promenade walkway
- The Ian Potter Promenade: catwalks alongside the heritage building in place
- Harlequin sprung floors laid in all the studios
- Structural features of the new building works complete; the anteroom in the Promenade is being rebuilt with heritage bricks
- Main public staircase structure from the Promenade ground floor to upper levels complete
- Queensland Ballet's team continues to be actively engaged in planning and procurement to ensure the building will be operationally ready for our return in 2022

### Capital Development Supporters

We gratefully acknowledge the generous support of the following Government, Foundation and Corporate Partners and private benefactors towards our capital projects, the Thomas Dixon Centre redevelopment.

#### GOVERNMENT PARTNERS



#### FOUNDATION PARTNERS



#### THOMAS DIXON CENTRE ENABLERS

The Ian Potter Foundation  
Anonymous (1)  
Clive & Conchita Armitage  
Mr Trevor St. Baker AO & Mrs Judith St. Baker  
Mrs Barbara Bedwell

Brett & Maria Clark  
Mr Tim Fairfax AC & Mrs Gina Fairfax  
Frazer Family Foundation  
Ian & Cass George  
Goldburg Family Foundation

David & Loraine McLaren  
Bruce & Jill Mathieson  
Terry & Lurleen Morris  
Murphy Family Foundation  
Kay Van Norton Poche AO

Stack Family Foundation  
Anne Symons  
Mr Roy Thompson AC & Mrs Nola Thompson  
Liz & Graeme Wikman  
Mr Steve Wilson AM & Dr Jane Wilson

#### MAJOR PARTNERS



#### SUPPORT PARTNERS







# Academy Director's Report

“2021 was another challenging year for our Academy as we continued to manage the uncertainty of COVID-19. The impact on travel and consumer confidence had a significant effect on many of our activities - some ran at a limited capacity, and others were cancelled, postponed, or adapted to be delivered online.”



Enrolments were greatly affected as interstate and international students were uncertain about relocating or unable to relocate, while another year without travel meant limited visibility and no Academy presence at major international dance events. Instead, many were held online, such as partnering organisation Prix de Lausanne and the Asian Grand Prix, and most of our auditions were once again held via video submissions.

Despite the challenges, we were fortunate and grateful to present several key performances, which lifted our students' spirits and showed the depth of their talent.

The Academy was represented beautifully by some of our Pre-Professional Program dancers in the Young Creation Award – a new project our students were able to access due to our partnership with the Prix de Lausanne International Ballet Competition. Aiming to discover new talent in young, aspiring choreographers, the dancers' works, performed by fellow students, were selected as two of the five finalist works in this prestigious new award.

In August, a snap lockdown meant our annual *Academy Gala* was cancelled for the second year in a row. However, we were thankful to successfully present our Pre-Professional Program season of *Aspire '21* along with our mid-year demonstration, and to come together to acknowledge the achievements of our students in our *Academy Celebration* performances. Works included traditional ballet repertoire; pieces created especially for the younger cohort;

a reproduction of Paul Boyd's *Intimate Dialogues*; and various shorter works by our Contemporary Dance Coordinator and Resident Choreographer, Louise Deleur, and Associate Teacher, Amelia Waller. These events were held at our state-of-the-art studios at our Kelvin Grove facility, which converts beautifully into a black box theatre.

Throughout the year, there were many other wonderful student performances.

We had the opportunity to perform in the 2021 *Street Serenades* as part of Brisbane Festival - a new initiative for our graduate students to explore their creativity through choreographic tasks. These performances were taken on the road across numerous locations and enjoyed great success.

Another notable event was The Lord Mayor's Charitable Trust performance where we performed two pieces from *Aspire '21*. This event was held in honour of iconic fashion designer Carla Zampatti and championed women and women's causes.

Our Academy students also took part in various Queensland Ballet productions, including the *60th Anniversary Gala*, where the entire Academy cohort shared the stage with Company dancers in a majestic Company *Grand Défilé*, while selected students were chosen to perform in the challenging ballet *Etudes*, which showcased the dancers' strong technique and formal training.

Queensland Ballet's annual contemporary season *Bespoke* involved our Young Artists and Pre-Professional Program dancers too,

and featured a work created by Academy Resident Choreographer Paul Boyd. His piece *Caravanseraï* was exquisitely tailored to challenge our graduates technically and artistically, and we performed it again at the Brisbane Chinese Festival in September. Also later in the year, our Academy and Foundation Program students had the invaluable opportunity to perform children's roles in *Dracula*, *The Nutcracker*, and *The Sleeping Beauty*.

Also in September, Academy Program Upper School students had the chance to learn from guest teacher Rikki Mason who is a dancer with Bangarra Dance Theatre, while our Pre-Professional Program dancer cohort enjoyed multiple remote Q&A sessions with some of the top directors and choreographers from across the globe as part of their Career Preparation studies.

Finally, one of the year's performance highlights was our inaugural *Summer Soirée*, a one-night-only event held in collaboration with internationally-acclaimed Brisbane artist Michael Zavros, Philip Bacon Galleries, and Camerata - Queensland's Chamber Orchestra, involving stunning new works by Queensland Ballet and Queensland Ballet Academy Resident Choreographers Natalie Weir and Paul Boyd. Held at QPAC's Lyric Theatre, we also presented two student works at the event. I'm delighted this will become an annual event, dedicated to fundraising for our Academy.

Offstage, we celebrated the development of our Foundation Program, engaging with 8 - 11-year-old students from the

Brisbane metropolitan area. Another major achievement, and testament to the outstanding work of the Academy team - both Business and Artistic, was our Queensland Curriculum and Assessment Authority (QCAA) accreditation approval, as we received notice of recognition from the QCAA for the Academy Program Upper School Levels 3 - 1. This accreditation formally commences in 2022.

Reflecting on a mixed year of challenges and highlights, I would like to express my gratitude to the Academy team, the broader Queensland Ballet team, our academic partner Kelvin Grove State College, and of course, our invaluable donors and supporters, for their continuous contribution towards the development of our talented dancers. We look forward to another year of nurturing these young artists of the future.



Christian Tatchev  
Academy Director





# Queensland Ballet Academy

**229**

total enrolments

**729**

total event participants

**958**

total students engaged

**81%**

of Foundation Program level 7 students offered a place in the 2022 Academy Program Level 6

**79%**

of graduating Academy Program students offered a place in the 2022 Pre-Professional Program

More than

**50%**

of Queensland Ballet's Jette Parker Young Artists for 2022 are 2021 Pre-Professional Program graduates

Fashion shows, artist collaborations, and performances with Queensland Ballet were just some of the highlights of the year for Academy. Despite multiple cancellations of activities due to the COVID-19 pandemic, including Boys Week, Winter School and the *Queensland Ballet Academy Gala*, our professional ballet school offered its students exclusive performance and learning opportunities, such as the one-night-only *Queensland Ballet Academy Summer Soirée*.

2021 closed out with a new course announcement: the Academy Program Transitional Course, to commence in 2022; and news the Academy Program (Upper School – Levels 3 to 1) was granted Recognised Studies status by the Queensland Curriculum and Assessment Authority (QCAA). Students completing each level of the program will now receive credit points towards their Queensland Certificate of Education.

Productions/Demonstrations	Dates	Attendance
Academy Program Demonstrations		419
Upper School	11 – 19 Jun	(235)
Lower School		(184)
Aspire '21	20 – 22 May	590
Academy Gala (cancelled)	13 – 15 Aug	0
Academy Celebration	03 – 04 Dec	326
Summer Soiree	09 Dec	1129
		<b>2,464</b>





Further performance opportunities

- Academy Program Upper School and Pre-Professional Program students (PPPs) performed in the *Grand Défilé* on Opening Night of the Company's *60th Anniversary Gala* (5 Mar)
- Academy and Foundation Program students performed children's roles in the Company's *Dracula*, *The Nutcracker* and *The Sleeping Beauty*.
- PPPs performed in *Carla Zampatti Runway Fashion Show* staged by Lord Mayor's Charitable Trust (23 Jul)
- PPPs performed in the Company's season of *Bespoke* (7 – 17 Oct)
- PPPs performed in Brisbane Festival's *Street Serenades* (Four venues across four Saturdays in September)
- PPPs performed in the *Brisbane Chinese Festival* (20 Nov)

Events delivered

- Summer School Week 2
- Summer School Week 3
- Junior Holiday Program
- Auditions
- Junior Summer School
- Ballerina Prep Week
- Elite Training Series

Inaugural Queensland Ballet Academy Summer Soirée

2021 was the inaugural year for Queensland Ballet Academy's *Summer Soirée*. Pre-Professional Program and Academy Program Level 1 students took to the spotlight in a sophisticated evening of dance, art and music in collaboration with Philip Bacon Galleries and internationally acclaimed Brisbane artist, Michael Zavros.

Academy Resident Choreographer Paul Boyd and Queensland Ballet Resident Choreographer Natalie Weir created two original classical and neoclassical works, *Echo of Reflection* and *Willow*, inspired by Zavros' art pieces. The art was also projected onto the theatre backdrop during the performances, creating a spellbinding atmosphere.

Proceeds from this inaugural fundraising event enabled our Academy to continue to nurture emerging young dancers.





# 60th Anniversary Gala

5 - 10 Mar Playhouse, QPAC

“..Queensland Ballet comes roaring back with a rousing celebration of its 60th anniversary..”

- The Australian

Almost a year to the day later than originally scheduled, we presented our *60th Anniversary Gala* with a glittering opening night and a sell out two-and-a-half week season. It was heralded a triumphant return to the stage for the entire Company after 2020's season postponement due to the pandemic, and packed theatres enjoyed the showcase of Queensland Ballet's 60-year history of achievements, including pieces from each Artistic Director's era as a tribute to their legacies.

**\$835,015**

total box office income

**11,097**

total attendance

**16**

Performances

Chopin Pas de Deux  
**Choreographed by** Charles Lisner OBE

Cloudland — Pas de Deux, Act II  
**Choreographed by** François Klaus

Carmina Burana — Tavern Scene  
**Choreographed by** Jacqui Carroll

Interval (20 minutes)

The Lady of the Camellias — Pas de Deux, Act II  
**Choreographed by** Harold Collins MBE

Don Quixote — Wedding Pas de Deux, Act III  
**Choreographed by** Marius Petipa

The Little Mermaid — Finale, Act II  
**Choreographed by** François Klaus

Interval (20 minutes)

Études  
**Choreographed by** Harald Lander





# Tutus on Tour

24 Jul – 25 Aug Regional Queensland

“Queensland Ballet dances across the state with a series of spectacular performances in Tutus on Tour.”

- Central Queensland Today

Our annual touring program *Tutus on Tour* hit a roadblock this year due to pandemic restrictions and lockdowns. Performances scheduled in Rockhampton, Redcliffe and Goondiwindi were unfortunately cancelled, however performances in Redland, Gladstone, Logan, Maryborough, and Toowoomba went ahead as planned, enchanting audiences with repertoire from the recent *60th Anniversary Gala*, including founding Artistic Director Charles Lisner OBE's *Grande Pas Classique*; François Klaus' *Cloudland Pas de Deux* and *Don Quixote Pas de Deux*, as well as Greg Horsman's *Never Stop Falling in Love*.

## Performance dates

24 Jul 2021 Redland Performing Arts Centre

30 Jul 2021 Gladstone Entertainment Convention Centre

14 Aug 2021 Empire Theatre, Toowoomba

20 Aug 2021 Logan West Community Centre

25 Aug 2021 Brolga Theatre and Convention Centre, Maryborough

**\$81,253.000**  
total box office income

**3,174**  
total attendance

**5**  
Performances



“They (regional tours) are one of the highlights of the year for us. The audiences that we get are always incredibly appreciative. There is a real sense that the community really gets behind you.”

- Lucy Green, Principal Dancer, speaking to Central Queensland Today

## Grand Pas Classique

**Choreographer** Charles Lisner OBE

**Recorded music** Auber/Minkus/Drigo (compilation)

**Performed by** London Symphony Orchestra and conducted by Richard Bonyngne

**Costumes originally designed for** *The Sleeping Beauty* by Gary Harris

**Lighting Designer** Cameron Goerg

## Cloudland Pas de Deux, Act II

**Choreographer** François Klaus

**Music** Jules Massenet, Meditation from Thaïs

**Costume Designer** Noelene Hill

**Lighting Designer** Matt Scott

**Lighting Recreator** Cameron Goerg

## Don Quixote – Wedding Pas de Deux, Act III

**Adapted from original choreography by** Marius Petipa

**Music** Ludwig Minkus

**Costume Designer** Zoe Griffiths

**Lighting Designer** Cameron Goerg

## Never, Stop Falling in Love

**Choreographer** Greg Horsman

**Music** Pink Martini (medley, including Dream a Little Dream; Quizás, Quizás, Quizás; Blue Moon; Let's Never Stop Falling in Love and Bolero)

**Lighting Designer** Cameron Goerg



# The Sleeping Beauty

4 - 19 June Lyric Theatre, QPAC

Presented by Sealy Posturepedic

“If there are any tickets left, go grab them ... you are in for a night of magic, romance and exquisite ballet. Lucky Queensland for having this calibre of entertainment open for our re-emerging performing arts community.”

- Weekend Notes

**\$2,232,914**  
total box office income

**26,869**  
total attendance

**16**  
Performances

Enjoyed by more than 25,000 people across the two-week season, *The Sleeping Beauty* broke our \$2 million box office record and cast a spell of enchantment across the Brisbane arts scene. This was our third time presenting Greg Horsman’s compelling interpretation of this popular classical ballet by Marius Petipa, and delighted critics and audiences alike with its exquisite Renaissance-inspired costumes, spectacular choreography, and elaborate stage sets.

**Choreographer** Greg Horsman (after Marius Petipa)

**Composer** Pyotr Ilyich Tchaikovsky

**Conductor and Music Arranger** Nigel Gaynor

**Live Music Partner** Queensland Symphony Orchestra

**Set and Costume Designer** Gary Harris

**Lighting Designer** Jon Buswell

**Lighting Recreator** Ben Hughes





# Bespoke

8 - 17 Oct QUT Gardens Theatre

“Bespoke highlights the depth available to the company in both its current and developing ranks, incorporating its Jette Parker Young Artists and Pre-Professional Program students.”

- Limelight Magazine

This fourth year of our annual contemporary season showcased four compelling new works by local choreographers Natalie Weir, Rani Luther, Jack Lister, and Paul Boyd. As per its tradition, *Bespoke* defied audience expectations and pushed the boundaries of dance, exploring narratives of history, travel, migration, love and pro-wrestling, leaving audiences on the edge of their seats.

This season was also impacted by COVID-19, with the announcement of heightened restrictions to Stage 2 on 30 September. We planned for 75% theatre capacity for the season of *Bespoke*, which at the time of the announcement was sold at over 90% capacity. Three performances were added to the schedule to increase availability and some patrons were moved into different performances. First Nations choreographer Daniel Riley was also in the process of creating a new work for this 2021 season, however was unable to complete it due to the ongoing Melbourne lockdown and border closures.

**\$173,087**  
total box office income

**3,749**  
total attendance

**10**  
Performances



Caravanserai

**Choreographer** Paul Boyd

**Music** Osvaldo Golijov, Alan Pierson, James Tawadros, Uzeyir Hajibeyov, Traditional (from the album ‘Silk Road Journeys, Beyond the Horizon’)

**Costumes originally designed by** Noelene Hill for François Klaus’s *Shi-chi Karak – Rhythms of Taiko*

**Lighting Designer** Cameron Goerg

Fallen

**Choreographer** Natalie Weir

**Music** Franz Schubert

**Lighting Designer** Cameron Goerg

**Costumes originally designed by** Noelene Hill for Natalie Weir’s *Wuthering Heights*

Mind Your Head

**Choreographer** Jack Lister

**Music** The Flamingos, Benny Goodman, Sandy Nelson

**Costume Designer** Zoe Griffiths

**Lighting Designer** Cameron Goerg

**Sound Designer** Wil Hughes

From. To. Here.

**Choreographer** Rani Luther

**Composer** Robert Davidson

**Costume Stylist** Zoe Griffiths

**Lighting Designer** Cameron Goerg

**Conductor** Nigel Gaynor

**Orchestra Recorded by** Camerata

- Queensland’s Chamber Orchestra

Creative development of this work was assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



# Dracula

24 Nov – 4 Dec Playhouse, QPAC

“The story is articulated clearly, the sets are amazing, the costumes suitably Gothic at times and the dancing is spectacular. And Camerata is masterful. What else can I say? Fangs for the memory everyone.”

- The Courier Mail

It was a season that had audiences captivated: *Dracula* topped the list of all-time favourite seasons from many of Queensland Ballet's biggest enthusiasts. This co-production between Queensland Ballet and West Australian Ballet drew widespread acclaim from audiences and critics, and the dark storyline, sublime score, enthralling choreography from Krzysztof Pastor, and lavish sets and costumes created a production that was quite unlike anything we had done before.

- Inspired by the story and choreography, Queensland Ballet staff launched a *Dracula* Ticket Treasure Hunt campaign to promote the season. Small wooden coffins hand-painted by the dancers and containing free double passes to a performance of *Dracula* were hidden in various locations across greater Brisbane. Clues to the locations were promoted on social media.
- Known for her monochromatic, voluminous, and darkly romantic designs, Brisbane-based designer Gail Sorronda collaborated with us to design merchandise for *Dracula*. Sorronda describes her work as ethereal, dark and romantic, so it was an obvious synergy for Bram Stoker's gothic tale. Encompassing a set of enamel pins, a t-shirt, and a tote bag and in keeping with the passionate, bloodthirsty theme of *Dracula*, the merchandise referenced gothic undertones mixed with romance and ballet. This was the first time Queensland Ballet had collaborated with such a well-established designer.

**\$1,461,325**  
total box office income

**16,665**  
total attendance

**12**  
Performances

“It’s a blood-thirsty triumph. This gothic love story is told in a style that fuses traditional classical ballet with contemporary dance.”

- Stage Whispers

**Choreographer** Krzysztof Pastor  
**Composer** Wojciech Kilar  
**Libretto** Pawel Chynowski  
**Musical arrangers** Michael Brett and Joshua Davis  
**Set and Costume Designers** Phil R. Daniels and Charles Cusick Smith  
**Lighting Designer** Jon Buswell  
**Associate Lighting Designer** Michael Rippon  
**Conductor** Nigel Gaynor  
**Assistant Conductor** Lucas D. Lynch  
**Music performed by** Camerata – Queensland's Chamber Orchestra





# The Nutcracker

16 - 23 Dec Lyric Theatre, QPAC

“Light-hearted, dreamy and brimming with festive magic, *The Nutcracker* is the perfect way to rediscover the wonders of the season and share with family the traditions of Christmas.”

- Australian Arts Review

Featuring lavish Christmas scenes, whimsical snow backdrops, and sugar-filled adventures, our perennial seasonal favourite, *The Nutcracker*, exceeded budget and charmed families across Brisbane. In this its ninth year, Principal Artist Camilo Ramos took to the stage for the last time in a series of bittersweet moments with his wife, Principal Artist Yanela Piñera, as he retired from his performance career.

**Choreographer** Ben Stevenson OBE

**Music** Pyotr Ilyich Tchaikovsky

**Conductor and Music Arranger** Nigel Gaynor

**Set Designer** Thomas Boyd

**Costume Designer** Desmond Heeley

**Associate Costume Designer** Noelene Hill

**Lighting Designer** David Walters

**Revival Lighting Designer** Cameron Goerg

**Music performed by** Queensland Symphony Orchestra

**\$1,527,998**  
total box office income

**20,382**  
total attendance

**11**  
Performances





# Queensland Ballet Academy Summer Soirée

9 Dec Lyric Theatre, QPAC

“Our Academy is all about looking to the future, and the future means new collaborations, new chemistry and exploring how art can be evolved.”

- Limelight Magazine

**\$75,025**  
total box office income

**1,129**  
total attendance

**1**  
Performance

Showcasing our talented Academy students, Queensland Ballet Academy collaborated with renowned Australian artist Michael Zavros and Camerata – Queensland’s Chamber Orchestra for a sophisticated evening of music, art, and dance. The black-tie event featured new works by choreographers Paul Boyd and Natalie Weir, who used Zavros’ art as inspiration for their pieces. Zavros is known for his hyper-realistic works depicting objects of luxury, decadence and grandeur. The night also featured two new works choreographed by Academy students; and a *Défilé* choreographed by Academy Teacher and Resident Choreographer Paul Boyd.

Echo of Reflection

**Choreography** Paul Boyd

**Assistant to the Choreographer** Claire Phipps-Males

**Composer** John Rotar

**Costume Concept** Kathryn Lee & Paul Boyd

**Lighting Design** Cameron Goerg

**Graphics** Natalie Boyd-Mordehai

**Art** ‘Echo’ Michael Zavros, oil on canvas, 2009, 210 x 320cm

Willow

**Choreography** Natalie Weir

**Assistants to the Choreographer** Zenia Tátcheva and Wim Broeckx

**Composers** Pyotr Ilyich Tchaikovsky, Joaquín Rodrigo, Liam Bates ‘Vivo’, Johann Sebastian Bach, Edward Elgar

**Costume concept:** Kathryn Lee

**Lighting design** Cameron Goerg

**Art** ‘Weeping’ Michael Zavros, oil on board, 2015, 29 x 39.8cm, private collection

## STUDENT WORKS

Falling August

**Choreographed and performed by** Alyssa Park, Corina Poh, Hana Watanabe, Hugo Tang, Joseph Moss, Taron Geyl

**Academy Program Level 1**

**Composer** Antonio Vivaldi, Concerto for Strings in D minor, R.127, II. Largo and III. Allegro

**Art** ‘Falling August’ Michael Zavros, charcoal on paper, 2006

Soul Progression

**Choreographed and performed by** Hana Nonaka Aillon

**Academy Program Level 1**

**Composer** Johannes Brahms, Hungarian Dance NO.20 in E Minor

**Art** ‘The Loved One’ Michael Zavros, oil on canvas, 2006

The program ended with *Academy Défilé*

**Choreography** Paul Boyd

**Composer** Pyotr Ilyich Tchaikovsky

**Academy Levels 6-1 and Pre-Professional Program**

**Art** ‘The Gartensaal’ Michael Zavros





# Aspire

20 - 22 May Queensland Ballet Academy, Kelvin Grove

“Our annual performances of *Aspire* have always served as an opportunity for the Academy to present our graduating cohort in challenging and diverse choreographic works within a professional performance setting. The dancers are challenged with performing both ensemble and soloist works, as well as with discovering and developing the technical and artistic elements fundamental to our art form.”

- Christian Tátchev, Academy Director

Featuring classical and neoclassical works, including Christian Tátchev’s *Matador Suite*, and Paul Boyd’s *Intimate Dialogues*, *Aspire '21* was a showcase of the Pre-Professional Program dancers’ artistic depth and technical prowess. Additionally, it celebrated the resilience of these young dancers, who overcame the challenges of 2020 to continue their training and the pursuit of their passion for dance.

**\$24,185**  
total box office income

**590**  
total attendance

**4**  
Performances

**Matador Suite**  
**Choreography** Christian Tátchev after Marius Petipa  
**Staged by** Zenia Tátcheva  
**Music** Ludwig Minkus  
**Photography** Eduardo Vieira

**Intimate Dialogues**  
**Choreography** Paul Boyd  
**Staged by** Wim Broeckx  
**Music** Wojciech Kilar, Abel Korzeniowski, Nicola Piovani, Max Richter





# Queensland Ballet Partners

## Thomas Dixon Centre Partners

### GOVERNMENT PARTNERS



### FOUNDATION PARTNERS



### CAPITAL SUPPORT PARTNERS



## Queensland Ballet Academy Partners

### GOVERNMENT SUPPORTERS



### GOVERNMENT



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



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

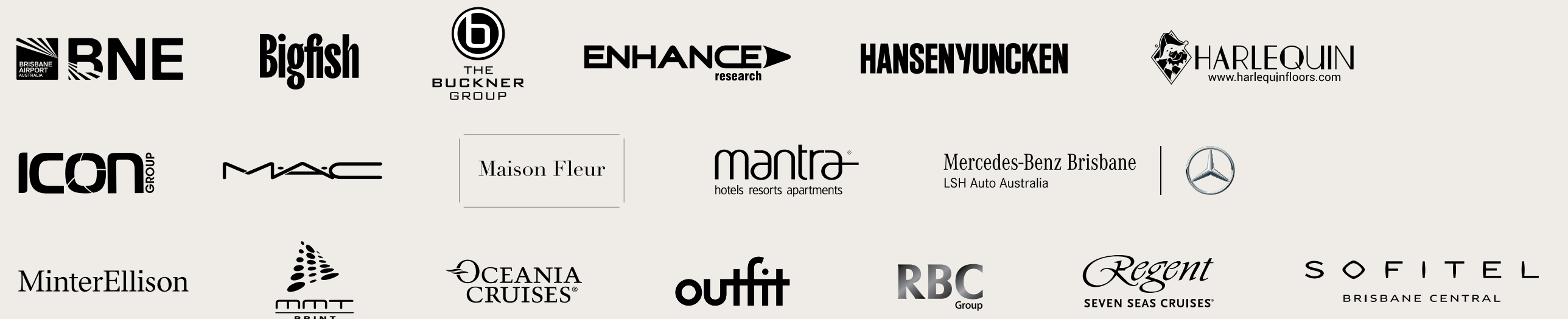
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### CREATIVE AND INDUSTRY

The Australian Ballet, National Ballet of Canada, Queensland Conservatorium Griffith University, Birmingham Royal Ballet, Camerata - Queensland's Chamber Orchestra, HOTA, QPAC, Queensland Symphony Orchestra, West Australian Ballet



# Our Supporters

Queensland Ballet gratefully acknowledges the generous support of the following patrons from 1 January to 31 December 2021

## Visionaries

The Ian Potter Foundation  
Oak Foundation  
Anonymous (2)  
Kay Van Norton Poche AO  
Mr Roy Thompson AC & Mrs Nola Thompson

## Artistic Director's Circle

Veronika Butta  
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## Principal Benefactors, Gifts \$50,000+

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## Queensland Advocates

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## Jette Parker Young Artist Program Supporters

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## Music Director's Circle, Gifts \$15,000+

Mr Robert Albert AO & Mrs Libby Albert  
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## Principal Dancers' Circle, Gifts \$10,000+

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## Soloists' Circle, Gifts \$5,000+

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The Hon. Justice David Thomas & Mrs Jane Thomas  
The Weerasinghe/Neaum Family  
Mr Steve Wilson AM

## Dancers' Circle, Gifts \$2,500+

Anonymous (5)  
Dr Pitre Anderson & Monique Anderson  
Robyn Antill  
David & Penny Barlow  
Russell Barnett  
Janelle Berlese  
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David & Anita Carter  
Sharyn Crawford & Olive Oswald  
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## Patrons' Circle, Gifts \$1,000+

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Andrea  
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Greg & Jacinta Chalmers  
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Daniel & Sheila Clowes  
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Nancy Mules  
Jessica Nichols  
Minoru Nojo  
Kathleen Nowik  
Moirra & Donna O'Sullivan  
James & Prue Pateras  
Melinda Privopoulos  
Nerida Quatermass  
Kathryn Russell  
Mardi Sloan  
Mr Craig Spencer & Mrs Christine Spencer  
Peta St Baker  
Yasuyo Taketani  
Trish Tathem  
Lucy & Stephen Thompson  
Pam Varcoe  
Maryanne Webb  
Wenham family  
Susannah & Prue  
Christine Winstanley

## Scholarships, Awards and Bursaries

Energy Queensland  
Qld Department of Education  
Queensland Ballet Friends  
ADFAS Brisbane  
ADFAS Gold Coast  
Dr Valmae Ypinazar & Prof. Stephen Margolis OAM  
Paulette Carson Trust, managed by Perpetual Trustees  
Caroline Poon

## Charles Lisner Circle Realised Bequest

Dr Alf Howard  
Kaye Brain Dance Education Fund  
Ruth Lane  
Isabell Honor Hall Maynard  
Lesley Merle Williams

## Notified Bequest

Anonymous (2)  
Dr Sheena Burnell  
Lucien Castand & Donald Robson  
Nigel & Diana Gaynor  
Louise Hamshere  
Dr Valmae Ypinazar & Prof. Stephen Margolis OAM  
Dr James McGown  
Prof. Phillip Morris  
Mr Peter Myska  
Kathleen Nowik  
Mrs Lynn Rainbow-Reid AM  
Anthea Steans  
Jane Steinberg  
Julie Vellacott

## Supporters

Gifts \$100 - \$999 (551)





# From the Foundation Team

We are humbled by the generosity of our donors, whose unwavering support makes it possible for us not only to survive, but to be able to adapt, work, and create during these extraordinary times.



The generosity of our supporters assists us to sustain our vision for excellence in all that we do, including creating magical productions enriched with live music, working with world-class choreographers, nurturing artists to achieve their full creative potential, and delighting ballet lovers of all ages through inspiring engagement programs.

- Giving Day – Queensland Ballet is a charity, so our annual Giving Day is a very important day for us to come together to raise much needed funds. Our 2021 Giving Day, *Come Together for Queensland Ballet*, raised \$1,204,843 thanks to the generosity of our incredible donors and match donors, with donations in our bonus round on top of our target of \$1 million directed towards Queensland Ballet Academy.

- The final site as part of Queensland Ballet's 'Three Sites: One Vision' strategy is being realised through the incredible visionary support of Roy and Nola Thompson, with the announcement of The Roy and Nola Thompson Production Centre at the Gold Coast. When operational, the Production Centre will enable the full cycle of on and offstage capacity development for the Company, and support the broader creative industries and community in Queensland.

- Take a Seat and Dancers' Dressing Room Station dedications continued to help support the Thomas Dixon Centre's redevelopment and build the Company's legacy. We continue to stand together

as Queensland Ballet moves towards a new era in our redeveloped home at the Thomas Dixon Centre – a bold dream which is being realised through the transformational power of philanthropy. This support will help ensure the Thomas Dixon Centre is loved, lived in and used to its full capacity as a world-class performing arts destination that inspires peak performance, nurtures creativity and encourages wellbeing in everyday life, for decades to come.

- Thanks to the cornerstone support of Oak Foundation and donors for Queensland Ballet's Jette Parker Young Artist Program, philanthropy enabled us to sustain training for 12 Young Artists. Following the interruptions to normal operations due to the pandemic, Queensland Ballet offered the 2020 cohort of Jette Parker Young Artists a second year in the Program. Thankfully, in 2021 we were able to provide the immersive apprenticeship program as it should be, with our Young Artists embracing the full experience of professional Company life.

- Academy – *Summer Soirée* shone a light on the Academy. This innovative

partnership with Philip Bacon Galleries international artist Michael Zavros and Camerata – Queensland's Chamber Orchestra, come together with new works from Paul Boyd and Natalie Weir to create a one-night-only performance that wowed audiences and lifted the Academy profile. Thank you to our generous donors and all who supported the *Summer Soirée*, making this inaugural event a brilliant success.

- Academy - Philanthropy-enabled scholarships, bursaries and awards helped support nine Queensland Ballet Academy students to continue their training in 2022, and one graduating student from the Pre-Professional Program as they commence their career.

- Philanthropic assistance towards the Community Engagement Regional Tour helped to enable connection during a time where not everyone was able to connect, with 9,144 participants in 37 locations throughout Queensland and the Northern Territory.

- Our 2021 Pointe Shoe Appeal featured themes of individuality, highlighting the

links between the uniqueness of each dancer and their ballet shoe preparation methods, honed over many years of trial and error.

- Queensland Ballet's Bequest program acknowledged the power of individual bequests in supporting and sustaining a bright future for Queensland Ballet. The Charles Lisner Circle is a beautiful engagement program to celebrate individuals during their lifetime who have notified Queensland Ballet of their legacy gift.

## Thank You

Our Company has much to celebrate as we reflect on our six-decade history. We gratefully acknowledge all who have supported this remarkable journey - undoubtedly, we owe much of our success to the generosity and commitment of our visionary supporters.

It is only with your support that we will be able to realise the full potential of our vision, to continue making a deep impact on our community, inspire audiences, enable young dancers to follow their dreams, and share the joy of our art form near and far. Thank you.





# Our staff and dancers

180 arts workers including artists employed between January and December 2021

## Academy

Amelia Waller  
Benjamin Drozdovskii  
Brett Sturdy  
Catherine Yu  
Christian Tatchev  
Claire Phipps-Males  
Clare Morehen  
Elena Mason  
Gabrielle Johnston  
Gary Dionysius  
Guy Wheatstone  
Jane Wilkinson  
Kali Harris  
Kym Stokes  
Lisa Edwards  
Louise Smith  
Mark Leung  
Miyoung Kim  
Nick Tyler  
Nicola Pierrepont  
Paul Boyd  
Tabitha Buttsworth  
Veronica Barrett  
Veronika Sheremetieva  
Wim Broeckx  
Zenja Tatchev

## Artistic

Craig Cathcart  
Cunxin Li  
Efrem O'Brien  
Gregory Horsman  
Jack Lister  
Kismet Bourne  
Lillian Condon  
Long Jie Cui  
Lucas Lynch  
Mary Li  
Matthew Lawrence  
Natalie Weir  
Nigel Gaynor  
Rani Paramanatha  
Stefanie Gumienik

## Business Systems and IT

Damon Fealy  
Marcin Kucfir

## Community Engagement

Brooke Cassar  
Callyn Farrell  
Erica Jeffrey  
Genevieve Dunn  
George Bokaris  
Hannah Clark  
Hannah Hughes  
Holly Frick  
Isabella Berberich  
Jacob Cuddon  
Joseph Stewart  
Kate Stephenson  
Lauren Sherlock  
Leane Ungerer  
Lily Spencer  
Lucy Hogan  
Martha Godbar  
Mitchell James  
Morgan Wanless  
Robert Manley  
Sally Ringland  
Samuel O'Brien  
Sarah Eccleston  
Sarah Thompson  
Tamara Zurvas  
Timothy Brown  
Tracey Carrodus  
Wing Cheung

## Company Artists

Alexander Idaszac  
Alyssa Kelty  
Ari Thompson  
Brooke Ray  
Camilo Ramos  
Charles Slater  
Chiara Gonzalez  
Clayton Forsyth  
Daniel Kempson  
D'Arcy Brazier

David Power  
Dylan Lackey  
Edward Pope  
Eriko Nakajima  
Georgia Swan  
Hayley Thompson  
Isabella Swietlicki  
Joel Woellner  
John Paul Lowe  
Joseph Chapman  
Kohei Iwamoto  
Laura Tosar  
Liam Geck  
Libby-Rose Niederer  
Lina Kim-Wheatstone  
Lou Spichtig  
Lucy Christodoulou  
Lucy Green  
Luke Dimattina  
Mehmet Comlekci  
Mia Heathcote  
Neneka Yoshida  
Oscar Delbao  
Paige Rochester  
Patricio Reve  
Renee Freeman  
Rian Thompson  
Samuel Packer  
Serena Green  
Shaun Curtis  
Sophie Zoricic  
Talia Fidra  
Vanessa Morelli  
Victor Estevez  
Vito Bernasconi  
Yanela Pinera  
Zhi Fang

## Dancers | Young Artists

Briana McAllen  
Bronte Kielly-Coleman  
Callum Mackie  
Heidi Freeman  
Ines Hargreaves  
Isaak McLean  
Kayla Van Den Bogert

Kieren Bofinger  
Lachlan Mair  
Lewis Formby  
Louis Ramsay  
Yuko Nojo

## Corporate Partnerships and Enterprise

Jodie Twite  
Julia Urbanska  
Melinda Maillard

## Cultural Services

Amy Thompson  
Danielle Turner  
David O'Neill  
Ella Kay-Butterworth  
Emma Summerton  
Imogen Millhouse  
Jessit Rasmussen  
Karen Iddon  
Kirsten Baumback  
Liam Kenvyn  
Mahalia Roma  
Pania Tamati  
Riley Van der Werf  
Sarah Boon  
Scott Chiverton  
Sebastiain Kucfir  
William Wallace

## Executive

Felicity Mandile  
M.P. Dilshani Weerasinghe

## Facilities

Ben Marcolin  
Campbell Misfeld  
Lucas Gilroy  
Pal Campbell  
Sheilagh Gaddes  
William Wallace

## Finance

Ian Megom  
Joanne Eager  
Lynne Masters  
Youcun Yan  
Beverley Rehbock

## Foundation

Elise Azar  
Jean Attwater  
Kristopher Yates  
Rachael Walsh  
Tonia Looker

## Marketing

Ashley Dunn  
Bek Possingham  
Cassandra Houghton  
Chelsea Clark  
Courtney Adams  
Daniel Anderson  
Donna Fields-Brown  
Jennifer Laing  
Kate Arcidiacono  
Lisa Summer-Hayes  
Margaret Holmes  
Natasha Spong  
Stephanie Do Rozario  
Tamara Hanton

## People

Candice Sheldon

## Performance Health

Anthony Lewis  
Catherine Neal  
Grace Williams  
Jan Gildea  
Louise Drysdale  
Michelle White  
Zara Gomes  
Melissa Tattam

## Production

Cameron Goerg  
Daniel Villiers  
Donald Mackenzie  
Heather O'Keeffe  
Matthew Allan  
Shaun O'Rourke  
Skye Lilliss  
Alon Jones  
Anthony Carter  
Ashleigh Bradfield  
Benjamin Hughes  
Brady Ireland  
Brianna Stanton  
Caitlyn Kidney  
Callie Roebuck  
Callum Adams  
Cameron Rollo  
Cameron Routley  
Chris Tollefson  
Christopher Conway  
Christopher Ford  
Clay Mackenzie  
Damien Richardson  
Daniel Black  
Derek Wilson  
Gabriel Richter  
Josh Skipp  
Kane Ernst  
Kathryn O'Halloran  
Mali Tauro-Cesca  
Margaret Burrows  
Mark Middleton  
Mitchell Cooley  
Natalie Callaghan  
Peter Rhoades  
Scott Barton  
Simon Hardy  
Yanni Dubler

## Publicity and Communications

Cassandra Houghton  
Ellen Gilroy  
Meryn Cooper

## Wardrobe

Amanda Newman  
Ana Draca  
Anna Ilic  
Bethany Cordwell  
Erin Krosch  
Isabelle Lacombe  
Jayne Warrington  
Kathryn Lee  
Lauryn Jackson  
Noelene Hill  
Vicki Martin  
Zoe Griffiths

## Wardrobe casual

Ai Shaw  
Cassiopeia Fatseas Lacombe  
Elizabeth Ball  
Frances Pyper  
Jackqueline Parry  
Jake Pafumi  
Lidiya Kaplun  
Margaret Stafford  
Michael Green  
Rebekah Ellis  
Sarah Parker  
Shannon Mckean  
Sharon Clarke



# Photography credits

- Cover Principal Artists Camilo Ramos and Neneka Yoshida, *60th Anniversary Gala* photography by David Kelly
- 02 *The Sleeping Beauty* photography by David Kelly
- 03 Queensland Ballet Board Chair Julieanne Alroe
- 04 *60th Anniversary Gala* photography by David Kelly
- 05 Li Cunxin AO photography by David Kelly
- 06 Sophie Kerr in *Caravanserai* by Paul Boyd photography by David Kelly
- 07 Principal Artists Victor Estevez and Camilo Ramos in *Dracula* photography by David Kelly
- 08 Executive Director Dilshani Weerasinghe photography by David Kelly
- 09 Queensland Ballet at Yatala Production Centre site
- 10 (L) Community Engagement Regional Tour; (R) Principal Artists Victor Estevez and Neneka Yoshida in *The Sleeping Beauty* photography by David Kelly
- 11 Deputy Executive Director Felicity Mandile photography by David Kelly
- 12 Thomas Dixon Centre artist impression by Doug and Wolf
- 13 Principal Artist Lucy Green, Senior Soloist Alexander Idaszak, and First Company Artist Liam Geck in *Dracula* photography David Kelly
- 15 Principal Artist Lucy Green and Company Artists *From.To.Here* in *Bespoke*, photography David Kelly
- 16 Pre-Professional Program dancers in *Intimate Dialogues*, photography David Kelly
- 17 Pas Magazine designed by BigFish
- 18 Queensland Ballet Education Teaching Artists on tour
- 19 Ballet for Brain Injury classes; seated Ballet classes; Community Regional Engagement Tour; *The Nutcracker*, by Queensland Ballet
- 20 Queensland Ballet artists in *60 dancers: 60 stories*, photography David Kelly
- 21 Queensland Ballet dancers at Home Of The Arts (HOTA)
- 22 Ian Potter Promenade inside the Thomas Dixon Centre photography by David Kelly
- 24 Academy Director Christian Tatchev
- 25 Sophie Smith and Edison Manuel in *Intimate Dialogues*, photography by David Kelly
- 26 Queensland Ballet Academy *Summer Soirée*, photography by David Kelly
- 27 Queensland Ballet Academy dancers in *Summer Soirée* photography by David Kelly
- 28 *60th Anniversary Gala*, photography by David Kelly
- 29 *60th Anniversary Gala*, photography by David Kelly
- 30 Principal Artist Neneka Yoshida and Queensland Ballet dancers in *The Sleeping Beauty*, photography David Kelly
- 31 Principal Artist Lucy Green in *From.To.Here* in *Bespoke*, photography by David Kelly
- 32 Principal Artist Lucy Green in *Dracula*, photography by David Kelly
- 33 *The Nutcracker*, photography by David Kelly
- 34 Queensland Ballet Academy dancers in *Summer Soirée* photography by David Kelly
- 35 Queensland Ballet Academy dancers in *Aspire '21* by photography by David Kelly
- 38 Senior Soloist Kohei Iwamoto in *The Sleeping Beauty*, photography by David Kelly
- 39 Principal Artist Joel Woellner and Senior Soloist Georgia Swan in *60th Anniversary Gala*, photography David Kelly
- 41 *The Sleeping Beauty*, photography by Daniel Anderson
- 42 *60th Anniversary Gala*, photography by David Kelly





# Contact

Queensland Ballet

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Thomas Dixon Centre

406 Montague Rd,

West End, QLD 4101

Prior to mid-2022: Beesley St Studios,

34 Beesley St, West End, Qld 4101

Queensland Ballet Academy

101 L'Estrange Terrace,

Kelvin Grove, QLD 4059

