

2022



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“Queensland Ballet again delivered the magic this year.”

– Denise Richardson, Dance Australia



## 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.

# Artistic Director's Report



2022 was a year of milestones, both for Queensland Ballet and myself.

As my 10th year as Artistic Director of this ambitious Company, I witnessed long-term projects and dreams come to fruition – such as moving into our redeveloped Thomas Dixon Centre home, and I couldn't be prouder of how we have flourished and grown throughout the last decade.

## January - March

We were thrilled to welcome 22 new dancers into Queensland Ballet in 2022, including seven Jette Parker Young Artists from the Pre-Professional Program (PPP); seven Company Artists from the Jette Parker Young Artist Program; five Jette Parker Young Artists from Melbourne, Canada, and Portugal; and three Company Artists from Portugal, Japan, and West Australian Ballet.

Officially launching our partnership between Queensland Ballet and the Gold Coast's HOTA (Home of the Arts), our first production of the year was audience favourite *The Sleeping Beauty*. A second home on the Gold Coast has been a long-held dream of mine, and it was a joy to see the region embrace us with so much enthusiasm and appreciation.

Regional touring has always played a special part in Queensland Ballet's history, and it was a delight to take our *Giselle* to Toowoomba, Cairns and Maryborough in March. Despite widespread severe weather, these performances resulted in 2,424 attendees: the magic of ballet is alive and well in regional Queensland!

## April - June

Scheduled to open on April 14th to a sold-out Brisbane audience, *Giselle* was also promising to be a highlight of our 2022 mainstage season. Unfortunately, the weather had alternative plans. On April 1, we announced we had been forced to

cancel the season due to significant flood damage to the Playhouse Theatre at QPAC. It was tough on the Company and dancers, who had spent many months in rehearsals, however their resilience was admirable.

June was an exciting month, with our Jette Parker Young Artists (JPYA) travelling to London perform at the Next Generation Festival at the Royal Opera House in London. They presented *Southern Lights* – a triple bill featuring three contemporary works by Queensland Ballet Associate Choreographer Jack Lister, Resident Choreographer Natalie Weir, and Royal New Zealand Ballet's Choreographer in Residence Loughlan Prior.

Two days later, Queensland Ballet presented *Li's Choice* at the Playhouse Theatre, QPAC – the first of 17 performances across a 10-day season. This vibrant triple bill was a celebration of my decade of directorship at Queensland Ballet, and I had the privilege of choosing the repertoire: Natalie Weir's war-themed *We Who Are Left*; Greg Horsman's stunning *Glass Concerto*; and Sir Kenneth MacMillan's ragtime ballet *Elite Syncopations* – a work I had always wanted to present. It was a wonderful opportunity to reflect on how Queensland Ballet has enriched my life and brought so much fulfilment and joy over the last decade.

## July – September

On July 14th, the Queensland Ballet Artistic team and dancers spent our first day at our newly renovated home, the Thomas

Dixon Centre. A dream and project that was a decade in the making, the redeveloped historic building was designed to benefit the arts sector and wider community, and features six dance studios, a 350-plus seat theatre, production and costume workshops, public art, and wellness and treatment facilities. It represents a culmination of 10 years of fundraising by Queensland Ballet, as well as support from the Queensland Government and the Federal Government. Designed by leading architects Conrad Gargett, we are still filled with wonder at the building's beauty every time we walk through the front entrance.

Our annual contemporary season *Bespoke* opened at the Thomas Dixon Centre's new Talbot Theatre on July 20th – a fitting first performance in the theatre. Wonderfully received by audiences and the media, the triple bill program featured contemporary works by Greg Horsman, Natalie Weir and Petrol Treklis, and writing for *The Australian* critic Deborah Jones declared "the stage was brilliant for dance and a wonderful new facility for Brisbane performing arts...the future looks bright."

Following *Bespoke*, Queensland Ballet Academy presented its annual *Gala* season in the Talbot Theatre for four inspiring performances in August. I always love to watch these seasons showcasing the talents of the young emerging artists. Led by Academy Director Christian Tatchev, the standard of talent coming out of our Academy at Kelvin Grove is outstanding with the cohort regularly feeding into

national and international dance companies, including seven students who gained Queensland Ballet Company positions in 2022.

Showcasing our Academy again, the Pre-Professional Program dancers performed *Peter and the Wolf* in the Talbot Theatre in August. Part of our My First Ballet series, this production had been postponed multiple times due to Covid-19 setbacks and Thomas Dixon Centre construction delays. Opening Night also coincided with the Thomas Dixon Centre's official government opening where I joined Premier of Queensland Annastacia Palaszczuk and Queensland Ballet Executive Director Dilshani Weerasinghe and other VIP guests for a special ribbon-cutting ceremony and building tour.

Our blockbuster ballet of the year, Sir Kenneth MacMillan's *Manon* ran at the Lyric Theatre, QPAC in September and October. As one of only a handful of international ballet companies with permission to perform this version, we felt incredibly privileged and excited to present it to Brisbane audiences. A vast undertaking, Lady Deborah MacMillan along with international staggers Julie Lincoln and Robert Tewsley oversaw preparations for the production, and renowned ballerina Alina Cojocar (former Principal of The Royal Ballet, English National Ballet and currently Guest Artist of the Hamburg Ballet) was a guest star for select performances. Ballet Mistress/ Principal Répétiteur Mary Li and I had the

memorable experience of returning to the stage for several performances, fulfilling a personal dream of mine to have performed all three male lead roles in *Manon* across my lifetime.

## October - December

The final quarter of the year is always a busy one as performances and commitments ramp up before the holiday period shutdown. After launching our 2023 Season in October, we performed in the Australian Ballet's *DanceX* festival in Melbourne, then at the annual NOOSA Alive! festival in November.

*Moonlight Ballet*, a vibrant double bill featuring Christopher Bruce's *Rooster* and Jack Lister's *B-Sides*, was our second Gold Coast season of the year. Performed on HOTA's fantastic outdoor stage, this 60s-themed season was an explosion of music, colour, and rock 'n' roll swagger under the stars, complete with food trucks and a fully licensed Concert Lawn. The atmosphere was joyful and fun. We can't wait to collaborate with HOTA again soon.

Queensland Ballet Academy's *Summer Soirée* was another season that surpassed expectations. The artistic collaboration between Archibald-winning Australian artist Tim Storrier AM, and our choreographers resulted in a sublime mix of dance and art at the Talbot Theatre. Camerata – Queensland's Chamber Orchestra performed live onstage, while Storrier's montage of surreal artworks

were displayed as large-scale projections on the stage.

Wrapping up a whirlwind year, we launched our biggest season of *The Nutcracker* in my 10-year history with the Company. A firm family favourite amongst Brisbane audiences, we closed on 23 December after 26 spell-binding sold-out performances, celebrating 150 performances of this festive production performed throughout the past decade.

Reflecting on 2022, it was truly a year of gratitude for the opportunity to share our love of dance with excited audiences across Brisbane and regional Queensland Melbourne and London. Covid-19 was never far from our minds, but thankfully our seasons were relatively unimpacted by this global pandemic. Internally there are always staff movements by the end of the year and while we sadly farewelled some of our dancers, we promoted others, including Mia Heathcote and Patricio Revé to Principal Artists, Chiara Gonzalez and Laura Tosar to Soloists, and Libby-Rose Niederer and D'Arcy Brazier to First Company Artists.

As always, we enjoyed working with our many Partners – from the corporates who support our vision and engage with us during performance seasons, to the creatives, including Queensland Symphony Orchestra, Camerata – Queensland's Chamber Orchestra, and the many choreographers, staggers, lighting and set designers, contractors and more who enable us to present these world-class

productions. I thank all our Partners for their support in 2022, and look forward to a continuation of these relationships in the future.

Thanks must go to our Board Chair Julieanne Alroe and the entire Board for their continued guidance and support while navigating through floods, cancellations, reschedules, and a complicated building move. I must also thank Executive Director, Dilshani Weerasinghe, who is a constant source of inspiration, big dreams, and wisdom by my side.

**My heartfelt gratitude goes to our supporters who empower us to spread the magic of our artform across Queensland and beyond – we couldn't do it without you.**

And finally, thank you to the entire Queensland Ballet Company. Your passion, resilience, creativity and determination to produce your best work each and every day is one of the things I love my job.



Li Cunxin AO  
Artistic Director



# Chair and Executive Director's Report



Queensland Ballet is not a company that rests; rather, as we achieve one of our strategic goals, our team moves on to the next one.

In 2022, we staged 11 productions, toured regionally, interstate, and internationally, opened one building while planning for another, continued to nurture the ballet dancers of today and tomorrow, and engaged with dance-lovers from youth to adults to seniors and more. Most importantly, despite the odds, we sustained our key asset: our people.

While we remain grateful to the Queensland and Australian Governments for the core support for our artistic endeavour, we are proud to be self-generating 76% of our income from ticket sales, student fees, participation fees, commercial operations, corporate partnerships and philanthropy. Our main expenditure can be aligned with our key talent: our artists and arts worker. So there is absolute harmony in the circle of ballet that sees us engage them to create magic and enrich the lives of so many. As they perform on stage or enable behind-the-scenes, their skills and talents inspire audiences, participants, corporate partners and philanthropic visionaries, without whose support we would be a very different organisation.

We therefore acknowledge the Queensland Ballet team, first and foremost, each of whom contributes to the magic that sits within our company and helps us achieve not only major milestones but also game-changing transformation. The last few years have seen us ask a lot of this team in very challenged financial times and we couldn't be more grateful for the

continued belief and generosity of spirit that has seen us through.

It was wonderful and truly humbling to finally open the doors to our revitalised Thomas Dixon Centre in July, and to witness the result of years of dreams, planning, and hard work by so many. Truly collaborative in nature, we must express our gratitude once again for our the support of the Queensland Government and our visionary donors and enablers; as well as architects Conrad Gargett and the numerous other companies and individuals who have lived and breathed this challenging transformation for so long. The West End skyline is forever changed with this magnificent heritage building that was lovingly restored and redeveloped into the community hub it has become. The Talbot Theatre is fast building a reputation for being a flexible and welcoming space not just for ballet and dance but also for cabaret, for music, for song, for talks and for ideas. It was always our intention to welcome as many people as possible into Thomas Dixon Centre and in these early days, the signs are very positive. Importantly, Queensland Ballet not only has a purpose-built home, designed by our team for our team but we are clearly now a destination for all. Our Board and Executive are proud to have played a small part in this part of our history.

With community as a central consideration, we added new events to our offering, partnering with organisations such as Brisbane City Council for the



First 5 Forever Queensland Ballet *Storytime*, and *Mater at Home*, developing a Teacher Training syllabus for Allied Health Professionals, while continuing to offer regular community dance classes, experiences, and school visits.

Our audiences showed a commitment to returning to live performance as our Box Office performance showed a strong outcome with a total income of \$5,036,835. This was a decreased result to what was expected due to the unfortunate cancellation of our mainstage season of *Giselle* due to the extraordinary floods that affected the Queensland Performing Arts Centre. We ended the year by staging our longest-running season of *The Nutcracker* the Company has ever seen and our long-awaited My First Ballet Series production, *Peter and the Wolf*, officially opened our new Talbot Theatre to much acclaim.

Our stated Three Sites: One Vision strategy moved forward in 2022 as we

continued planning for our third site, our Roy and Nola Production Centre at Yatala, Gold Coast. Our third home will not only be home to our sets, costumes and form a platform for the backstage talents of our world but it also affirms our commitment to the Gold Coast as a desired headquarters for our endeavour. Our seasons of *The Sleeping Beauty* and *Moonlight Ballet* at Home of the Arts, Gold Coast, performed extremely well and we can't wait to share further exciting developments soon.

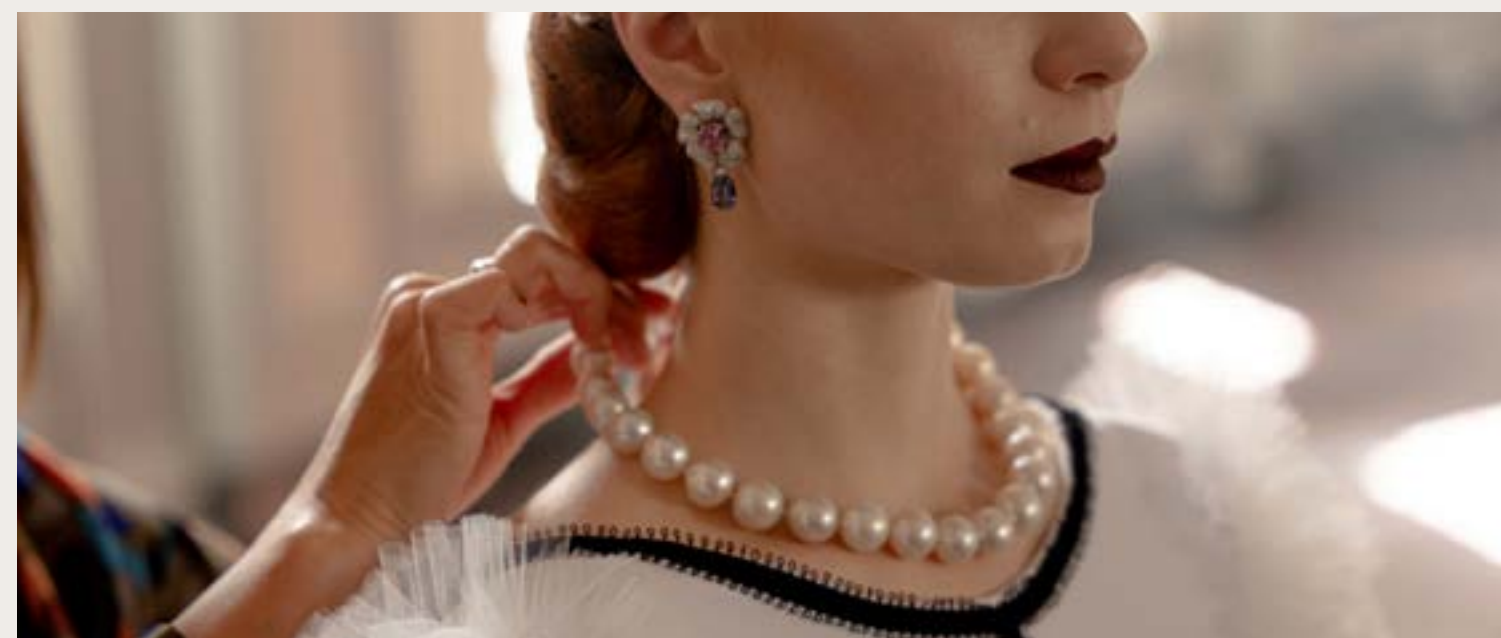
Big dreams go hand-in-hand with generous support and we remain grateful to our visionary supporters, benefactors and partners. We acknowledge the Australian and Queensland Governments, our donors, our corporate partners, and each organisation and individual who has provided support in their own way, either through purchasing a ticket, coming to a dance class or buying a coffee at the

Thomas Dixon Centre. On behalf of the Queensland Ballet Board and Executive, we gratefully acknowledge these invaluable contributions which empower us to continue with our bold vision of enrichment through art.

Our Thomas Dixon Centre opening provides scope for new and continuing Corporate Partnerships in 2023 and beyond. With onsite event spaces such as the Talbot Theatre and the Kite Terrace with uninterrupted city views, available to us for hosting and hiring purposes, our team is invested in nurturing current relationships and inspiring new collaborations as we continue to grow

into our building. We welcomed Margot McKinney Jewellers and Griffith University through creative campaigns: the Thomas Dixon Centre's *Secret Lives of Costumes* exhibition presented by Griffith University, and the Margot McKinney jewellery worn by dancers during the *Strictly Gershwin* photo shoot were standouts of the year.

Our vibrant and daring company would not be where it is today without the ambitious leadership of Artistic Director Li Cunxin and 2022 was a celebration of his ten year anniversary as our Artistic Director. With vision and drive, he continues to inspire us every day and there is so much more to come.



Thank you to all who continue to believe in Queensland Ballet and what we strive to share every day as we create magic and enrich lives.

Julieanne Alroe  
Board Chair

Dilshani Weerasinghe  
Executive Director



**35,025** Community Engagement participants

**22,114** Community classes attendees

**7** Queensland Ballet Academy dancers promoted to Jette Parker Young Artists

**6** Jette Parker Young Artists promoted to Queensland Ballet Company Artists

**98**

performances throughout Queensland

**55,150**

total audience number

**10**

world premieres

**32%**

new audiences in *The Nutcracker* season

**2,424**

regional Queenslanders enjoyed *Giselle*

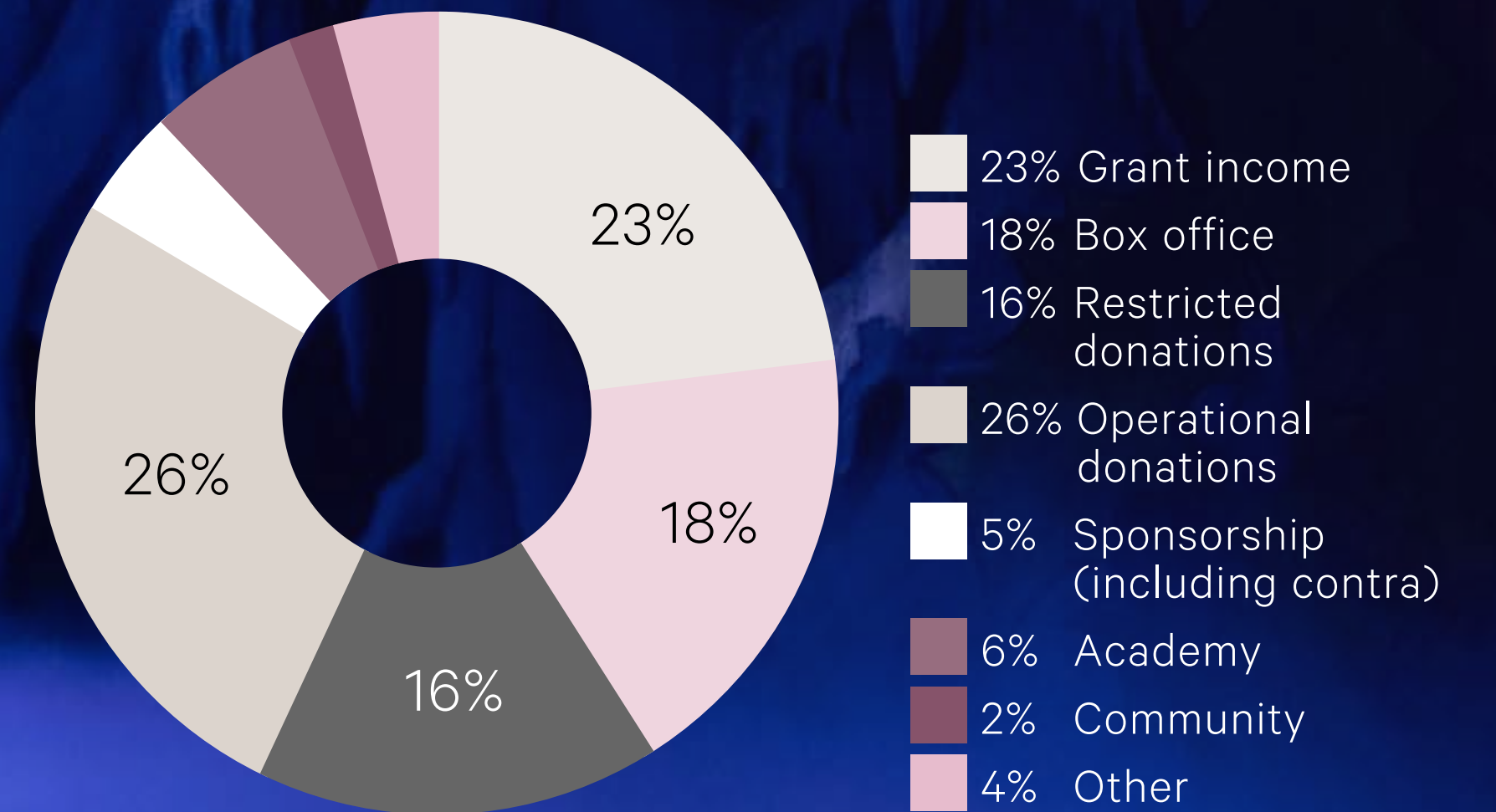




**\$1,399,346**  
total box office for season blockbuster, *Manon*

**\$2,132,105**  
total box office for festive favourite, *The Nutcracker*

Income





# Audience Insights

Just as the worst of Covid-19 related disruptions were behind us, Queensland was devastated with severe flooding, forcing the closure of QPAC and subsequent cancellation of our sold-out *Giselle* season in April 2022.

This was a tough blow at the outset of the year, coupled with rising Covid-19 cases, which saw a 21% decline in Queensland audiences attending live performance between November 2021 and March 2022 (Audience Outlook Monitor, Patternmakers, March 2022).

Despite signs for economic recovery in 2022 nationally, COVID safety remained of some concern to audiences in Queensland, with 41% reporting the risk of transmission still preventing them from attending performances as they used to.

Another factor impacting Queenslanders' attendance leading into our 2022 season was affordability. While in the minority, the proportion of Queensland audiences stating 'financial reasons' are inhibiting their attendance has almost doubled since November 2021, from 12% to 22%.

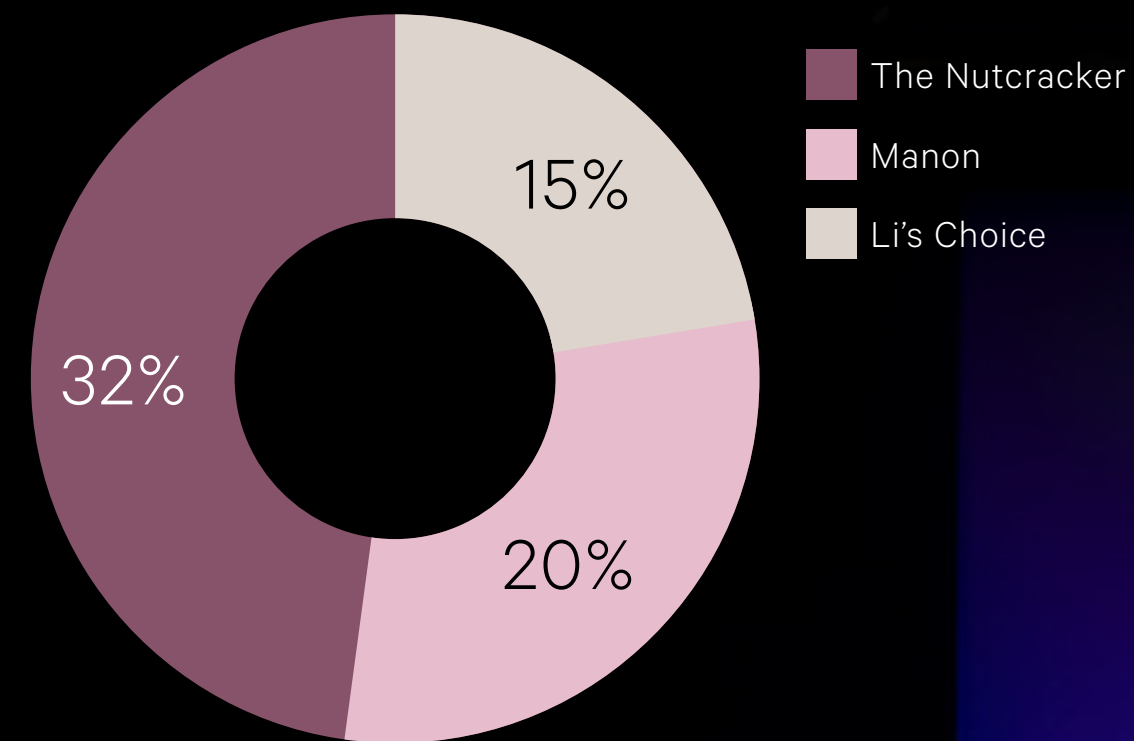
Queensland Ballet experienced some attendance uncertainty across the year, with audience numbers fluctuating and somewhat unpredictable across our performance seasons.



## Audience Development

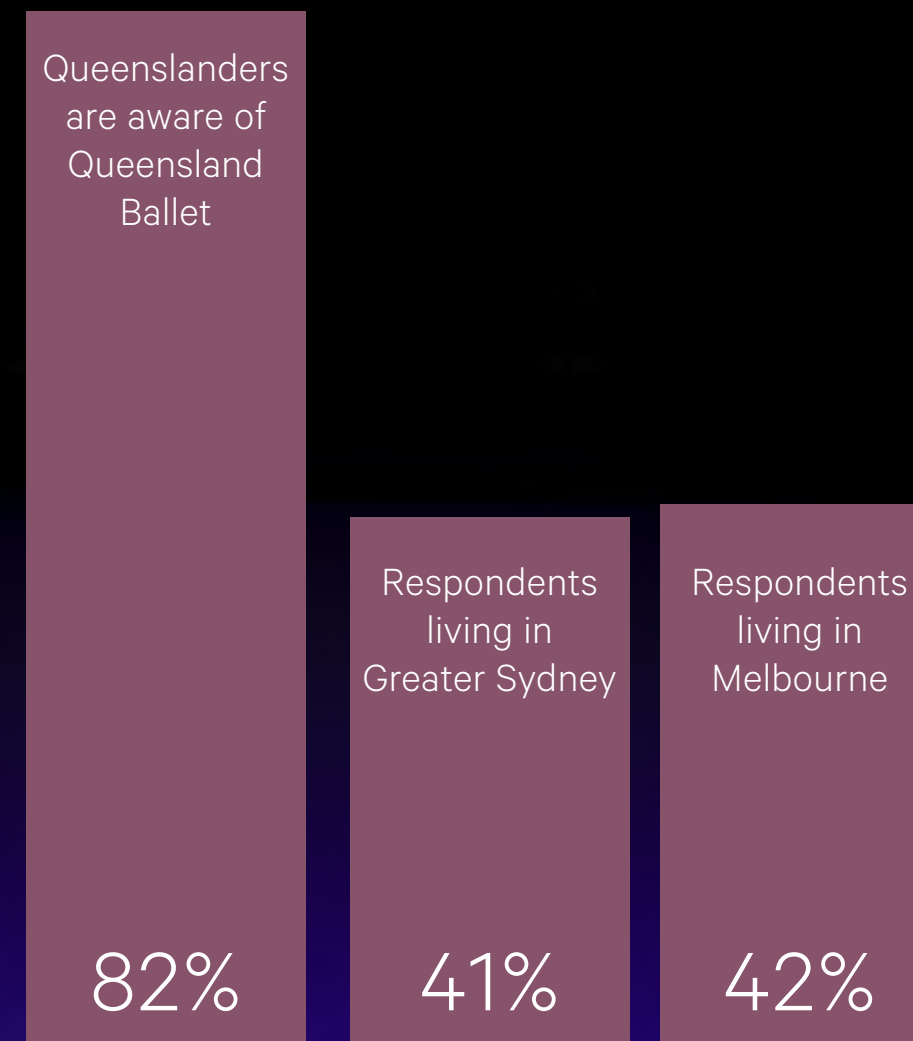
New audience growth was positive, with even our ballet-purist season *Manon* attracting a surprisingly high instance of first-time attendees (20% total audience). This can be attributed to an effective storytelling campaign in the lead up to the season opening, and some very positive reviews from opening night. As expected, our festive tradition *The Nutcracker*, continues to attract a high proportion of new audiences each year.

### First time attendees by Performance Season (as % of total attending audience)



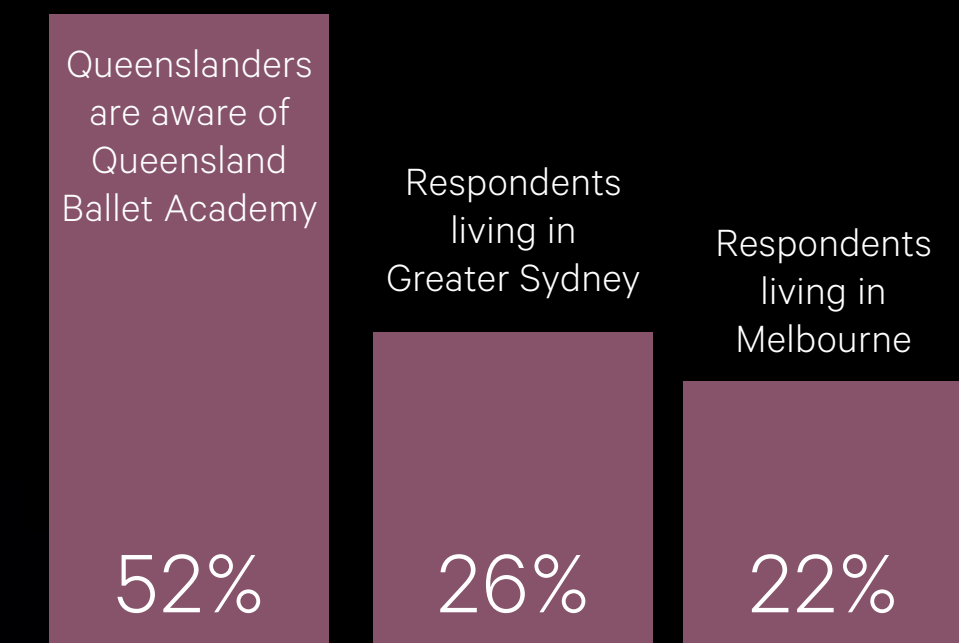
## Brand awareness

Our brand continues to perform solidly in Queensland, with high awareness and respondents resonating with the idea that Queensland Ballet contributes to the state's cultural landscape and arts economy.



## Queensland Ballet Academy

Awareness of Queensland Ballet Academy has increased, with 32% national awareness (up from 26%). In Queensland, awareness is even higher at 52%.



# Digital Marketing Engagement



Queensland Ballet

**+2.8%**  
86,345 followers

**+10.8%**  
52,300 followers

**+29.6%**  
4,956 followers

**+18.9%**  
6,282 subscribers

Queensland Ballet Academy

**+737**  
4,271 likes

**+1,193**  
7,512 followers

Thomas Dixon Centre

**+489**  
622 likes

**+661**  
868 followers

**+298**  
787 followers



# Community Engagement and Education

Community Dance Classes returned to the Thomas Dixon Centre in July 2022 for the first time since early 2019. With the addition of a dedicated Community Studio and expansion of dance and fitness offerings, we welcomed 22,114 attendees through our doors for our Community dance classes.

35,025 people reached through in-person Community and Education activities across Queensland.



## Education and Community Regional Tour

In 2022, We visited 25 Local Government Areas across Queensland in our Education and Community Regional Tour, engaging with 5,581 participants through our curriculum based in-school workshops and community classes for all ages. Our Teaching Artists travelled as far Weipa and collectively travelled for a total of 66 days, spreading the magic of dance across the region.

## Queensland Ballet Storytime

Queensland Ballet delivered over 120 early years dance workshops in libraries across Brisbane, enabled through Brisbane City Council's early years literacy program, First 5 Forever. These workshops welcomed children aged 1-5 years with the accompaniment of their parent or carer to their local library for a free dance workshop each month. The program integrates Queensland Ballet's Petit Pointers program with storytelling, which relates so magically to the work that our Company performs onstage.



## Immersion Experiences at the Thomas Dixon Centre

With our move back to the Thomas Dixon Centre, we have been expanding the ways in which we are able to welcome different communities through our doors with unique experiences. School Immersions have been introduced as a regular offering for schools students to immerse themselves in a day-in-the-life at the Thomas Dixon Centre, by watching Company Dancers in rehearsal, participate in a dance workshop themselves, tour our wonderful facility and engage in a Q&A session with another Queensland Ballet department.

## Dance for Health and Wellbeing

After the successful completion of our pilot program, Ballet for Brain Injury in 2021, Queensland Ballet proudly offers a weekly Ballet for Brain Injury class, open to all people in the community who have experienced a traumatic brain injury. Alongside this class, we continue to offer a weekly Dance for Parkinson's class in our Community Studio, and have increased the number of classes and genres available for our Ballet for Seniors community, which consists of 217 unique participants. With health and wellbeing as such a strong component of dance, we are committed to enabling our community to experience the many wonderful benefits dance has to offer.

# Media and Communications

## \$13.75M

Publicity value

## 4,460

Number of mentions

## 67

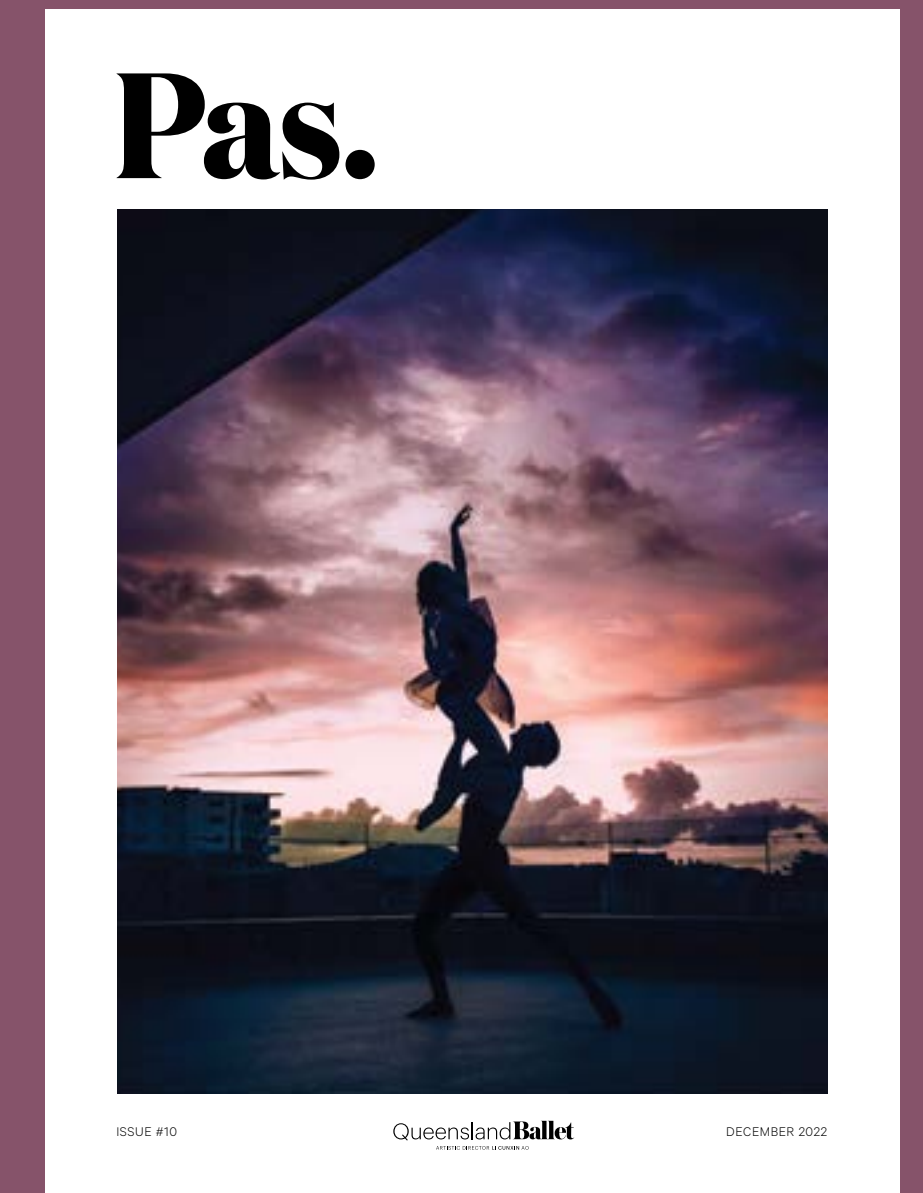
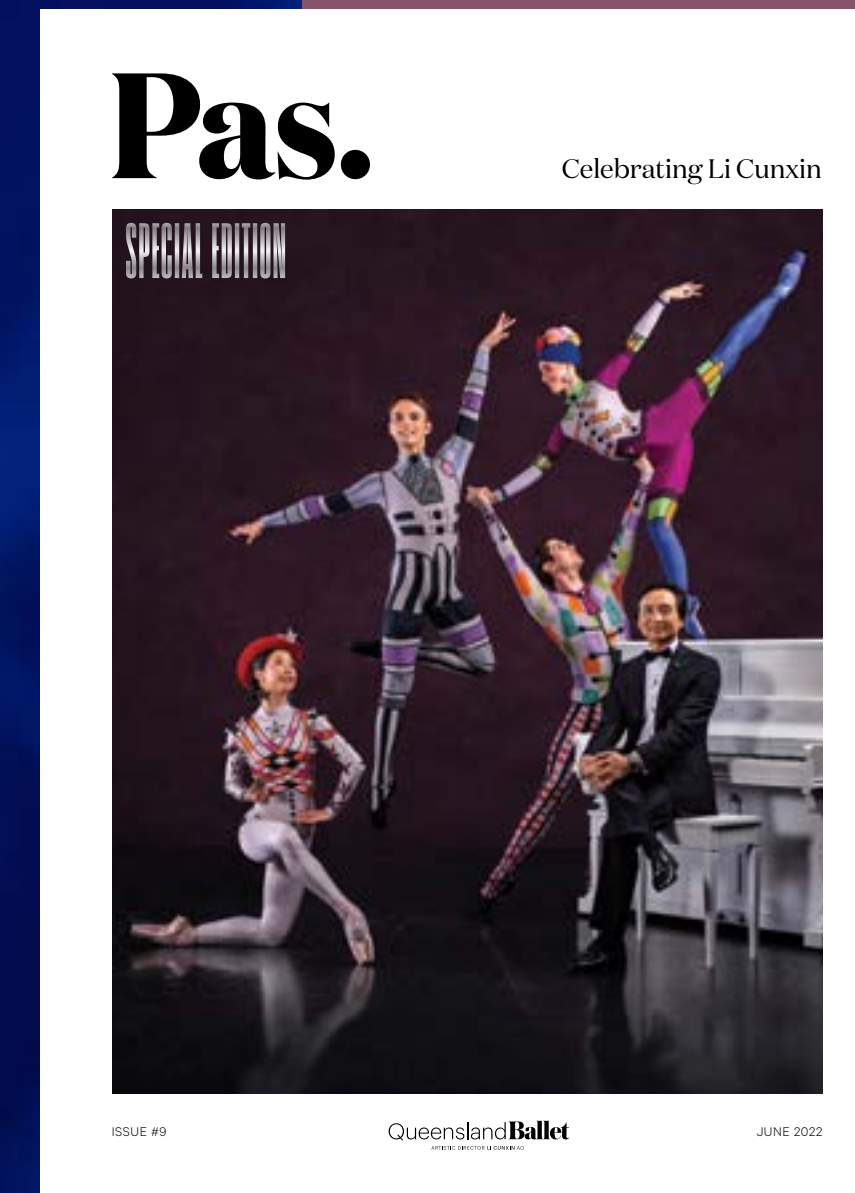
Media releases

Media interest was high in 2022, as the Company's move to the redeveloped Thomas Dixon Centre coincided with Artistic Director Li Cunxin's 10-year anniversary with Queensland Ballet. A decade on, the Company celebrated extraordinary growth, with 60 dancers, a world-standard repertory of ballet works, and an internationally-renowned Academy training curriculum, all situated across three incredible homes at the Thomas Dixon Centre, the Academy at Kelvin Grove, and a newly acquired site slated for a Production Centre at Yatala. It was a season of celebration, change, and bold ambition.



## Pas Magazine

The value of Pas Magazine as a tool for partnerships and philanthropy endeavours became increasingly clear in its third year of publication in 2022. Featuring in-depth news, stories and interviews from across all sectors of Queensland Ballet, space in Pas became a sought-after commodity, with a small percentage of pages available for corporate partners and donors. These supporters eagerly supplied advertisements and personalised testimonials for the magazine's Brisbane city and surrounds audiences.



# Thomas Dixon Centre

56

performances

2

Masterclasses

2

Workshops

6

short-film screenings

1

Gala screening and Awards Ceremony

2

Venue Tours

15,086

Tickets Sold

\$689,000

Gross Box Office

Following a decade-long dream and years of planning, construction, and collaborations, Queensland Ballet moved home to the newly redeveloped Thomas Dixon Centre in 2022.

An extraordinary success story of the Company, the centre is a world-class performing arts destination and culture precinct set to benefit the arts sector and the wider community.

The reopening marked the realisation of a vision to make the centre a venue for all – a true community asset. More than an incredible home for Queensland Ballet, the new Thomas Dixon Centre – as a centre

for culture and community – will impact the Brisbane artistic landscape for years to come.

An innovative design combining the old and the new, the revitalised centre features six dance studios, a 350+ seat-theatre, production and costume workshops, stunning public art, a rooftop terrace, and eventually a café and bar.

Engagement activities within Thomas Dixon Centre – which include hospitality spaces and opportunities for the arts sector and our broader community – are designed to enable access for as many as possible. The space

is intended to enable the Company to balance the artistic vision for Queensland Ballet with our wish to enable vibrant and meaningful outcomes for as many people as possible.

Home to Queensland Ballet for the last 30 years, the redevelopment represents the culmination of ten years of fundraising by Queensland Ballet, as well as support from the Queensland Government and Federal Government.

While restoring the site's heritage to its former glory was critical to the redevelopment, the centre will also be the first performing arts building in the world

to achieve the WELL™ accreditation – a performance-based system for measuring, certifying, and monitoring features of the built environment that prioritise the health and well-being of occupants.

Since re-opening in August 2022, Queensland Ballet has staged its popular contemporary season, *Bespoke*, the world premiere of Greg Horsman's *Peter and the Wolf*, as well as numerous Academy performances. The Thomas Dixon Centre has also hosted several local dance studio productions, a film festival, a costume exhibition and several corporate events and workshops.



# Academy Director's Report



Productions performed in a brand new theatre at Queensland Ballet's home were one of the highlights of 2022.



Amidst a challenging climate, including floods and cancellations during the year, I continue to be proud of how our Academy provides so many unique opportunities throughout the year, while offering our students world-class professional ballet and dance training with some of the industry's most esteemed teachers, inspiring guests, and talented choreographers from around the world.

One of the unique aspects of our Academy is its link to Queensland Ballet, and in 2022 we benefited from the Company's move into its newly redeveloped home, the Thomas Dixon Centre. This stunning building contains the 350+ seat Talbot Theatre – an intimate space where we had the privilege to perform our *Gala* and *Summer Soiree* productions, as well as multiple events and ceremonies. The Pre-Professional Program (PPP) dancers were also based at the Thomas Dixon Centre, training alongside the professional artists,

and enjoyed the experience of performing in the Company's first production on the Talbot Theatre stage. *Peter and the Wolf* was a spectacular season choreographed by Queensland Ballet's Greg Horsman, and attended by a captive audience of more than 4,630 attendees.

Throughout the year, our young dancers performed in Company mainstage productions *The Sleeping Beauty*, *Manon*, and *The Nutcracker* – a wonderful chance to learn and perform alongside the artists of Queensland Ballet. Participating in high profile events such as the Sofitel Mother's Day, Arts Magic, Chinese Art and Cultural Festival, and QAGOMA Foundation Dinner provided additional professional performance opportunities. Further continuing their education, we also invited multiple guest artists, including Konstantin Tselikov from the Hamburg Ballet School, and Callum Hastie, Ballet Master of the Junior Ballet of the Vienna State Opera,

to give insight and instruction to the students. Across the year, we engaged with a total 1,111 young dancers across our enrolments and programs - a number I look forward to continuing to grow.

By the end of the 2022, I was pleased to see 100 per cent of the Foundation Program Level 7 cohort offered a place in the 2023 Lower School Level 6, and 100 per cent of the Upper School Level 1 students offered a place in the 2023 Pre-Professional Program. The 2022 PPP cohort also had great success, with 10 of the 12 students becoming Queensland Ballet Jette Parker Young Artists, and others securing industry employment within Australia and internationally, prior to graduation. The path towards a professional career in dance is a challenging one, and I am so proud of the effort and determination put forth by these students.



Our second season of *Summer Soirée* was another high point of 2022. This sophisticated performance experience combined dance, art and music in collaboration with Philip Bacon Galleries and renowned Australian Fine Artist, Tim Storrier AM, who graciously allowed choreographers access to his art for inspiration and large-scale onstage projections. For the dancers, working with and being inspired by Storrier's artworks as well as Camerata – Queensland's Chamber Orchestra, will be a memory they will cherish for years to come. Meanwhile, all proceeds from this annual fundraising event enable our Academy to nurture the dancers and further encourage their creativity.

We continued to foster a culture of wellness, with a focus on the physical and mental wellbeing of our students. With access to a range of health services to nurture their development, this holistic approach enables them to reach their potential throughout both their studies and future careers. Since the construction of our state-of-the-art facility at Kelvin Grove in 2020, students have benefited from the student wellness centre, including a physiotherapy and treatment rooms, Pilates, fitness and weights gyms, as well access to a Health Team, and wellness check-in sessions. It is certainly a positive step for the entire industry that our youngest dancers are nurtured in this comprehensive manner.

As we approach a new year of bold dreams and ambitions, I would like to thank the entire Academy team for their outstanding work across the year, providing world-class education and continuous quality support

to our dancers. A big thank you also goes to the broader Queensland Ballet team: everyone in our exceptional organisation has at some point contributed to the success of our dancers and the delivery of our programs.

**Thank you must go to the students for their passion, dedication, and commitment: it is inspiring and rewarding to see you all develop as dancers and people. Thank you also to all our Academy families for their trust and support.**

Lastly, I'd like to gratefully acknowledge Kelvin Grove State College and our partnership with the Queensland Department of Education, as well as all our Partners, supporters, and donors. These people and organisations are the key to the success of our Academy, enabling us to deliver professional education and the support our students need on the path to achieving their dreams.



Christian Tatchev  
Academy Director



# Queensland Ballet Academy

Part of the Queensland Ballet family, Academy students continued to have unique access to professional artists and facilities to supplement their world-class training. In 2022, this included the opportunity to perform at the Talbot Theatre at Queensland Ballet's newly-redeveloped home, the Thomas Dixon Centre.

**234**  
total enrolments

**877**  
total event participants

**1,111**  
total students engaged

Academy Programs end of year enrolment totals

**22**  
Pre-Professional Program (PPP)

**106**  
Upper/Lower School

**54**  
Guest Academy

**48**  
Foundation



## Queensland Ballet Academy onstage

Productions	Dates	Shows	Attendance
<b>Aspire '22</b> We presented our season of Aspire '22 (five performances), from May 18th – 21st at the Academy in Kelvin Grove. The season was a showcase of the Pre-Professional Program dancers' artistic depth and technical flair, and celebrated the talent and aptitude of these young dancers on the brink of entering into the profession of dance.	18 – 21 May	5	624
<b>Mid-Year Demonstrations</b> Upper School Lower School	10 – 18 Jun	6	478 (272) (206)
<b>Academy Gala</b> Our annual Gala season was held in the Talbot Theatre from 12 to 14 August (four performances).	12 – 14 Aug	5	1248
<b>End of Year Demonstration</b> This performance event took place on December 2nd and 3rd, with three performances at the Talbot Theatre featuring Levels 6 to 1 and Pre-Professional Program dancers	2 – 3 Dec	3	603
<b>Summer Soiree</b> On December 8th, Summer Soiree opened at our Talbot Theatre. Showcasing our QB Academy's graduating dancers, this collaboration with Australian artist Tim Storrier AM featured new works by choreographers Paul Boyd, Louise Deleur and Natalie Weir, skilfully marrying art and dance. Further performances ensued, with the graduation ceremony following closing night on December 10th, 2022.	8 – 10 Dec	4	938
			3,900

## Events

Event name	Dates	Registrations
Summer School	Jan	103
Junior Summer School	Jan	45
Boys' Week	Apr	8 (+10 QBA students)
Ballerina Preparation Week	Apr	22 (+23 QBA students)
Winter School	Jun	47
Junior Winter School	Jun	46
Audition Experience Day	Jul	36
Auditions	Aug/Sept/Nov	359
Elite Training Series	Aug/Sept	104
Free Training Event	Sept	46
Junior Summer School	Dec	61
Totals		877

## Highlights

- Viewing Company mainstage productions, tours, and artist collaborations were some of the highlights of 2022.
- Academy students in Foundation Program, Lower School and Pre-Professional Program had the incredible opportunity to perform in *Sleeping Beauty*, *Manon* and *The Nutcracker*.
- 2022 saw an extended season of four performances for Queensland Ballet Academy's *Summer Soirée* held at The Thomas Dixon Centre's Talbot Theatre. Pre-Professional Program and Upper School Level 1 and Level 1 Transitional Course students took the spotlight in a sophisticated season of dance, art and music in collaboration with Philip Bacon Galleries and internationally acclaimed artist, Tim Storrier AM.
- PPP dancers performed in Queensland Ballet's *Peter and the Wolf* at the Talbot Theatre from August 18 - 28th. Part of the My First Ballet series, the season captured a total of 4,630 attendees across 16 performances - loved by audiences and critics alike.

## PPP Snapshot

The Academy's invaluable connection to Queensland Ballet allows our Pre-Professional Program students to learn from the Company's artistic team and guest creatives through weekly classes, workshops and collaborations.

- PPP performed at the Brisbane Sofitel Mother's Day event (8 May).
- PPP and select Foundation Program and Lower School students performed with the Company in Queensland Ballet's *Manon* (28 Sep to 8 October).
- PPP performed in the Arts Magic Festival Gala at Springfield (14 October).
- PPP performed in the Chinese Arts and Culture Festival (16 October).
- PPP performed as part of the QAGOMA Foundation Dinner (22 October).
- PPP *Summer Soirée* rehearsal viewing Foundation event (23 November).

## Promotions and announcements

- 100% of Foundation Program Level 7 cohort were offered a place in the 2023 Lower School Level 6.
- 100% of the Upper School Level 1 students were offered a place in the 2023 Pre-Professional Program.
- Top academic performance - Two Year 12 students achieved an ATAR of 91.30 and 99.30, and placed in the top 25 per cent of students awarded an ATAR of 90 or above in Queensland, with the entire cohort's median ATAR coming in at 79.20.
- Upper School Level 1 Transitional Course graduate outcomes included further training opportunities with Sydney Dance Company's Professional Year, Palucca University of Dance (Dresden), three travelling and auditioning throughout Europe and one offer of employment with Introdans (Netherlands).
- 10 out of the 12 Queensland Ballet Young Artists for 2023 are 2022 Pre-Professional Program graduates.
- Professional engagements for other members of the 2022 PPP cohort include Junior Ballet Zurich, West Australian Ballet and Hong Kong Ballet.

**\$855,541**  
total box office income

**9,494**  
total attendance

**16**  
performances

# Li's Choice

10 - 25 June Playhouse, QPAC

*“Li's Choice was an absolute cracker of a triple bill and shows Li as a great director. It also shows the Queensland Ballet staff as brilliant collaborators and teachers and the company itself as one of the best, perhaps even the best, we have in this country.”*

- Michelle Potter

In celebration of Artistic Director Li Cunxin's decade of directorship, we presented a triple bill of some of his favourite works by renowned choreographers Natalie Weir, Greg Horsman and Sir Kenneth MacMillan.

Over 17 performances, audiences were treated to emotive choreography, stunning neo-classical, and dazzling ragtime in this vibrant trio of ballets which were hand-selected by Li himself. Weir's much-loved *We Who Are Left* is a deeply moving, war-themed work last presented in 2016 in our *Lest We Forget* series. Horsman's *Glass Concerto* wowed audiences with its display of beauty and strength. In stark contrast, MacMillan's *Elite Syncopations* finished the night exuding joy, colour and fun, lifting spirits and showcasing the dancers' playful side.

*Li's Choice* was the first production onstage at the newly reopened Playhouse Theatre after it had been damaged by the floods.



**We Who Are Left**  
**Choreography** Natalie Weir  
**Music** Benjamin Britten War Requiem, Opus 66  
**Costume Designer** Noelene Hill  
**Lighting Designer** David Walters  
**Revival Lighting Designer** Cameron Goerg

**Glass Concerto**  
**Choreography** Greg Horsman  
**Music/Composer** Violin Concerto by Philip Glass  
**Recording by** Wiener Philharmoniker, conducted by Christoph von Dohnányi  
**Costume Designer** George Wu  
**Lighting Designer** Cameron Goerg

**Elite Syncopations**  
**Choreography** Kenneth MacMillan  
**Music performed by** Camerata – Queensland's Chamber Orchestra  
**Staged by** Julie Lincoln  
**Conductor** Nigel Gaynor  
**Costume Designer** Ian Spurling  
**Lighting Designer** William Bundy  
**Revival Lighting Designer** Cameron Goerg

**\$185,090**  
total box office income

**4,630**  
total attendance

**16**  
performances

# Peter and the Wolf

18 - 28 Aug Talbot Theatre, Thomas Dixon Centre

“I’ve always thought we need more pantomimes in Brisbane and this had all the qualities of a pantomime but with beautiful dancing, outstanding costuming and educational orchestral music thrown in to make it the perfect family night out.”

- John Andrew, Weekend Notes

Our much-awaited premiere of *Peter and the Wolf* brought to life the tale of an adventurous boy, a grumpy grandfather, a sly wolf, daft duck, and a cunning cat, capturing the imaginations of families across Brisbane.

After several reschedules due to construction delays and Covid-19, it ran in August and was the first Queensland Ballet performance at the Talbot Theatre, Thomas Dixon Centre. The timing also coincided with the Thomas Dixon Centre’s official government opening, with Premier of Queensland Annastasia Palaszczuk joined by Artistic Director Li Cunxin, Executive Director Dilshani Weerasinghe, and other VIP guests for a special ribbon-cutting ceremony and building tour, before enjoying the opening performance.

Part of our My First Ballet series, the production featured live music onstage performed by students from Queensland Conservatorium, Griffith University, and was choreographed by Greg Horsman for the Queensland Ballet Academy Pre-Professional Program dancers – a terrific vehicle for them to hone their dramatic skills.



**Choreographer** Greg Horsman  
**Composer** Sergei Prokofiev  
**Music Arranger** Nigel Gaynor  
**Costume Designer** Noelene Hill  
**Set Designer** Josh McIntosh  
**Lighting Designer** Ben Hughes  
**Dramaturge** Thom Browning  
**Narrator** Hugh Parker  
**Music performed by** Queensland Conservatorium, Griffith University  
**Pianists** Nigel Gaynor, Brett Sturdy, Dan Le

**\$219,595**  
total box office income

**3,834**  
total attendance

**13**  
performances

# Bespoke

12 - 14 Aug Talbot Theatre, Thomas Dixon Centre

“QB’s *Bespoke* program is a fitting way to inaugurate the space and happily it’s a big winner, celebrating the strength of the company right through the ranks in a diverse range of works.”

- Deborah Jones, The Australian

Our annual contemporary season *Bespoke* was an incredible first production to grace the stage of the new Talbot Theatre at the Thomas Dixon Centre.

Renowned Australian choreographers Greg Horsman, Petros Treklis, and Stephanie Lake collaborated with dancers and artists to create three compelling new pieces of storytelling using visual art, music, and the depths of human emotion as elements of inspiration. Across 13 performances, the Talbot Theatre provided a dynamic backdrop for our elite dancers to present this program of contemporary and neoclassical dance.

Once again, *Bespoke* challenged both audiences and dancers alike, ending the season with ecstatic reviews and a deep appreciation for the three talented choreographers.



“They look divine; the program ends on a high and the future looks bright”

- Deborah Jones, The Australian

## Tethered

**Choreographer** Petros Treklis  
**Composer** James Brown  
**Costume Designer** Zoe Griffiths  
**Lighting Designer** Cameron Goerg

## Biography

**Choreographer** Stephanie Lake  
**Lighting Designer** Cameron Goerg  
**Costume Stylist** Zoe Griffiths  
**Music** Passacaglia della vita - Stefano Landi, Rosemary Standley, Dom La Nena; Ave Maria - Johann Sebastian Bach (Vocalist Bobby McFerrin and Cellist Yo-Yo Ma); Triptych Two - Robin Fox; Kubali - MC Yallah; Buryat Dance - Khosh Ensemble; A Plank of Willow Wood - Ukrainian Folk Choir; No Attack - Robin Fox

## A Rhapsody in Motion

**Choreographer** Greg Horsman  
**Costume Designer** Zoe Griffiths  
**Lighting Designer** Cameron Goerg  
**Music** Sergei Rachmaninoff’s Rhapsody on a Theme of Paganini, Op. 43  
**Recorded by** Philadelphia Orchestra, conducted by Yannick Nézet-Séguin  
**Pianist** - Daniil Trifinov

**\$78,471**  
total box office income

**1,486**  
total attendance

**5**  
performances

# Queensland Ballet Academy Gala

12 - 14 Aug Talbot Theatre, Thomas Dixon Centre

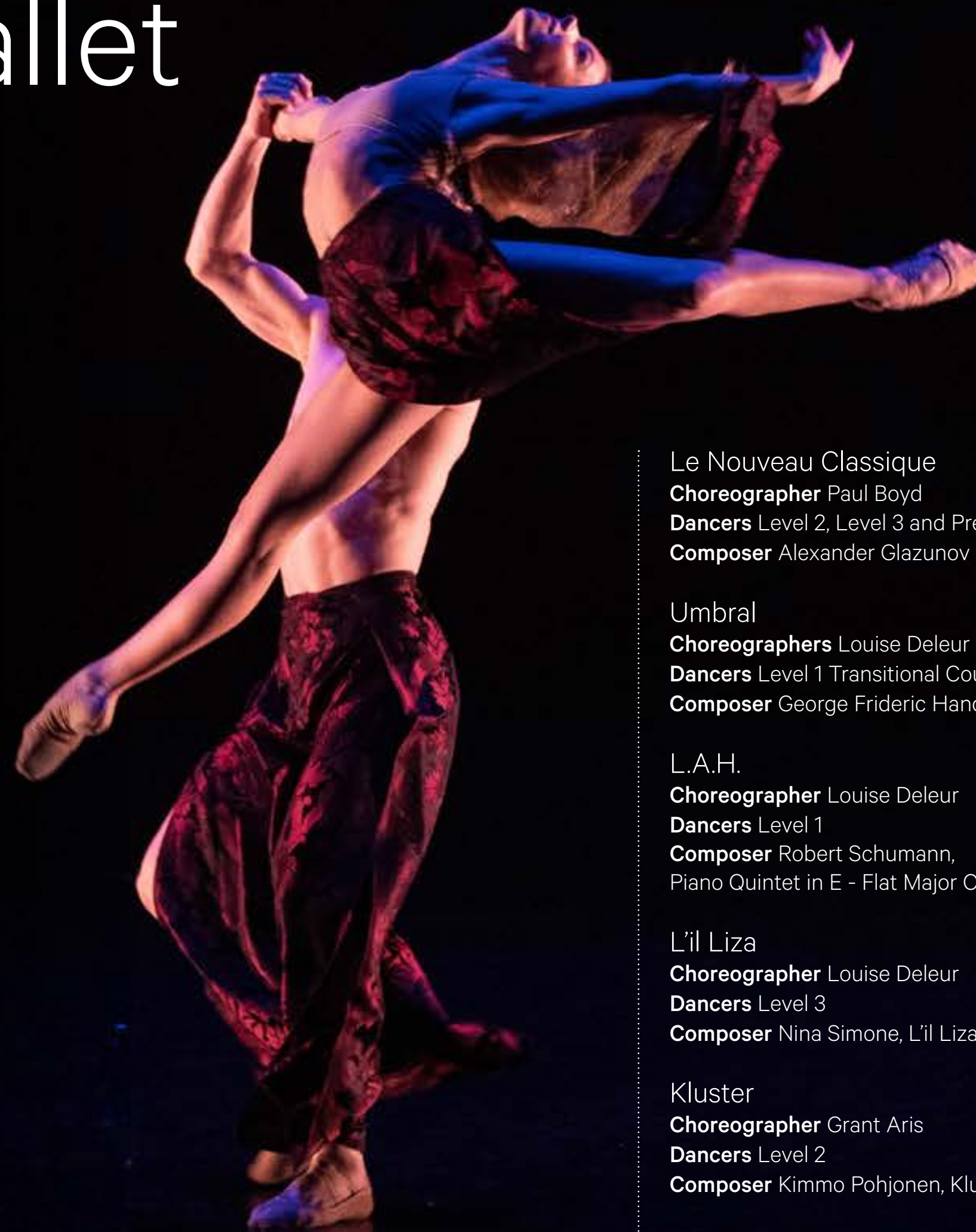
“As students, of whom most are still in high school, there was no evidence that they were only at the beginning of their careers in dance and for all of them, there are bright, bright futures ahead.”

- Regan Baker, Theatre Travels.

Queensland Ballet Academy presented its annual *Gala* season in the Talbot Theatre at the Thomas Dixon Centre from August 12 to 14, offering audiences the chance to witness the rising stars of dance in a compelling showcase of outstanding talent.

The dancers performed an array of different works including classical, neo-classical, and contemporary pieces, as well as works choreographed by the students themselves. Academy Director Christian Tatchev said he was proud of the young dancers' achievements, and it was a pleasure to celebrate their hard work, commitment, and dedication at the *Gala*.

Each performance finished with the customary *Grand Defile* (meaning grand parade), choreographed by Academy Resident Choreographer Paul Boyd and showcasing the entire student cohort onstage together.



**Le Nouveau Classique**  
**Choreographer** Paul Boyd  
**Dancers** Level 2, Level 3 and Pre-Professional Program  
**Composer** Alexander Glazunov

**Umbral**  
**Choreographers** Louise Deleur and Grant Aris  
**Dancers** Level 1 Transitional Course  
**Composer** George Frideric Handel

**L.A.H.**  
**Choreographer** Louise Deleur  
**Dancers** Level 1  
**Composer** Robert Schumann, Piano Quintet in E - Flat Major Op. 44

**L'il Liza**  
**Choreographer** Louise Deleur  
**Dancers** Level 3  
**Composer** Nina Simone, L'il Liza Jane

**Kluster**  
**Choreographer** Grant Aris  
**Dancers** Level 2  
**Composer** Kimmo Pohjonen, Kluster (album)

**Tanguedia**  
**Choreographer** Paul Boyd  
**Dancers** Level 1  
**Composer** Astor Piazzolla

**Playtime**  
**Choreographer** Louise Deleur  
**Dancers** Level 1 Transitional Course  
**Composer** Rene Aubry

**French Fog (Student Work)**  
**Choreographer/Dancer** Cooper Tate (Level 3)  
**Composer** Johan Söderqvist, Battlefield V (album)

**The Experience (Student Work)**  
**Choreographer/Dancer** Lily Paige (Level 1)  
**Composer** Ludovico Einaudi, Experience

**Deep Blue (Student Work)**  
**Choreographer/Dancer** Xavier Xué (Level 3)  
**Composer** Ryuichi Sakamoto, The Wuthering Heights

**Grit (Student Work)**  
**Choreographer/Dancer** Jessi Hough (Level 1 Transitional Course)  
**Composer** Butch & C. Vogt, Bliss

**Diana and Actaeon pas de deux from La Esmeralda**  
**Choreographer** Agrippina Vaganova;  
**Dancers** Yanela Piñer (Queensland Ballet Principal Artists)  
**Composer** Riccardo Drigo

**Academy Défilé**  
**Choreographer** Paul Boyd  
**Dancers** Queensland Ballet Academy  
**Composer** Pyotr Ilyich Tchaikovsky

## PRODUCTION CREDITS

**Head of Production** Don Mackenzie  
**Stage Manager** Callie Roebuck  
**Assistant Stage Manager** Sam Cujes  
**Head Mechanist** Daniel Villiers  
**Head Electrician** Matt Allan  
**Head of Costume** Lauryn Jackson  
**Academy Wardrobe Cutter/Coordinator** Kathryn Lee  
**Workroom Coordinator** Jayne Warrington  
**Costumiers** Isabelle Lacombe, Vicki Martin, Ana Draca, Rebekah Ellis, Frances Pyper, Bethany Cordwell, Margie Stafford, Ai Shaw  
**Shoe Coordinator** Amanda Newman  
**Theatre Dresser/Maintenance** Giselle Lee, Kelsey Frith

**\$1,399,346**  
total box office income

**13,260**  
total attendance

**12**  
performances

# Kenneth MacMillan's Manon

28 Sep - 8 Oct Lyric Theatre, QPAC

“Expectations were set high for this premiere; *Manon* was pitched as the diamond of the company’s season and promised to fully immerse the audience in the absolute wealth and passion of the tale. A promise, it seems, that Queensland Ballet was fully justified to make.”

- Madelyn Coupe, Fjord Review.

Regarded as one of Sir Kenneth MacMillan’s most renowned works, we were thrilled to present the quintessential romantic tragedy *Manon* as our \$1.5 million blockbuster ballet of Season 2022.

Known for its challenging and intricate choreography, sumptuous sets, and lavish costumes (1,600 individual pieces), it was a privilege to be one of only a handful of companies with permission to perform it. Lady Deborah MacMillan, along with renowned staggers Julie Lincoln and Robert Tewsley, oversaw preparations for the production, while Artistic Director Li Cunxin and Ballet Mistress Mary Li returned to the stage in feature roles on October 4th and 6th.

Also drawing excitement far and wide was guest star and internationally acclaimed Principal Dancer Alina Cojocar, who performed the role of *Manon* on October 5th and 7th. During the 12-performance season, Lady MacMillan declared Queensland Ballet had grown into a truly international company.



**Choreographer** Kenneth MacMillan  
**Staged by** Julie Lincoln  
**Principal Répétiteur** Robert Tewsley  
**Music** Jules Massenet  
**Music Arranged by** Martin Yates  
**Set and Costume Designer** Peter Farmer  
**Lighting Designer** Jacopo Pantani  
**Conductor** Nigel Gaynor  
**Assistant Conductor** Nathaniel Griffiths  
**Music performed by** Queensland Symphony Orchestra  
**Sets and costumes** courtesy of The Australian Ballet



**\$2,132,105**  
total box office income

**20,247**  
total attendance

**26**  
performances

# The Nutcracker

2 - 23 Dec Playhouse, QPAC

“Queensland Ballet again delivered the magic this year with a performance that sparkled.”

- Denise Richardson, Dance Australia.

This tenth anniversary season of *The Nutcracker* was always going to be special. Presented at The Playhouse, QPAC, we were delighted to celebrate a decade of Ben Stevenson’s version of this much-loved classic with 26 performances over an ambitious three-week season. Two extra shows were added to meet the incredible audience demand, and we closed on 23 December celebrating 150 performances of this production over the past decade (our first performance of Stevenson’s version was on 5 December, 2013).

Reviewers and audiences alike enjoyed the magically festive elements: Tchaikovsky’s instantly recognisable score played beautifully by the Queensland Symphony Orchestra; Thomas Boyd’s fairytale sets, Desmond Heeley’s shimmering costumes; and the stunning performances by the dancers.

The charm of this Christmas-themed production continues to entertain audiences of all generations, and we continue to be thrilled to keep it as part of our company repertoire.



**Choreographer** Ben Stevenson OBE  
**Composer** Pyotr Ilyich Tchaikovsky  
**Costume Designer** Desmond Heeley  
**Associate Costume Designer** Noelene Hill  
**Set Designer** Thomas Boyd  
**Lighting Designer** David Walters  
**Revival Lighting Designer** Cameron Goerg  
**Conductor and Music Arranger** Nigel Gaynor  
**Guest Conductor** Dane Lam  
**Music Performed By** Queensland Symphony Orchestra  
**Voices of Birralee** St Peter’s Lutheran College Choir

# Regional Tour Giselle

3 + 4 Mar Empire Theatre, Toowoomba

9 Mar Cairns Performing Arts Centre, Cairns

16 Mar Brolga Theatre and Convention Centre, Maryborough



The beauty of Giselle charmed audiences across Toowoomba, Cairns, and Maryborough during our 2022 regional tour, despite severe widespread weather and floods across the state. Staff and crew involved in the tour were able to continue preparations from Queensland Ballet Academy in north Brisbane while our Beesley St Studios in West End were inaccessible and without power due to the weather. We are incredibly grateful for the support of Arts Queensland through the Queensland Government, whose unwavering support enables us to continue our regional touring initiatives, sharing the magic of ballets - like this Romantic-era classic, with audiences far and wide.

**Produced and staged by** Ai-Gul Gaisina  
**Choreographers** Marius Petipa, after Jean Coralli and Jules Perrot  
**Music** Adolphe Adam  
**Libretto** Jules-Henri Vernoy de Saint-Georges and Théophile Gautier  
**Sets and Costumes** Based on an original design by Peter Cazalet  
**Lighting Designer** Ben Hughes

# The Sleeping Beauty

25 & 26 Feb HOTA (Home of the Arts), Gold Coast

“The exclusive season of *The Sleeping Beauty* at HOTA is a moment of celebration of the partnership that we get to share with audiences.”

- Criena Gehrke, HOTA CEO

Gold Coast audiences were drawn into the fairytale world of good versus evil when we presented audience favourite, *The Sleeping Beauty*, in February at HOTA. The season officially launched the partnership between Queensland Ballet and HOTA, and was the first of two Gold Coast seasons in 2022.

One of the jewels in our repertoire, *The Sleeping Beauty* was choreographed by Greg Horsman as a co-production with Royal New Zealand.

We last presented it in 2021 in Brisbane, where it broke our \$2 million box office record. Ahead of HOTA's Opening Night, Artistic Director Li Cunxin and Ballet Mistress Mary Li also participated in a live Q&A with Kerry O-Brian for the *In Conversation* series.

**Choreographer** Greg Horsman (after Marius Petipa)  
**Composer** Pyotr Ilyich Tchaikovsky  
**Set and Costume Designer** Gary Harris  
**Lighting Designer** Jon Buswell  
**Lighting Recreator** Ben Hughes  
**Conductor and Music Arranger** Nigel Gaynor



2,798  
total attendance

3  
performances

# Moonlight Ballet

## B-Sides and Rooster

10 - 12 Nov HOTA (Home of the Arts), Gold Coast

“One of the best things  
I’ve seen onstage.”

- Gold Coast audience member



The collaboration between Queensland Ballet and HOTA saw its second season of the year with our double bill *Moonlight Ballet* took over the stunning outdoor stage in November.

In a celebration of the vibrant decade that was the 1960s, Jack Lister’s *B-Sides* and Christopher Bruce’s *Rooster* gave Gold Coast audiences two evenings of toe-tapping tunes and rock ‘n’ roll fun, including music from The Rolling Stones.

Prior to the performances, dancers also performed their company class onstage, followed by a Q&A with Artistic Director, Li Cunxin, giving further insight into the Company and our love of regional touring.

**Rooster**  
**Choreographer** Christopher Bruce  
**Revival Lighting Designer** Christina R. Giannelli  
**Costume Designer** Marian Bruce  
**Lighting Designer** Tina MacHugh  
**Music** The Rolling Stones

**B-Sides**  
**Concept and Choreographer, Costume Concept, Set Concept and Design** Jack Lister  
**Costume Design Coordinator** Noelene Hill  
**Lighting Designer, Set Concept and Design** Cameron Goerg  
**Sound Designer** Will Hughes

**\$27,310**  
total box office income

**702**  
total attendance

**5**  
performances

# Aspire '22

18 - 21 May Studio Theatre, Queensland Ballet Academy

“They are confident dancers who show that they have been carefully and rigorously coached in precision dancing... long may it continue.”

- John Andrew, Weekend Notes

Packed audiences across five performances at Queensland Ballet Academy's Studio Theatre witnessed the exceptional talents of the PPP dancers in this year's season of *Aspire*.

A showcase of the students' artistic dept and technical flair, the annual season celebrates the talent and aptitude of these young dancers on the brink of entering into professional dance careers.

A mixed program of classical and contemporary works, including a new work, *Mil Besos* by Amelia Waller, offered many opportunities for the dancers to shine, with Academy Director Christian Tatchev commending them on their passion, commitment and dedication.

Holberg Suite  
**Choreography** Greg Horsman  
**Music** Edvard Grieg

Mil Besos  
**Choreography** Amelia Waller  
**Music** Solo Compas, Paco Peña, Parcels, Conchita Velasco

A Twist of Broadway  
**Choreography** Paul Boyd  
**Music** George and Ira Gershwin

# Queensland Ballet Academy Summer Soirée

8 - 10 Dec Talbot Theatre, Thomas Dixon Centre

*“Summer Soirée is a colourful, intense, sophisticated and fun mix of styles, inspired by the works in the visual arts realm by Tim Storrier AM in conjunction with Philip Bacon Galleries...a total treat for the eyes, ears and brain.”*

- Beth Keehn, Stage Whispers

Queensland Ballet Academy's second consecutive season of *Summer Soirée* delighted audiences over four performances (in 2021, there was one performance only) with its mix of stunning works inspired by artworks by acclaimed Australian Artist, Tim Storrier AM, in collaboration with Philip Bacon Galleries. Featuring musicians onstage (Camerata – Queensland's Chamber Orchestra) and large-scale projections of Storrier's artworks as an everchanging backdrop, the season lived up to its vision as an artistic collaboration.

Paul Boyd, Louise Deleur, and Natalie Weir choreographed distinct pieces in contemporary and neoclassical style exploring themes such as the environment, life journeys, and love, with all pieces performed by Academy students. Two student works were also performed.

Funds raised from the season and its corresponding social events enables the Academy to continue nurturing emerging young dancers and further encouraging their creativity.

## Evening Embers

**Choreographer** Paul Boyd

**Composers** Antonín Dvořák and Pēteris Vasks\*

**Artworks** Summer in the Old Garden, Incendiary Door, Drifting Over the Coals and Evening

## Arcadian Repose

**Choreographer** Louise Deleur

**Composers** Nigel Gaynor and Guillaume Lekeu

**Artworks** A Distance Away (The Night Road) (please note a feature of the full artwork will be displayed), Pastoral Domestic (The Viewer) and The Arcadian Repose

## The Voyager

**Choreographer** Natalie Weir

**Assistants to the Choreographer** Claire Phipps-Males and Camilo Ramos

**Composers** Robert Davidson and Richard Meale\*\* – composition commissioned by Camerata

**Artworks** The Covered Voyager, Noon (Light Line), Fire Line, Full Moon Over the Night Road, Pacific Swell (& Flora), Evening (flowers for Nancy) and The Passenger (Day's End)

## A Fan of Love (Student Work)

**Choreographed and performed by** Jasper Metcalfe, Jorja Signitzer and Mia Paske

**Composer** Carlos Gardel

**Artwork** Red Fan

## Delicacy Amongst Chaos (Student Work)

**Choreographed and performed by** Taya Barnard, Maeve Rooney, Lily Paige, Zara Ibrahim and Jeannie Mok

**Composer** Ezio Bosso

**Artwork** At Sea (For Pamela)

## Academy Grand Défilé

Translation - Grand Parade. Bringing our top seven Academy levels together in a lavish presentation.

**Choreographer** Paul Boyd

**Composer** Pyotr Ilyich Tchaikovsky

**Costume Designer** for Evening Embers Kathryn Lee

**Costume Designer** for Arcadian Repose  
**Collaboration** between Kathryn Lee and Louise Deleur.

**Lighting Designer** for all works Ben Hughes

## Musician credits

**Camerata** – Queensland's Chamber Orchestra is a two-time Helpmann Award nominated ensemble and has established itself as a chamber orchestra of national significance. Known for its innovative and adventurous programming, Camerata thrives on collaborations with artists across a range of artforms.

**Founder** Elizabeth Morgan AM

**Chair** Dr Pamela Greet

**Artistic Director** Brendan Joyce

**Executive Director** Michael Sterzinger

**Managing Producer** Angela Loh

**Marketing and Development Manager** Jacqueline Fraser

**Producer** Sonia Keenan

**Orchestra Manager** Catherine Burton

**Violin** Brendan Joyce, Jonny Ng

**Viola** Anna Colville

**Cello** Katherine Philp

**Double Bass** Harrison Young\*

\* Member of Camerata's 2022 Upbeat Program (Camerata's Quartet-in-Residence)

# Corporate Partnerships

Throughout 2022, Queensland Ballet continued to develop a strong Corporate Partnerships portfolio, sustaining relationships with leading brands and acquiring proud new additions such as Margot McKinney Jewellers and Griffith University.

## Snapshot

### Bloch partnership renewal

Bloch reaffirmed its partnership with Queensland Ballet as the Official Pointe Shoe Partner. Alongside this, we were proud to announce our Principal Artists Neneka Yoshida and Victor Estévez appointed as the new Ambassadors to represent this union.

“This partnership renewal reflects how the Queensland Ballet values our craftsmanship, and in turn, we will continue to develop the best shoes for their incredible artists.” - David Wilkenfeld, of Bloch Australia.

### Margot McKinney

Beginning in 2023, Queensland Ballet will enter a new partnership with jewellery extraordinaire Margot McKinney OAM. A long-standing Queensland brand, the McKinney name is synonymous with luxury jewels. Artistic Director Li Cunxin AO said the partnership was perfectly aligned with Queensland Ballet.

“Margot’s commitment to creating the perfect jewels mirrors our dedication to always pursuing the best. We are delighted to have her on board and can’t wait to see where this partnership goes.” – Li Cunxin, Artistic Director, Queensland Ballet.

### Griffith University

Griffith entered a new three-year partnership with Queensland Ballet in February, resulting in the sumptuous *Secret Lives of Costumes* exhibition at the Thomas Dixon Centre. Running from July to September, it featured costumes from our rich and diverse repertoire ranging from the well-known and loved classics of *The Nutcracker*, *Cinderella*, *The Sleeping Beauty*, and *Don Quixote* to recently celebrated original creations of *Dangerous Liaisons* and *Little Green Road to Fairy Land*. QCA Griffith University student and Queensland Ballet Intern Caitlin Fraser helped to curate the exhibition with Queensland Ballet’s Resident Designer/Costume Archivist Noelene Hill, and it was complemented by a program of ticketed talks, workshops, and events.

## Highlight event

### Dinner onstage at the Talbot Theatre, Thomas Dixon Centre

In November, we welcomed our Corporate Partner CEOs to our very first dinner onstage at the sparkling new Talbot Theatre inside our Thomas Dixon Centre home. Themed around our 2022 Gold Coast season of *B-Sides* and *Rooster*, it was a 1960s night of fun and networking set to the music of The Rolling Stones and the backdrop of our bright and colourful B-Sides ballet sets. The menu and theming was courtesy of Cuisine on Cue, with stunning floral designs by Maison Fleur. We also featured a Gin Bar, thanks to Archie Rose, and paired wines thanks to Sirromet. The event was a wonderful, intimate and creative way to thank our Partners for their contributions to Queensland Ballet throughout 2022.



Thank you

# Queensland Ballet Partners

## Thomas Dixon Centre Partners

### CAPITAL SUPPORT PARTNERS



### WELLNESS PARTNER



## 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.

### MAJOR PARTNERS



### SEASON PARTNERS



### SUPPORT PARTNERS



### OFFICIAL POINTE SHOE PARTNER



### CORPORATE MEMBERS

EOS Surgical  
The George Group

### RESTAURANT AND CATERING PARTNERS



### CREATIVE AND INDUSTRY

The Australian Ballet, Birmingham Royal Ballet, Camerata of St John's, HOTA, QPAC, QLD Symphony Orchestra, West Australian Ballet, Queensland Conservatorium, TEQ



# Our Supporters

Queensland Ballet gratefully acknowledges the generous support of the following patrons from 1 Jan to 31 Dec 2022

## Visionaries

The Ian Potter Foundation  
Anonymous (1)  
Kay Van Norton Poche AO  
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Trevor and Judith St Baker Family Foundation  
Oak Foundation

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Veronika Butta  
Barbara Duhig  
Epic Good Foundation  
Ian & Cass George  
Lynn Harvey  
McLaren Family  
Murphy Family Foundation  
Valmai Pidgeon AM  
Amanda Talbot  
Brett & Maria Clark  
Goldburg Family Foundation

## Jette Parker Young Artist Program Supporters

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Liz & Graeme Wikman

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Mr Robert Albert AO & Mrs Libby Albert  
Kimberley Fine Diamonds  
Dr Cathryn Mittelheuser AM  
Morgans Foundation  
Glen and Lisa Richards Family Foundation  
Roger & Judith Sack  
Mrs Denise Wadley OAM  
David and Diana Wu  
Louise Hamshere

## Principal Dancers' Circle, Gifts \$10,000+

Anonymous (2)  
Lewis Bell  
Roderick & Alison Campbell  
Dr Alex and Dr Nancy Chi  
The Cory Charitable Foundation  
Dr Gay Crebert  
Dr Frank & Dr Ailbhe Cunningham  
Brooke George  
Jim & Michelle Gibson  
John & Rhonda Hawkins  
Gay Hull  
Kay Ilett  
Shirley Jackson  
Andrew & Sue King  
Lori Lowther  
Pamela Marx  
Helen & Dan McVay  
Denise O'Boyle  
Mandy & John Peden  
Ross & Jennifer Perrett  
Robynne & John Siemon  
Jane Stackpool & Allan Blaikie  
Stanbroke  
Spicers Retreats  
Nettie Stephenson & James McGrath  
We Are Flip

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

Anonymous (2)  
Clive & Conchita Armitage  
DFP  
Philip Dubois & Leeandra Elliot  
Virginia McGehee Friend  
Roy Hoskins  
Val & Mark Houston  
Hupert Family Foundation  
Di Jameson  
Andrew & Kate Lister  
Paula McLuskie & Nathan Sticklen  
Peter Myska  
Dr Andreas Obermair & Dr Monika Janda  
James Ostrobrurski OAM & Leo Ostrobrurski  
Marion Pender  
The Prescott Family Foundation  
The Robertson-Reid Family  
Dr. Diane & William Rockloff  
Kristy-Lee Seaton  
Sue Shadforth & Bruce Lawford  
Sue Shepherd  
Mr Craig Spencer & Mrs Christine Spencer  
The Hon. Justice David Thomas & Mrs Jane Thomas  
The Weerasinghe/Neaum Family  
David & Kate Wenham  
Mr Steve Wilson AM

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

Anonymous (5)  
Dr Pitre Anderson & Monique Anderson  
Robyn Antill  
David & Penny Barlow  
Russell Barnett  
Ian & Mary Bennie  
Janelle Berlese  
Virginia Bishop  
David & Anita Carter

Sharyn Crawford & Olive Oswald  
Betzien Duffield Family  
Margot Finney  
Kylie & Tony Ganko  
Peter Griffin & Sabine Schleicher  
Sandra Haggarty  
J & M Johannessen  
Colin & Noela Kratzing  
Margaret Lansdown  
Beverley Lucie-Smith  
Elizabeth Lukeij  
Dr Alex Markwell & Mr Anthony Allan  
The Ninnox Group  
Parascos Eagles Family  
Mr John B Reid AO & Mrs Lynn Rainbow-Reid AM  
Rhyl Row  
Kate & Darryl Sim  
Maryanne Webb  
Christine Winstanley  
Christine Wenkart  
Naomi & Gordon Wright  
Russell Barnett

## Patrons' Circle, Gifts \$1,000+

Anonymous (14)  
Wendy & Jock Kenny - Air Rite Mechanical Services  
Andrea  
Australian Harlequin Pty Ltd  
Roger Bagley  
John & Janice Bell  
Dr Glenise Berry & Dr Damien Thomson  
Andrew & Trudi Bofinger  
Greg & Jacinta Chalmers  
Ian Chinsee  
Gabrielle & Peter Chisholm  
Daniel & Sheila Clowes  
Laurie Cowled  
Perri Cutten & Jo Daniell  
T & M Daly

Sarah Darling  
Robert Deshon  
Nadine Dietz & David Yeatman  
Kevin & Jane Doogan  
Susannah George  
Troy & Karelia Gianduzzo  
Ruth and Ian Gough  
Anita Green  
Jean Heimgartner  
Catherine & David Hewett  
Nicole Klein & Emma Hilkemeijer  
Ian Klug  
Ross & Sophia Lamont  
Barbara Lloyd  
Lesley Llluka  
Lister Family Foundation  
Jean Lowe  
Susan Mabin  
Elizabeth Macintosh  
Philip and Margaret McMurdo  
Nancy Mules  
Jessica Nichols  
Minoru Nojo  
Maira & Donna O'Sullivan  
James & Prue Pateras  
J Paterson  
Nerida Quatermass  
Kathryn Russell  
Hon Joan Sheldon  
Mardi Sloan  
Peta St Baker  
Yasuyo Taketani  
Trish Tathem  
Pam Varcoe  
Guosheng Wang  
Weise Family  
Danielle and Schuyler Weiss  
Janice White  
Lucien Castard & Donald Robson  
Lucy and Stephen Thompson  
Kathleen Nowik

## Notified Bequest

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

## Thomas Dixon Centre Enablers

The Ian Potter Foundation  
Ken Talbot Foundation  
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  
Hancock Prospecting Pty Ltd & Gina Rinehart  
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

# Foundation and Endowment Development Director's Report



Following a year-long celebration of our rich history in 2021 for Queensland Ballet's 60th anniversary, 2022 was a year that embraced our united community and looked towards our future.

2022 was to be significant year of milestones and of legacy. In the 10th anniversary of Li Cunxin's AO Artistic Direction, the Company's programs both on and off the stage reflected the bold vision strength and quality of an organisation that believed in our ability and responsibility to enrich lives. Over the past 10 years of Li's leadership together with Executive Director Dilshani Weerasignhe, the Company's dreams and ambitions have inspired an incredible growth in philanthropy and self-generated income. This has created more opportunity for Queensland Ballet to employ artists, arts professionals and educators, create new and innovative works, tour regionally and internationally,

support our Queensland Ballet Academy and the career pathways of future artists and develop our Three Sites, One Vision infrastructure program.

In 2022, 42% of Queensland Ballet's income was generated from philanthropic sources. Philanthropy underpins all that we do and allows us the privilege and opportunity to be visionary, to make the greatest impact and to create a legacy for future generations to access and enjoy ballet.

The most significant philanthropic milestone in 2022 was the realisation of a legacy capital project, the re-development of our home The Thomas

Dixon Centre. The vision for this inspirational development was ignited by a transformational grant, pledged in 2013 by the Ian Potter Foundation. This grant allowed Queensland Ballet to reconsider our vision for what this facility could enable for future generations of artists and the community. With the guiding principles of wellness and equity of access to art at the heart of its design, the design phase lasted for several years which saw further commitment and pledges of support from local and interstate philanthropists. This project was not merely a renovation of an existing building, but a re-imagining into an enhanced piece of cultural infrastructure, a destination of enrichment and wellbeing for all people to access.



We remain incredibly grateful for the monumental support of our Thomas Dixon Centre enablers, largely individuals and families who share a true partnership in our vision and who have personally invested in Queensland Ballet's growth over recent years.

With our move into our new home, our spaces allow us to activate a greater investment into our community health and wellness programs. The Murphy Family Foundation Community Studio is the centre of our community activity which now includes our Dance for Seniors classes, Dance for Parkinson's, Ballet for Brain Health and community engagement and education programs. The Kay Van Norton Poche Wellness Suite ensures dancer wellness is always at its peak and our Talbot Theatre brings artists and audiences together in connection with art. Generously enabled by the Ken Talbot Foundation, our 350-seat theatre sits proudly at the heart of The Thomas Dixon Centre and welcomes a theatre experience like no other. It enables incredible opportunity for Queensland Ballet and QBA performances and allows possibility for our broader arts sector and community to stage performances and engagement. Our public capital fundraising appeal continues through our Take A Seat and Dressing Room Station campaigns.

Following this period of incredible growth and building, we now must shift our focus towards sustainability and long-term investment through endowment, ensuring

security for Queensland Ballet and allowing for long term strategic planning. The next 5- 10 years will be our time to pave the way for the next 50 -100 years of Queensland Ballet.

**With a full and grateful heart, I wish to thank all who have supported Queensland Ballet and our journey so far. All we dream to achieve is possible because of the commitment and generosity of you, our donors and visionaries. Thank you for believing in the gift that is ballet.**

And lastly, I wish to acknowledge our wonderful foundation team and QB's Executive Director Dilshani for her inspirational guidance. The exceptional people and culture of QB continues to inspire my belief and love for what I do.

Rachael Walsh  
Director of Foundation and  
Endowment development

### Thomas Dixon Centre Enablers

The Ian Potter Foundation  
Ken Talbot Foundation  
Clive & Conchita Armitage  
Mr Trevor St. Baker AO & Mrs Judith St. Baker  
Mrs Barbara Bedwell  
Brett & Maria Clark  
Mr Tim Fairfax AC & Gina Fairfax  
Frazer Family Foundation  
Hancock Prospecting Pty Ltd & Gina Rinehart  
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



# Giving Day

**\$1,514,680**  
Raised

**946**  
Donors

**1018**  
Donations

**223**  
New donors

**723**  
Existing donors

Our annual Giving Day enables Queensland Ballet to raise much needed funds to engage our artists, arts workers, students, audiences and community, and to realise our bold ambitions for the future.

In 2022, our Giving Day campaign was held on Thursday, August 25th from 8am to 8pm. The stories of Queensland Ballet's arts workers was the focus of this campaign, highlighting the role that Queensland Ballet plays in pathways for creative industries. Giving Day continues to engage the broader community, and through the results continues to be a strategic part of our Foundation planning. We will proceed with another Giving Day in 2023.

## Jette Parker Young Artist Program

Thanks to the cornerstone support of Oak Foundation and donors for Queensland Ballet's Jette Parker Young Artist Program is a key philanthropic match funding activity for Foundation.

It's amazing to realise that our Jette Parker Young Artist Program has entered its ninth year as a bedrock of excellence in training at Queensland Ballet. Over this time, 96 young dancers have been beneficiaries of this holistic apprenticeship program, enhancing their craft through access to world-class repertoire, mentorship, and

performance opportunities as they embark on their professional careers. In 2022, 55% of the Queensland Ballet Company are alumni of the Jette Parker Young Artist program.

In 2022 the Jette Parker Young Artists gained invaluable experience through performances such as NOOSA Alive! and Sir Kenneth MacMillan's acclaimed production of *Manon*.

The Jette Parker Young Artists also had the incredible opportunity to perform

in the Next Generation Festival at the Royal Opera House's Linbury Theatre in London. This opportunity was part of a cultural exchange and collaboration with the British Council and the Australian Government's Department of Foreign Affairs and Trade, originally scheduled in 2020 but delayed due to world events. The triple bill, called *Southern Lights*, included works by Queensland Ballet's Resident Choreographer Natalie Weir and Associate Choreographer Jack Lister and, as well as Royal New Zealand Ballet's Choreographer in Residence Loughlan Prior.



# Membership

## 2022 peak: 1,000+ members

2 new Membership Tiers were introduced **QB Premium (\$195)** and **QB Platinum (\$1,500)**

### 7.5%

of members upgraded their existing membership

### 650

Adult and Youth members engaged in 20 membership events across the year

### 68%

increase in Adult Members from January to December 2022

### 83%

of members who attended Dress Rehearsals also booked tickets for the correlating in-season performance, contributing to \$265,000 of in-season ticket sales

### 14%

of members engaged as dance class participants in our Community Dance Classes

## Success story

The membership benefit of providing access to purchase a ticket to attend select Dress Rehearsals was successful in enriching and adding value to the overall membership experience. 83% of members who attended Dress Rehearsals also booked tickets for the correlating in-season performance, of which 32% of these attendees purchased multiple tickets or attended multiple times.

Membership has stepped into a new era in 2022 with 7.5% of existing members upgrading their membership to a new tier and adult membership has seen a 64% increase in members across the year.



2022 saw the development and refinement of Queensland Ballet's membership offerings, which were designed to enhance the membership experience while nurturing our loyal members.

The offerings were curated for members to belong through a year-round series of ballet focused events which aim to nurture and develop a supportive fan base for our artists and encourage a conversion to philanthropic support.

This refreshed membership program included the introduction of two new membership tiers for adults, launched alongside the Company's Artistic season.

# Our staff and dancers

300+ arts workers including artists employed between 1 Jan to 31 Dec 2022

## Academy

Christian Tatchev  
 Gabrielle Johnston  
 Camilo Ramos Soto  
 Amelia Waller  
 Claire Phipps-Males  
 Clare Morehen  
 Geoff Smith  
 Guy Wheatstone  
 John Sandurski  
 Kali Harris  
 Kym Stokes  
 Lisa Edwards  
 Louise Smith  
 Nicola Pierrepont  
 Nicole Marshman-Geyl  
 Paul Boyd  
 Tabitha Buttsworth  
 Verity Barnes  
 Veronika Sheremetieva  
 Grant Aris  
 Benjamin Drozdovskii  
 Brett Sturdy  
 Catherine Yu  
 Gary Dionysius  
 Lucas Lynch  
 Mark Leung  
 Miyoung Kim  
 Nick Tyler  
 \*Lindsay Ellman-Brown  
 \*Melanie Connors  
 \*Elena Mason  
 \*Jane Wilkinson  
 \*Karen Iddon  
 \*Irina Bulgakova

## Artistic

Li Cunxin AO  
 Kismet Bourne  
 Gregory Horsman  
 Craig Cathcart  
 Daniel Dunlop  
 Mary Li  
 Matthew Lawrence  
 Zenia Tatcheva  
 Jack Lister  
 \*Lillian Condon  
 \*Efrem O'Brien

## Business Systems and IT

Marcin Kucfir  
 Simon Rylance

## Community Engagement

Lily Spencer  
 Mimi Van Buuren  
 Katrina George  
 Jessie Kalayzich  
 \*Genevieve Dunn  
 \*Holly Frick

## Dance & Education Teaching Artist

Alexandra Champion  
 Brooke Cassar  
 Danielle Gerard  
 Dario Zanini-Sassani  
 Erica Jeffrey  
 George Bokaris  
 Hannah Clark  
 Hannah Hughes  
 Heidi Craig  
 Isabella Berberich  
 Julian Wade  
 Lauren Sherlock  
 Leane Ungerer  
 Martha Godber  
 Morgan Wanless  
 Myra Turner  
 Robert Manley  
 Sally Ringland  
 Summer Till  
 Tamara Zurvas  
 Timothy Brown  
 Tracey Carrodus  
 Wing Cheung  
 \*Hannah Clark  
 \*Jacob Cuddon  
 \*Kate Stephenson  
 \*Lachlan Mair  
 \*Lucy Christodoulou  
 \*Lucy Hogan  
 \*Oscar Delbao  
 \*Samuel O'Brien  
 \*Sarah Eccleston  
 \*Sarah Thompson

## Communications

Meryn Cooper  
 Cassandra Houghton  
 Meg Collins  
 \*Kate Arcidiacono

## Company Artists

Alexander Idaszak  
 Amber Mitchell-Knight  
 Ari Thompson  
 Briana McAllen  
 Bronte Kielly-Coleman  
 Brooke Ray  
 Callum Mackie  
 Chiara Gonzalez  
 Clayton Forsyth  
 D'Arcy Brazier  
 David Power  
 Dylan Lackey  
 Edison Manuel  
 Frederick Montgomery  
 Georgia Swan  
 Heidi Freeman  
 Ines Hargreaves  
 Isabella Swietlicki  
 Jessica Stratton-Smith  
 Joel Woellner  
 John Paul Lowe  
 Joshua Ostermann  
 Kaho Kato  
 Kayla Van Den Bogert  
 Kohei Iwamoto  
 Laura Tosar Romero  
 Leisel Rose  
 Lewis Formby  
 Liam Geck  
 Libby-Rose Niederer  
 Lina Kim-Wheatstone  
 Lou Spichtig  
 Luca Armstrong  
 Lucy Green  
 Luke DiMattina  
 Mehmet Comlekci  
 Mia Heathcote  
 Neneka Yoshida  
 Paige Rochester  
 Patricio Reve  
 Renee Freeman  
 Rian Thompson  
 Serena Green  
 Shaun Curtis  
 Sophie Zoricic  
 Vanessa Morelli  
 Victor Estevez  
 Vito Bernasconi  
 Yanela Pinera  
 \*Edward Pope  
 \*Francisco Gomes  
 \*Hayley Thompson  
 \*Keigo Muto

\*Laura Matos Viola  
 \*Matthew Maxwell  
 \*Samael Maurice  
 \*Samuel Packer  
 \*Sophie Kerr  
 \*Zhi Fang

## Corporate Partnerships

Samantha Currie  
 \*Melinda Maillard  
 \*Jodie Twite

## Costume

Lauryn Jackson  
 Kathryn Lee  
 Zoe Griffiths  
 Ai Shaw  
 Amanda Newman  
 Ana Draca Hilan  
 Anna Ilic  
 Bethany Cordwell  
 Chiahui Tseng  
 Ella Lollback  
 Erin Krosch  
 Gayle MacGregor  
 Isabelle Lacombe  
 Jayne Warrington  
 Kim Harris  
 Michael Green  
 Noelene Hill  
 Rebekah Ellis  
 Sarah Parker  
 Vicki Martin

## Cultural Services

Danielle Turner  
 Lauren Collard  
 Samantha Turk  
 Courtney Adams  
 David O'Neill  
 Ella Kay-Butterworth  
 Emma Summerton  
 Felix Reid  
 Imogen Millhouse  
 Kathryn O'Halloran  
 Meghan Shannon  
 Rachel Hoodcamp  
 Samuel Piper  
 Virginia Gray  
 \*Sarah Boon  
 \*Amy Thompson  
 \*Rani Paramanathan  
 \*Brianna Hanby  
 \*Brittany Gunther

\*Kira Harris  
 \*Mahalia Roma  
 \*Veronica Barrett

## Executive

M.P. Dilshani Weerasinghe  
 \*Felicity Mandile  
 \*Ellen Gilroy

## Experiences

Kirsten Baumbach  
 Adam Sleeman  
 Bridget O'Shannessy

## Facilities

Megumi Peet  
 William Wallace  
 Campbell Misfeld  
 Julia Lebiocka  
 Kun Zhou  
 Luke Rosso  
 Riley van der Werf  
 Sheilagh Gaddes  
 Stephen Grenfell  
 \*Lucas Gilroy  
 \*Liam Kenyvn

## Finance

Geoff Walshaw  
 Lynne Masters  
 Joanne Eager  
 Tony Yan  
 \*Ian Megom

## Foundation

Rachael Walsh  
 Elise Azar  
 Joseph Stewart  
 Kristopher Yates  
 Rose Gamble  
 Tonia Looker

## Human Resources

Candice Sheldon  
 Beverley Rehbock  
 Madeleine Soroka

## Marketing

Lisa Summer-Hayes  
 Ashley Dunn  
 Miranda Cass  
 Tamara Hanton  
 Marlo Grover

Hari Gladding  
 Cassia Duncan  
 Hannah Muir  
 Jakob Perrett  
 Jessica Davies  
 \*Johnny Harkin  
 \*Rebekah Possingham  
 \*Natasha Spong  
 \*Stephanie Do Rozario

## Music

Nigel Gaynor  
 Aniel Le  
 Stephanie Gumienik  
 \*Mitchell James  
 \*Long Jie Cui  
 \*Peter Luff

## Performance Health

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

## Production

Shaun O'Rourke  
 Benjamin Marcolin  
 Cameron Goerg  
 Daniel Villiers  
 Donald Mackenzie  
 Heather O'Rourke  
 Matthew Allan  
 Riley Silk  
 Scott Chiverton  
 \*Skye Lilliss

## Production and Costume Casual and Seasonal Staff

Adam Paine  
 Alon Jones  
 Andrew Taylor  
 Ashleigh Bradfield  
 Bailey McIntosh  
 Ben Mills  
 Benjamin Hughes  
 Blair Marks  
 Brady Ireland  
 Brenton Slattery  
 Brianna Stanton  
 Brigitte Thamm

Caitlyn Kidney  
 Callie Roebuck  
 Cameron Routley  
 Charlotte Kirby  
 Chris Tollefson  
 Christopher Conway  
 Christopher Goeldner  
 Clay Mackenzie  
 Dallas Cassidy  
 Damien Richardson  
 Daniel Black  
 David Walters  
 Derek Wilson  
 Emma Richards  
 Gabriel Richter  
 Jason Paige  
 Josh Skipp  
 Kane Ernst  
 Karina Parks  
 Mark Middleton  
 Milan Draca  
 Natalie Callaghan  
 Nicole Alexander  
 Sam Gehrke  
 Samuel Cujes  
 Scott Barton  
 Simon Hardy  
 Steven Francis  
 Timothy Gawne  
 Tobias Trstenjak  
 Tom Pugh  
 Yanni Dubler  
 Aislynn Maczyszyn  
 Belinda Townsend  
 Callyn Farrell  
 Corin Cosh  
 Frances Pyper  
 Gabrielle Spencer  
 Giselle Lee  
 Jackqueline Parry  
 Jade Ashton  
 Jake Pafumi  
 Kelsey Frith  
 Lidiya Kaplun  
 Margaret Stafford  
 Mikaela Conners  
 Sara Firth  
 Shannon Mckean

## Ticketing

Jennifer Laing  
 Donna Fields-Brown  
 Mikaela Hollonds

# Financial Report



Queensland Ballet Company  
ABN 26 009 717 079

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# Statement of profit or loss and other comprehensive income

for the year ended 31 December 2022

	Note	2022 \$'000	2021 \$'000
Revenue from ticket sales – subscriptions		1,308	1,357
– single tickets		3,729	4,986
Revenue from performance fees		356	66
Revenue from rendering of services – dance tuition		2,000	1,632
Other revenue	7	673	337
<b>Total revenue</b>		<b>8,066</b>	<b>8,378</b>
Donations - Unrestricted		7,405	3,460
Donations directed – Thomas Dixon Centre		4,505	3,047
Donations directed - Restricted		100	11,755
Sponsorship		1,444	1,697
<b>Total donations and sponsorship</b>		<b>13,454</b>	<b>19,959</b>
<b>Government grants and other funding</b>	<b>6</b>	<b>6,653</b>	<b>10,416</b>
<b>Total income</b>		<b>28,173</b>	<b>38,753</b>
Employee expenses	8	(16,828)	(14,651)
Artistic & Production expenses		(3,444)	(3,822)
Marketing & Development expenses		(2,356)	(2,611)
Administration expenses		(1,711)	(1,306)
Depreciation expense		(886)	(609)
Loss on disposal of assets		(718)	-
Other expenses		(226)	(171)
Total expenditure		(26,169)	(23,170)
<b>Results from operating activities</b>		<b>2,004</b>	<b>15,583</b>
Financial income (interest and dividends received)	9	40	25
Financial expenses (interest expense on lease liabilities)	14,15	(442)	(14)
<b>Net financing income/(expense)</b>		<b>(402)</b>	<b>11</b>
<b>Profit for the year</b>		<b>1,602</b>	<b>15,594</b>
Gain on revaluation of land		2,170	1,098
Financial assets – net change in fair value		(6)	(18)
<b>Other comprehensive income for the period</b>		<b>2,164</b>	<b>1,080</b>
<b>Total comprehensive income for the period</b>		<b>3,766</b>	<b>16,674</b>

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 43 to 52.

# Statement of financial position

as at 31 December 2022

	Note	2022 \$'000	2021 \$'000
<b>ASSETS</b>			
Cash and cash equivalents	10	2,784	2,595
Cash and cash equivalents restricted	10	7,690	8,002
Trade and other receivables	11	2,440	3,479
Other current assets	12	356	465
<b>Total current assets</b>		<b>13,270</b>	<b>14,541</b>
Land	13	9,500	7,330
Thomas Dixon Centre right of use asset	14	15,436	-
Other right of use assets	15	388	352
Property, plant and equipment	17	4,779	6,893
Other investments	18	666	670
<b>Total non-current assets</b>		<b>30,769</b>	<b>15,245</b>
<b>Total assets</b>		<b>44,039</b>	<b>29,786</b>
<b>LIABILITIES</b>			
Trade and other payables	19	3,922	4,760
Employee benefits	20	1,605	1,318
Lease liabilities	16	1,305	378
<b>Total current liabilities</b>		<b>6,832</b>	<b>6,456</b>
Employee benefits	20	364	425
Lease liabilities	16	10,232	60
<b>Total non-current liabilities</b>		<b>10,596</b>	<b>485</b>
<b>Total liabilities</b>		<b>17,428</b>	<b>6,941</b>
<b>Net assets</b>		<b>26,611</b>	<b>22,845</b>
<b>EQUITY</b>			
Retained Earnings		23,344	21,742
Fair value reserve		(1)	5
Revaluation reserve		3,268	1,098
<b>Total equity</b>		<b>26,611</b>	<b>22,845</b>

The statement of financial position is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 43 to 52.

## Statement of changes in equity as at 31 December 2022

	Note	Fair Value Reserve	Revaluation Reserve	Retained Earnings	Total
					\$'000
<b>Balance at 1 January 2021</b>		23	-	6,148	6,171
<b>Total comprehensive income for the period</b>					
Profit for the year		-	-	15,594	15,594
Net change in fair value of available-for-sale financial assets, net of tax		(18)	-	-	(18)
Change in value of Production centre land		-	1,098	-	1,098
<b>Total comprehensive income for the period</b>		<b>(18)</b>	<b>1,098</b>	<b>15,594</b>	<b>16,674</b>
<b>Balance at 31 December 2021</b>		<b>5</b>	<b>1,098</b>	<b>21,742</b>	<b>22,845</b>
<b>Balance at 1 January 2022</b>		<b>5</b>	<b>1,098</b>	<b>21,742</b>	<b>22,845</b>
<b>Total comprehensive income for the period</b>					
Profit for the year		-	-	1,602	1,602
Net change in fair value of available-for-sale financial assets, net of tax		(6)	-	-	(6)
Change in value of Production centre Land	13	-	2,170	-	2,170
<b>Total comprehensive income for the period</b>		<b>(6)</b>	<b>2,170</b>	<b>1,602</b>	<b>3,766</b>
<b>Balance at 31 December 2022</b>		<b>(1)</b>	<b>3,268</b>	<b>23,344</b>	<b>26,611</b>

The statement of changes in equity is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 43 to 52.

## Statement of cash flows as at 31 December 2022

	Note	2022 \$'000	2022 \$'000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Cash receipts from customers and donors		21,427	24,706
Government grants and stimulus funding received		7,255	11,521
Cash paid to suppliers and employees		(24,540)	(21,096)
<b>Net cash provided by/(used in) operating activities</b>		<b>4,142</b>	<b>15,131</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Interest received		39	3
Investment Income		1	1
Payments for Property, Plant and Equipment		(2,182)	(8,579)
Proceeds on disposal of plant and equipment		-	25
Proceeds on sale of investments		-	55
<b>Net cash used in investing activities</b>		<b>(2,142)</b>	<b>(8,495)</b>
<b>CASH FLOWS FROM FINANCING ACTIVITIES</b>			
Interest paid		(442)	(14)
Payment of lease liabilities		(1,681)	(484)
<b>Net cash used in financing activities</b>		<b>(2,123)</b>	<b>(498)</b>
Net decrease in cash and cash equivalents		(123)	6,138
Cash and cash equivalents at 1 January		10,597	4,459
<b>Cash and cash equivalents at 31 December</b>	<b>10</b>	<b>10,474</b>	<b>10,597</b>

The statement of cash flows is to be read in conjunction with the notes to and forming part of the financial statements set out on pages 43 to 52.

## 1. Reporting entity

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

## 2. Basis of preparation

### (A) STATEMENT OF COMPLIANCE

These financial statements are general purpose financial statements which have been prepared in accordance with Australian Accounting Standards – Simplified Disclosures made by the Australian Accounting Standards Boards and the Australian Charities and *Not-for-profits Commission Act 2012*.

These financial statements are the first general purpose financial statements prepared in accordance with Australian Accounting Standards – Simplified Disclosures. In the prior year the financial statements were general purpose financial statements prepared in accordance with the Australian Accounting Standards – Reduced Disclosure Requirements. There was no impact on the recognition and measurement of amounts recognised in the statements of financial position, profit and loss and other comprehensive income and cash flows of the company as a result of the change in the basis of preparation.

The financial statements have been prepared on the going concern basis which contemplates the continuity of normal business activities and the realisation of assets and settlement of liabilities in the normal course of business. The directors consider that the Company will be able to meet its obligations as and when they fall due and payable.

These financial statements were authorised for issue by the Company’s board of directors on 24th May 2023.

Details of the company’s accounting policies are included in Note 3.

### (B) BASIS OF MEASUREMENT

The financial report is prepared on the historical cost basis except for financial instruments classified as available-for-sale and land 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

### (A) FINANCIAL INSTRUMENTS

#### (i) Recognition and initial measurement

Trade receivables and debt securities issued are initially recognised when they are originated. All other financial assets and financial liabilities are initially recognised when the Company becomes a party to the contractual provisions of the instrument.

#### (ii) Classification and subsequent measurement

##### Financial assets

On initial recognition, a financial asset is classified as measured at: amortised cost; fair value through other comprehensive income (FVOCI) - debt investment; FVOCI - equity investment; or fair value through profit or loss (FVTPL).

Financial assets are not reclassified subsequent to their initial recognition unless the Company changes its business model for managing financial assets, in which case all affected financial assets are reclassified on the first day of the first reporting period following the change in the business model.

A financial asset is measured at amortised cost if it meets both of the following conditions and is not designated as at FVTPL:

- it is held within a business model whose objective is to hold assets to collect contractual cash flows; and
- its contractual terms give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

A debt investment is measured at FVOCI if it meets both of the following conditions and is not designated as at FVTPL:

- it is held within a business model whose objective is achieved by both collecting contractual cash flows and selling financial assets; and
- its contractual terms give rise on specified dates to cash flows that are solely payments of principal and interest on the principal amount outstanding.

On initial recognition of an equity investment that is not held for trading, the Company may irrevocably elect to present subsequent changes in the investment’s fair value in other comprehensive income (OCI). This election is made on an investment-by-investment basis. All financial assets not classified as measured at amortised cost or FVOCI as described above are measured at FVTPL. This includes all derivative financial assets. On initial recognition, the Company may irrevocably designate a financial asset that otherwise meets the requirements to be measured at amortised cost or at FVOCI as at FVTPL if doing so eliminates or significantly reduces an accounting mismatch that would otherwise arise.

#### Financial assets - Assessment whether contractual cash flows are solely payments of principal and interest

For the purposes of this assessment, ‘principal’ is defined as the fair value of the financial asset on initial recognition. ‘Interest’ is defined as consideration for the time value of money and for the credit risk associated with the principal amount outstanding during a particular period of time and for other basic lending risks and costs (e.g. liquidity risk and administrative costs), as well as a profit margin.

In assessing whether the contractual cash flows are solely payments of principal and interest, the Company considers the contractual terms of the instrument. This includes assessing whether the financial asset contains a contractual term that could change the timing or amount of contractual cash flows

such that it would not meet this condition. In making this assessment, the Company considers:

- contingent events that would change the amount or timing of cash flows;
- terms that may adjust the contractual coupon rate, including variable-rate features;
- prepayment and extension features; and
- terms that limit the Company’s claim to cash flows from specified assets (e.g. non-recourse features).

A prepayment feature is consistent with the solely payments of principal and interest criterion if the prepayment amount substantially represents unpaid amounts of principal and interest on the principal amount outstanding, which may include reasonable additional compensation for early termination of the contract. Additionally, for a financial asset acquired at a discount or premium to its contractual par amount, a feature that permits or requires prepayment at an amount that substantially represents the contractual par amount plus accrued (but unpaid) contractual interest (which may also include reasonable additional compensation for early termination) is treated as consistent with this criterion if the fair value of the prepayment feature is insignificant at initial recognition.

#### Financial assets - Subsequent measurement and gains and losses

Financial assets at FVTPL - These assets are subsequently measured at fair value. Net gains and losses, including any interest or dividend income, are recognised in profit or loss.

Financial assets at amortised cost - These assets are subsequently measured at amortised cost using the effective interest method. The amortised cost is reduced by impairment losses. Interest income, foreign exchange gains and losses and impairment are recognised in profit or loss. Any gain or loss on derecognition is recognised in profit or loss.

#### Financial liabilities - Classification, subsequent measurement and gains and losses

Financial liabilities are classified as measured at amortised cost or FVTPL. A financial liability is classified as at FVTPL

if it is classified as held-for-trading, it is a derivative, or it is designated as such on initial recognition. Financial liabilities at FVTPL are measured at fair value and net gains and losses, including any interest expense, are recognised in profit or loss. Other financial liabilities are subsequently measured at amortised cost using the effective interest method. Interest expense and foreign exchange gains and losses are recognised in profit or loss. Any gain or loss on derecognition is also recognised in profit or loss.

### (iii) Derecognition

#### Financial assets

The Company derecognises a financial asset when the contractual rights to the cash flows from the financial asset expire, or it transfers the rights to receive the contractual cash flows in a transaction in which substantially all of the risks and rewards of ownership of the financial asset are transferred or in which the Company neither transfers nor retains substantially all of the risks and rewards of ownership and it does not retain control of the financial asset.

The Company enters into transactions whereby it transfers assets recognised in its statement of financial position but retains either all or substantially all of the risks and rewards of the transferred assets. In these cases, the transferred assets are not derecognised.

#### Financial liabilities

The Company derecognises a financial liability when its contractual obligations are discharged or cancelled or expire. The Company also derecognises a financial liability when its terms are modified and the cash flows of the modified liability are substantially different, in which case a new financial liability based on the modified terms is recognized at fair value.

On derecognition of a financial liability, the difference between the carrying amount extinguished and the consideration paid (including any non-cash assets transferred or liabilities assumed) is recognised in profit or loss.

#### (iv) Offsetting

Financial assets and financial liabilities are offset and the net amount presented in the statement of financial position when, and only when, the Company currently has a legally

enforceable right to set off the amounts and it intends either to settle them on a net basis or to realise the asset and settle the liability simultaneously.

#### (v) Share Capital

Ordinary shares

Ordinary shares are classified as equity. Incremental costs directly attributable to the issue of ordinary shares and share options are recognised as a deduction from equity, net of any tax effects.

### (B) IMPAIRMENT

#### (i) Non-derivative Financial assets

The Company recognises loss allowances for expected credit losses (ECLs) on:

- financial assets measured at amortised cost; and
- debt investments measured at FVOCI.

The Company measures loss allowances at an amount equal to lifetime ECLs, except for the following, which are measured at 12-month ECLs:

- debt securities that are determined to have low credit risk at the reporting date; and
- other debt securities and bank balances for which credit risk (i.e. the risk of default occurring over the expected life of the financial instrument) has not increased significantly since initial recognition.

Loss allowances for trade receivables are always measured at an amount equal to lifetime ECLs.

When determining whether the credit risk of a financial asset has increased significantly since initial recognition and when estimating ECLs, the Company considers reasonable and supportable information that is relevant and available without undue cost or effort. This includes both quantitative and qualitative information and analysis, based on the Company's historical experience and informed credit assessment and including forward-looking information.

The Company assumes that the credit risk on a financial asset has increased significantly if it is more than 30 days past due.

The Company considers a financial asset to be in default when:

- the borrower is unlikely to pay its credit obligations to the Company in full, without recourse by the Company to actions such as realising security (if any is held); or
- the financial asset is more than 90 days past due.

Lifetime ECLs are the ECLs that result from all possible default events over the expected life of a financial instrument.

12-month ECLs are the portion of ECLs that result from default events that are possible within the 12 months after the reporting date (or a shorter period if the expected life of the instrument is less than 12 months).

The maximum period considered when estimating ECLs is the maximum contractual period over which the Company is exposed to credit risk.

#### Measurement of ECLs

ECLs are a probability-weighted estimate of credit losses. Credit losses are measured as the present value of all cash shortfalls (i.e. the difference between the cash flows due to the entity in accordance with the contract and the cash flows that the Company expects to receive).

ECLs are discounted at the effective interest rate of the financial asset.

#### Credit-impaired financial assets

At each reporting date, the Company assesses whether financial assets carried at amortised cost and debt securities at FVOCI are credit impaired. A financial asset is 'credit-impaired' when one or more events that have a detrimental impact on the estimated future cash flows of the financial asset have occurred.

Evidence that a financial asset is credit-impaired includes the following observable data:

- significant financial difficulty of the borrower or issuer;
- a breach of contract such as a default or being more than 90 days past due;
- the restructuring of a loan or advance by the Company on terms that the Company would not consider otherwise;

- it is probable that the borrower will enter bankruptcy or other financial reorganisation; or
- the disappearance of an active market for a security because of financial difficulties.

#### Presentation of allowance for ECL in the statement of financial position

Loss allowances for financial assets measured at amortised cost are deducted from the gross carrying amount of the assets.

For debt securities at FVOCI, the loss allowance is charged to profit or loss and is recognised in OCI.

#### Write-off

The gross carrying amount of a financial asset is written off when the Company has no reasonable expectations of recovering a financial asset in its entirety or a portion thereof. For individual customers, the Company has a policy of writing off the gross carrying amount when the financial asset is 180 days past due based on historical experience of recoveries of similar assets. For corporate customers, the Company individually makes an assessment with respect to the timing and amount of write-off based on whether there is a reasonable expectation of recovery. The Company expects no significant recovery from the amount written off. However, financial assets that are written off could still be subject to enforcement activities in order to comply with the Company's procedures for recovery of amounts due.

#### (ii) Non-Financial assets

At each reporting date, the Company reviews the carrying amounts of its non-financial assets (other than inventories and deferred tax assets) to determine whether there is any indication of impairment. If any such indication exists, the asset's recoverable amount is estimated.

For impairment testing, assets are grouped together into the smallest group of assets that generates cash inflows from continuing use that are largely independent of the cash inflows of other assets or CGUs.

The recoverable amount of an asset or CGU is the greater of its value in use and its fair value less costs to sell. Value in use is based on the estimated future cash flows, 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 or CGU.

An impairment loss is recognised if the carrying amount of an asset or CGU exceeds its recoverable amount. Impairment losses are recognised in profit or loss. They are allocated to reduce the carrying amount of assets in the CGU on a pro rata basis. 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) REVENUE

When a contract falls under AASB15 the following steps are taken in order to recognise revenue:

The contract with the customer is identified, the performance obligations in the contract and the transaction price are identified, the transaction price is allocated to the performance obligation and revenue is recognised when the performance obligations are satisfied. Revenue for major business activities is recognised as follows:

### (i) Ticket Income

Subscription and box office income from performance ticket sales are recognised when performances, for which the tickets were sold, take place. Revenue from ticket sales for productions not yet performed are included in the Statement of Financial Position as prepaid revenue.

### (ii) Performance Fees

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

### (iii) Government Grants and Stimulus Funding

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

Other government grants are recognised initially as deferred income when there is reasonable assurance that they will be received and that the Company will comply with the conditions associated with the grant. Grants that compensate

the Company for expenses incurred are recognised in profit or loss on a systematic basis in the same periods in which the expenses are recognised.

Non-reciprocal capital grants are recognised as revenue when the grants monies are received.

### (v) Sponsorship and Donations

Donations including directed donations are recognised as revenue upon receipt of the donation.

Directed donations are funds with the express request that the donation is available to meet the intentions of the donor.

Sponsorships are recognised as revenue when they are received unless any specific contractual obligations attached to the funds are to be performed over more than one period. Where the sponsorship obligations are to be performed over more than period revenue is recognised on a straight-line basis over the duration of the contract.

### (vi) Tuition services Income

Tuition services income include fees paid by students attending Queensland Ballet Academy programs and activities and fees received from community programs. Fees are recognised as revenue in profit or loss when the services are delivered.

## (E) 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 receive 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.

## (F) INCOME TAX

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

## (G) 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

## (H) ASSUMPTIONS AND ESTIMATION UNCERTAINTIES

With the exception of the fair value assumptions disclosed in note 4, there are no other major sources of estimation uncertainty at the reporting date that have a significant risk of resulting in a material adjustment to the carrying amount of assets and liabilities within the next financial year.

## (I) MEASUREMENT OF FAIR VALUES

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

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

- Level 1: quoted prices (unadjusted) in active markets for identical assets or liabilities.

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

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

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

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

## (J) RECLASSIFICATION OF COMPARATIVES AMOUNT

During the year the Company applied Simplified Disclosure Framework for the first time, and as a result the below comparative amounts have been reclassified to conform with current year presentation.

Depreciation expense (2021: \$609) has been reclassified from administration expense in the statement of profit and loss and other comprehensive income.

Various reserves (\$22,376) not specifically identified in the accounting standards have been reclassified to retained earnings. This impacted total comprehensive income in the statement of profit and loss and other comprehensive income, as well as reserves in the statement of financial position and statement of changes in equity.

Land at fair value (2021: \$7,330) and other right of use assets (2021: \$352) have been disclosed separately from land, plant, and equipment in the statement of financial position.

## (I) RECLASSIFICATION OF COMPARATIVES AMOUNT (CONTINUED)

	2021 before adjustment \$'000	Adjustment	2021 adjustment \$'000
<b>Statement of profit and loss and other comprehensive income</b>			
Administration expenses	(1,915)	609	(1,306)
Depreciation expense	-	(609)	(609)
	<b>(1,915)</b>	<b>-</b>	<b>(1,915)</b>
<b>Statement of financial position</b>			
Land	-	7,330	7,330
Other right of use assets	-	352	352
Property, plant and equipment	14,575	(7,682)	6,893
	<b>14,575</b>	<b>-</b>	<b>14,575</b>
<b>Statement of changes in equity</b>			
Thomas Dixon Centre Reserve	10,621	(10,621)	-
Restricted Reserve	11,377	(11,377)	-
Production Centre Reserve	378	(378)	-
Accumulated losses	(634)	22,376	21,742
	<b>21,742</b>	<b>-</b>	<b>21,742</b>

## 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 is recognised through other comprehensive income and available-for-sale financial assets is determined by reference to their quoted bid price at the reporting date.

### (ii) Land

The fair value of land was determined by independent

valuation on 31 December 2022 by an external, independent property valuer of appropriate recognised qualifications and skills with recent experience in the location and type of the property.

The valuation was prepared using a direct comparison method using recent sales values (\$/square metre of site area and usable area) of selected properties considered by the valuer to be relevant and comparable to the land. Adjustments are made for location, size, shape, topography, zoning, access, date of sale and other matters considered in the valuation report. It is noted that there is no current feasibility analysis available to the valuer to cross-check the market comparison analysis. The value of the land is exclusive of GST.

### (iii) Receivables

The carrying amount of receivables is a reasonable approximation of fair value.

## 5. Auditors Remuneration

	2022 \$'000	2021 \$'000
<b>Audit and review of financial report</b>	<b>\$53</b>	<b>\$43</b>

## 6. Government funding

	2022 \$'000	2021 \$'000
<b>Grants received:</b>		
Australia Council for the Arts (Federal)– Base funding	796	788
Department of Infrastructure, Transport, Regional Development and Communications (Federal)	-	1,900
Queensland Government Arts Grant — Base funding	3,238	3,206
Queensland Government – Sustain MPA Recovery Fund	1,750	1,000
Queensland Government – Matching subsidy	100	100
Queensland Government – Touring Queensland Fund	150	115
Queensland Government – Department of Education Contribution	433	418
Local Government Grants – Education Tour	73	36
Brisbane City Council	55	55
	<b>6,595</b>	<b>7,618</b>
GST on grants received	660	572
<b>Total cash received from government grants</b>	<b>7,255</b>	<b>8,190</b>
<b>Grants credited as income:</b>		
Australia Council for the Arts (Federal)– Base Funding	796	788
Australia Council for the Arts (Federal)– Collaborative Arts Projects	-	82
Department of Infrastructure, Transport, Regional Development and Communications	-	3,650
Department of Foreign Affairs and Trade	50	-
Queensland Government Arts Grant — Base funding	3,238	3,206
Queensland Government – Sustain MPA Recovery Fund	1,750	1,000
Queensland Government – Matching Subsidy	100	100
Queensland Government – Touring Queensland Fund	150	115
Queensland Government – Department of Education Contribution	433	418
Queensland Government – Department of Multicultural Affairs	8	-
Local Council Grants – Education Tour	73	36
Brisbane City Council	55	55
<b>Total Grants Credited as Income</b>	<b>6,653</b>	<b>9,450</b>
<b>Federal Government Stimulus Funding – JobKeeper</b>	<b>-</b>	<b>966</b>
<b>Government grants and other income</b>	<b>6,653</b>	<b>10,416</b>

7. Other income

	2022 \$'000	2021 \$'000
<b>OTHER INCOME:</b>		
Membership fees	1	1
TDC Venue hire and other income	176	-
Other production and sundry income	496	336
	<b>673</b>	<b>337</b>

8. Employee expenses

	2022 \$'000	2021 \$'000
Wages and salaries	14,821	12,987
Contribution to defined contribution plans	1,403	1,198
Other personnel expenses	604	466
	<b>16,828</b>	<b>14,651</b>

9. Net financing income

	2022 \$'000	2021 \$'000
Interest income	39	3
Investment income	1	1
Profit on redemption of financial assets	-	21
	<b>40</b>	<b>25</b>

10. Cash and cash equivalents

	2022 \$'000	2021 \$'000
<b>CASH AND CASH EQUIVALENTS - OPERATIONAL</b>		
Cash on hand	3	6
Bank accounts	2,781	2,589
<b>Cash and cash equivalents</b>	<b>2,784</b>	<b>2,595</b>
<b>CASH AND CASH EQUIVALENTS RESTRICTED</b>		
Call deposits	7,690	8,002
<b>Cash and cash equivalents restricted</b>	<b>7,690</b>	<b>8,002</b>
<b>Cash and cash equivalents in the statement of cash flows</b>	<b>10,474</b>	<b>10,597</b>

Restricted cash deposits represent donations provided for a specific purpose (capital and restricted donations).

11. Receivables

	2022 \$'000	2021 \$'000
<b>CURRENT</b>		
Receivables	2,106	3,455
Income receivable	65	-
Other receivables	269	24
<b>Trade and other receivables</b>	<b>2,440</b>	<b>3,479</b>

12. Other current assets

	2022 \$'000	2021 \$'000
<b>CURRENT</b>		
Prepayments		
Deferred Production Costs	224	332
General	132	133
<b>Other current assets</b>	<b>356</b>	<b>465</b>

### 13. Land

	2022 \$'000	2021 \$'000
<b>YATALA</b>		
<b>Cost</b>		
Balance at 1 Jan	7,330	-
Additions	-	6,232
Revaluation Adjustment	2,170	1,098
<b>Balance at 31 Dec</b>	<b>9,500</b>	<b>7,330</b>

#### ACCOUNTING FOR LAND

The fair value of land is recognised through other comprehensive income and is determined by reference to the value of similar properties at the reporting date.

Valuations of Land are performed by independent professionally qualified valuers at least every three years. In periods when the land is not subject to an independent valuation the directors conduct directors' valuations to ensure that the carrying amount of the land is not materially different to its fair value.

The difference between the revalued amount and the net book value of the asset immediately prior to the revaluation

represents either a revaluation gain or loss. A revaluation gain is recognised through the asset revaluation reserve in the Statement of profit or loss and other comprehensive income, except where a revaluation loss has previously been recognised in the profit and loss account in respect of the same asset and thus the gain is taken to the profit and loss account to the extent it offsets the loss.

Gains and losses on disposal of an item of land are determined by comparing the proceed from disposal with the carrying amount of land and are recognised net with "other income" in profit and loss.

### 14. Thomas Dixon Centre Right of Use Asset

On 20 July 2022 the company commenced a 50-year lease with the state of Queensland for the Thomas Dixon Centre. Lease payments are fixed at \$1.664m per year for 10 years and \$1 thereafter. The Thomas Dixon Centre right of use asset is depreciated over the lease term.

	2022 \$'000	2021 \$'000
<b>Cost</b>		
Balance at 1 Jan	-	-
Additions	12,428	-
Transfer from property, plant and equipment	3,148	-
<b>Balance at 31 Dec</b>	<b>15,576</b>	<b>-</b>
<b>Depreciation / Amortisation</b>		
Balance at 1 Jan	-	-
Depreciation	(140)	-
<b>Balance at 31 Dec</b>	<b>(140)</b>	<b>-</b>
<b>Carrying Amounts</b>		
At 1 Jan	-	-
<b>At 31 Dec</b>	<b>15,436</b>	<b>-</b>

### 15. Other Right of Use Assets

The company leases land and buildings, storage space and office equipment. The leases typically run for a period of 2-3 years, with an option to renew the lease after that date.

	2022 \$'000	2021 \$'000
<b>Cost</b>		
Balance at 1 Jan	1,816	1,267
Additions	352	549
<b>Balance at 31 Dec</b>	<b>2,168</b>	<b>1,816</b>
<b>Depreciation / Amortisation</b>		
Balance at 1 Jan	(1,464)	(987)
Depreciation	(316)	(477)
Balance at 31 Dec	(1,780)	(1,464)
<b>Carrying Amounts</b>		
At 1 Jan	352	279
<b>At 31 Dec</b>	<b>388</b>	<b>352</b>



## 16. Lease Liability

### Thomas Dixon Centre

Set out below are the carrying amounts of lease liabilities and the movements during the period.

	2022 \$'000	2021 \$'000
As at 1 Jan	-	-
Additions	12,428	-
Accretion of interest	431	-
Payments	(1,750)	-
<b>As at 31 Dec</b>	<b>11,109</b>	<b>-</b>
Current	997	-
Non-current	10,112	-
<b>Amounts recognised in profit or loss</b>		
Carrying Amounts		
Interest on lease liabilities	431	-
Amounts recognised in statement of cash flows	1,750	-
<b>Future lease payments ROU</b>		
The total future lease payments are disclosed for each of the following periods.		
Less than one year	1,664	-
One to five years	6,655	-
More than five years	8,318	-
<b>Other Leases</b>		
Set out below are the carrying amounts of lease liabilities and the movements during the period.		
As at 1 Jan	438	373
Additions	352	549
Accretion of interest	11	13
Payments	(373)	(497)
<b>As at 31 Dec</b>	<b>428</b>	<b>438</b>
Current	308	378
Non-current	120	60
<b>Amounts recognised in profit or loss</b>		
Interest on lease liabilities	11	14
Amounts recognised in statement of cash flows	373	484
<b>Future lease payments</b>		
The total future lease payments are disclosed for each of the following periods.		
Less than one year	231	222
One to five years	128	359
More than five years	-	-
<b>Total Lease Liability as at 31 December</b>		
Current	1,305	378
Non-current	10,232	60

### SIGNIFICANT ACCOUNTING POLICIES: LEASES

At the inception of a contract, the Company assesses whether a contract is, or contains, a lease based on whether the contract conveys the right to use or control the use of an identified asset for a period of time, in exchange for consideration.

At commencement or on modification of a contract that contains a lease component, the Company allocates the consideration in the contract to each lease component on the basis of its relative stand-alone prices. The Company recognises a lease liability and a corresponding right-of-use asset at the lease commencement date. The lease liability is initially recognised at the present value of the non-cancellable lease payments discounted using the interest rate implicit in the lease or where no rate is implicit in the lease, the company's borrowing rate. The right-of-use asset is initially measured at cost, which comprises the initial amount of the lease liability plus any direct costs incurred.

The right-of-use asset is depreciated over the lease term using the straight-line method and is recognised in Administration expenses in the Statement of profit or loss and other comprehensive income.

The Company does not recognise leases as a right-of-use asset or lease liability that have (i) a lease term of 12 months or less; or (ii) low value assets. The lease payments associated with these leases are recognised in the Statement of profit or loss and other comprehensive income over the lease term.

The Company presents right-of use assets in 'property, plant and equipment' and 'Lease liabilities' in the Statement of financial position.

## 17. Property Plant & Equipment

	Theatre Fitout	IT equipment & infrastructure	Fixtures and Fittings	Art	Capital work in progress	Total
<b>Cost</b>						
Balance at 1 Jan 2022	-	1,022	-	-	6,601	<b>7,623</b>
Additions	1,299	217	695	60	284	<b>2,555</b>
Transfer from Capital Work in Progress	975	569	120	697	(2,361)	-
Transfer to Right of Use Asset	-	-	-	-	(3,148)	<b>(3,148)</b>
Disposals	-	-	-	-	(1,091)	<b>(1,091)</b>
Balance at 31 Dec 2022	2,274	1,808	815	757	285	<b>5,939</b>
<b>Accumulated Depreciation</b>						
Balance at 1 Jan 2022	-	(730)	-	-	-	<b>(730)</b>
Depreciation	(113)	(213)	(60)	(44)	-	<b>(430)</b>
Balance at 31 Dec 2022	(113)	(943)	(60)	(44)	-	<b>(1,160)</b>
<b>Carrying Amounts</b>						
At 1 Jan 2022	-	292	-	-	6,601	<b>6,893</b>
At 31 Dec 2022	2,161	865	755	713	285	<b>4,779</b>

### 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:

	2022	2021
Theatre fit out	1 – 10 years	-
IT equipment & infrastructure	1 – 4 years	1 – 4 years
Fixtures and Fittings	1 – 7.5 years	1 – 7.5 years
Art	1 – 20 years	-

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

## 18. Other investments

	2022 \$'000	2021 \$'000
<b>Non-current investments</b>		
Interest in unlisted unit trust available-for-sale	12	17
Reserve Incentives Scheme deposit	654	653
	<b>666</b>	<b>670</b>

### RESERVES INCENTIVE SCHEME DEPOSIT

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

Australia Council - \$107

Arts Queensland - \$107

The Company has also contributed \$107. 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 2022 is \$333 with the movement of the deposit equal to the movement in interest accumulation. (2021: \$332).

### Fair value hierarchy

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

## 19. Trade and other payables

	2022 \$'000	2021 \$'000
<b>Current- unsecured</b>		
Trade payables	1,058	991
Non-trade payables and accrued expenses	1,411	1,532
Subscriptions, other income and grants in advance	1,453	2,237
	<b>3,922</b>	<b>4,760</b>

## 20. Employee benefits

	2022 \$'000	2021 \$'000
<b>Current</b>		
Liability for annual leave	1,042	939
Liability for long-service leave	563	379
	<b>1,605</b>	<b>1,318</b>
<b>Non-Current</b>		
Liability for long-service leave	364	425
	<b>364</b>	<b>425</b>

### EMPLOYEE BENEFITS

#### (i) Defined contribution plans

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

#### (ii) Long-term service benefits

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

#### (iii) Short-term service benefits

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

## 21. Financial Instruments

### Accounting classifications

The following table shows the carrying amounts of financial assets and financial liabilities.

	Note	2022 \$'000	2021 \$'000
<b>Financial assets measured at fair value through profit or loss</b>			
Interest in unlisted unit trust available-for-sale	18	12	17
<b>Total financial assets measured at fair value through profit or loss</b>		<b>12</b>	<b>17</b>
<b>Financial assets measured at amortised cost</b>			
Trade receivables	11	2,106	3,455
Cash and cash equivalents	10	10,474	10,597
Reserves Incentives Scheme Deposit	18	654	653
<b>Total financial assets measured at amortised cost</b>		<b>13,234</b>	<b>14,705</b>
<b>Financial liabilities measured at amortised cost</b>			
Trade payables and accrued expenses	19	2,469	2,523
<b>Total financial liabilities measured at amortised cost</b>		<b>2,469</b>	<b>2,523</b>

## 22. Key Management personnel disclosures

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

Board of Directors	Appointed	Resigned	Role
Julieanne Alroe	2018		Chair
Paula McLuskie	2016		Deputy Chair
David Carter	2018		Director
Cameron Costello	2022		Director
Susannah George	2021		Director
Ian Klug	2021		Director
Gene Moyle	2013		Director
Allan Pidgeon	2016		Director
Amanda Talbot	2013		Director
David Thomas	2012	July 2022	Director / Deputy Chair

Executive Management	Appointed	Resigned	Role
Li Cunxin			Artistic Director
Dilshani Weerasinghe			Executive Director
Felicity Mandile		June 2022	Deputy Executive Director

Non-Executive Directors are volunteers and receive no remuneration. Key management personnel compensation of executives was \$1,080,970 for the year ended 31 December 2022 (2021: \$1,176,164).

## 23. Members Liability

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

### 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 2022 amounts to \$46 (2021: \$44), (10 ordinary members and 13 Honorary Life Members).


## 24. Events subsequent to balance date

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

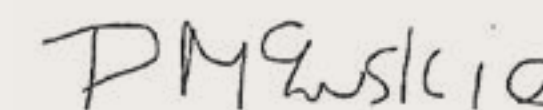
### In the opinion of the Directors of the Queensland Ballet Company (the "Company"):

- The Company is not publicly accountable;
- the financial statements and notes set out on pages 41 to 52, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
  - giving a true and fair view of the Company's financial position as at 31 December 2022 and of its performance, for the financial year ended on that date; and
  - complying with Australian Accounting Standards – Simplified Disclosure Requirements and the Australian Charities and Not-for-profits Commission Regulation 2013; and
- 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:



Julieanne Alroe  
Director



Paula McLuskie  
Director

Dated at Brisbane this 24th day of May 2023.



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

To the Directors of Queensland Ballet Company

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2022 there have been:

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

**KPMG**

KPMG

B E Lovell  
*Partner*

Brisbane  
24 May 2023

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## Independent Auditor's Report

To the members of Queensland Ballet Company

### Opinion

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

In our opinion, the accompanying Financial Report of the Company is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*, including:

- i. giving a true and fair view of the Company's financial position as at 31 December 2022, and of its financial performance and its cash flows for the year ended on that date; and
- ii. complying with *Australian Accounting Standards – Simplified Disclosures Framework* and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013 (ACNCR)*

The **Financial Report** comprises:

- i. Statement of financial position as at 31 December 2022.
- ii. Statement of profit or loss and other comprehensive income, Statement of changes in equity, and Statement of cash flows for the year then ended.
- iii. Notes including a summary of significant accounting policies.
- iv. Directors' declaration

### Basis for opinion

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

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

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

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### Responsibilities of the Directors for the Financial Report

The Directors are responsible for:

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

### Auditor's responsibilities for the audit of the Financial Report

Our objective is:

- i. to obtain reasonable assurance about whether the Financial Report as a whole is free from material misstatement, whether due to fraud or error; and
- ii. to issue an Auditor's Report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with *Australian Auditing Standards* will always detect a material misstatement when it exists.

Misstatements can arise from fraud or error. They are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this Financial Report.

As part of an audit in accordance with *Australian Auditing Standards*, we exercise professional judgement and maintain professional scepticism throughout the audit.

We also:

- i. Identify and assess the risks of material misstatement of the Financial Report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- ii. Obtain an understanding of internal control relevant to the audit 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 registered Company's internal control.
- iii. Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Directors.



- iv. Conclude on the appropriateness of the Directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the registered Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our Auditor's Report to the related disclosures in the Financial Report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our Auditor's Report. However, future events or conditions may cause the registered Company to cease to continue as a going concern.
- v. Evaluate the overall presentation, structure and content of the Financial Report, including the disclosures, and whether the Financial Report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with the Directors of the registered Company regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



KPMG

B E Lovell  
Partner

Brisbane  
24 May 2023

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- Cover: Principal Artist Mia Heathcote. Photographer David Kelly
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- Page 12: Education Teaching Artists, regional tour. Photographer: left: Petit Pointers class; right: Dance Health. Photographer
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- Page 15: Global Fusions with BEMAC. Photographer David Kelly
- Page 16: Left: Academy Director Christian Tatchev; right: Queensland Ballet Academy dancers. Photographer David Kelly
- Page 17: Queensland Ballet Academy Pre-Professional Program dancer Hana Nonaka Aillon. Photographer David Kelly
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- Page 28: Company Artist Renee Freeman, First Company Artist D'Arcy Brazier. Photographer Scott Belzner
- Page 29: Queensland Ballet Academy dancers Shanti Barlow and Hana Nonaka Aillon. Photographer David Kelly
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- Page 31: Photographer Jakob Perrott
- Page 34: Left: Foundation and Endowment Development Director Rachael Walsh. Photographer Angharad Gladding; right: Former Principal Artist Laura Hidalgo Photographer David Kelly
- Page 35: Principal Artist Yanela Piñera and Senior Soloist Alexander Idaszak. Photographer David Kelly
- Page 36: Queensland Ballet Academy dancers Joseph Moss and Hana Nonaka Aillon. Photographer David Kelly
- Page 37: Queensland Ballet dancers. Photographer David Kelly
- Page 39: Queensland Ballet dancers. Photographer David Kelly
- Page 40: Queensland Ballet Academy dancer Joshua Ostermann. Photographer David Kelly
- Page 55: Principal Artist Lucy Green. Photographer David Kelly
- Page 55: Principal Artists Yanela Piñera, Patricio Revé, Joel Woellner, First Company Artist David Power. Photographer David Kelly



# Contact

Queensland Ballet

(07) 3013 6666

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

Thomas Dixon Centre

406 Montague Rd,

West End, QLD 4101

Queensland Ballet Academy

101 L'Estrange Terrace,

Kelvin Grove, QLD 4059

