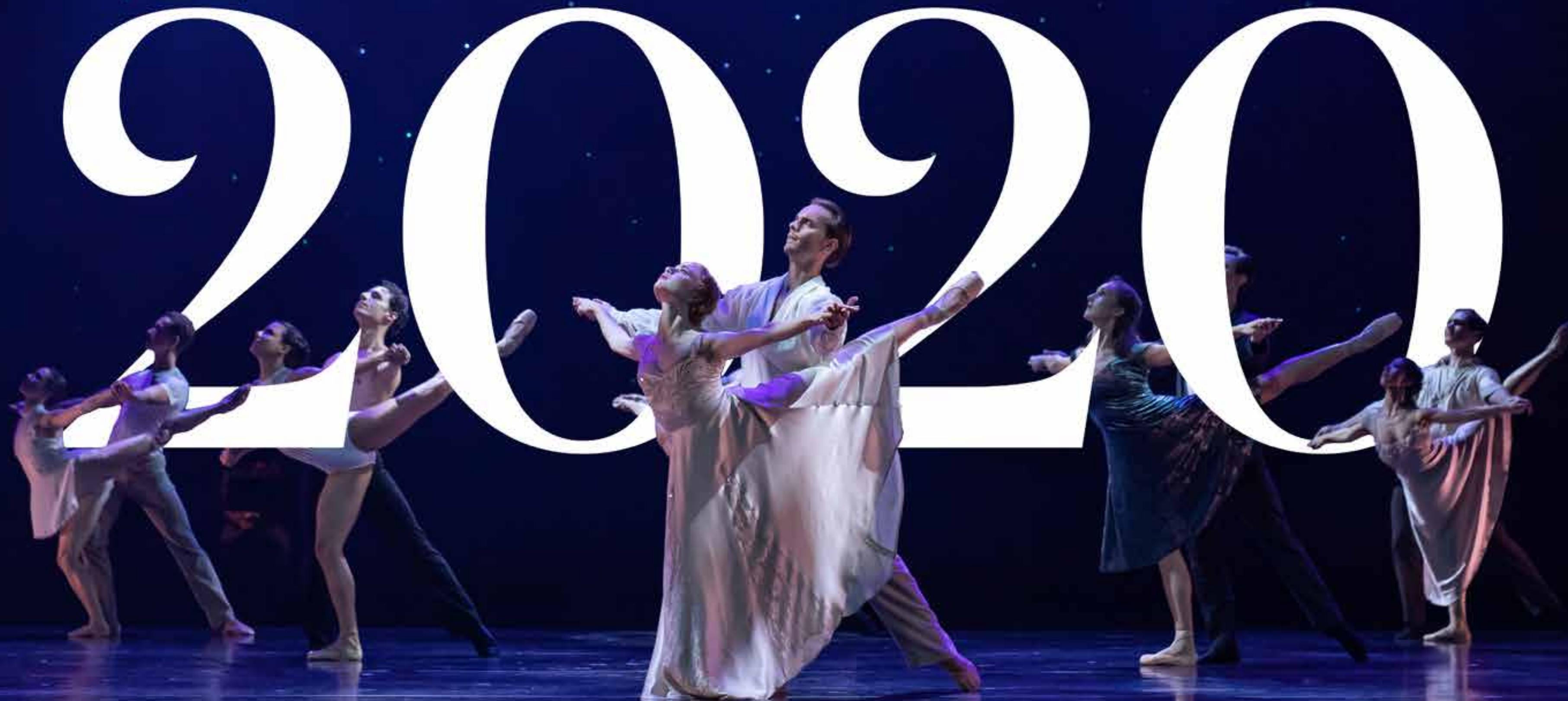


# Annual Report



Queensland  
**Ballet**

PRINCIPAL PARTNER

SUNCORP 

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“Diamonds are created by intense pressure, and these shows have sparkled like precious stones”

— Phil Brown, The Courier Mail

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## 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.

Julieanne Alroe



## Chair's Report

— Queensland Ballet began the new year with exuberance and excitement for a season of 60<sup>th</sup> anniversary celebrations, until – much like the rest of the world, our clearly-plotted course was stopped in its tracks.

AT A GLANCE

129

Workshops delivered across regional classrooms and venues

69%

of community participants were engaged through newly enabled digital access

\$214,150

Income from *Best of the Nutcracker* ticket sales

The fall-out from the COVID-19 pandemic had far-reaching implications, particularly in the global arts sector where finely balanced models such as ours rely on full theatre audiences, student enrolments, community engagement and participation, corporate partnerships and philanthropy. QB was certainly not immune, however despite the cancellation of shows and tours and closure of studios and offices, the team continued reaching for the stars.

What does a dance company do when its studios are closed and it can't perform in theatre? In the case of QB, it continues to connect with all those with whom it has a relationship and choreographers, collaborates, shares stories, advocates, communicates, and ultimately succeeds in its creative new visions.

The creation of the *60 dancers: 60 stories* digital season morphed from an initiative that aimed to keep our dancers and musicians gainfully engaged in a creative sense, to an impactful Keep the Magic Alive fundraising campaign and finally,

to live stage activation that truly lifted spirits in a year like no other. We will always remember those performances in Brisbane, Toowoomba, Gold Coast and Caloundra. The mix of excitement and relief to be back in theatres watching dance created by our dancers and musicians during lockdown was truly emotional.

In fact, it was not until December and our spontaneous season of *Best of The Nutcracker* that the Company received any income from ticket sales. The other seasons we produced - *60 dancers: 60 stories* and *Giselle* - were delivered under a Presenter Fee model and made possible by Queensland Government grant funding awarded to our venue partners.

Thus, the Federal Government's JobKeeper scheme was instrumental in QB's survival as a company in its current format. We combined this income with a 20 per cent reduction in hours across the entire company (excluding Academy staff) from 22 June through until 31 December 2020, and successfully

retained the majority of permanent staff during lockdown. I would like to take this opportunity, on behalf of the Board to acknowledge the personal sacrifices made by the QB team during this difficult time. Without those sacrifices, we wouldn't have survived to be the QB we are today.

QB's Pandemic Crisis Management Response team and the WHS Committee served as first point of contact for all employees and public authorities throughout the year and continues to do so.

Outreach and engagement with donors, supporters and fans was a focus throughout 2020 – both digitally and in person where allowed, and the Company hosted and participated in a variety of events including Studio Rehearsals, Meet the New Artists, an Academy Curtain Raiser, and a new six-week FleX program with Brisbane's John Paul College which engaged ballet training to complement and enhance sporting disciplines, to name a few.

There were also in-school workshops, our regional engagement tour

## Queensland Ballet's Return to Magic Framework

The principles of the Business team's resumption of onsite work reflected QB's Return to Magic Framework and included directives such as:

**'Never should the health and safety of our dancers, students, staff or our community be compromised, simply for resumption'**

**'Objective health advice will govern all decisions'**

**'All decisions, including the timing of resumption will be in line with State and Federal guidelines'**

It continues to remain an effective and strategic plan.

(delivering 129 workshops across regional classrooms and venues); a collaboration with St Vincent's Private Hospital and St Vincent's Care Services to deliver a tailored online dance program for hospital patients and aged care residents; and a celebratory meet 'n' greet with passengers on the first flight from Melbourne after the State

borders opened on 1 December, with QB dancers dressed as the Sugar Plum Fairy and the Nutcracker. Meanwhile, digital community engagement soared, with an increase of 14% on 2019 statistics, and a total of 63,095 people engaged.



We launched QB LearningHUB – a centralised online location hosting our suite of dance-based educational products featuring resources for Early Years educators, school teachers and dance teachers, while the new collection of online community dance classes proved popular, eventually subsiding when in-person classes were reintroduced at our West End studios in July.

Also in the education sphere, it was a delight to witness the young QB Academy students' joy at their new, purpose-built facility at Kelvin Grove State College; our thanks must go to the Queensland Government for its enablement. The official opening in March was a historic event for both QB and Department of Education and included speeches, a tour, and a

performance by QB Pre-Professional Program dancers. Dilshani, Felicity and the executive team spent much of the year advocating for the arts sector, with QB and other Queensland major performing arts companies issuing a joint statement for the support of smaller cultural organisations, independent artists and acknowledging the devastating impact the reduced funding in the Australia Council for the Arts' Four Year Funding Program would have. The statement also addressed the impact of the global COVID-19 pandemic and subsequent cancellations of performances, festivals and events, noting that these measures will have a long-lasting impact on the performing arts sector and society as a whole.

The QB team continued to work on all aspects of commissioning its home, the Thomas Dixon Centre (TDC), in preparation for the Company taking up residence following extensive renovation, including collaborating with sector colleagues to program activation of TDC. We were successful in our application to the Multicultural Queensland Grant Program, gaining support for *TDC Up Late – Cultural Fusion*, a series of music, dance and food events presented in partnership with BEMAC. The collaborative nature of *Up Late* sets the tone for TDC's ethos which is steeped in acknowledging that whilst TDC is a much-anticipated home to QB, it is also a cultural hub for all.

Creative development of works supported by the Australia Council's 2019 MPA Collaborative Arts Projects grants program also progressed, with choreography by QB's Rani Luther completed for our collaboration with composer Robert Davidson and Camerata; and filming completed by PixelFrame for our collaboration with Amy Hollingsworth, Australasian Dance Collective (ADC) dancers, Katie Noonan and a choral group from Aboriginal Centre for the Performing Arts (ACPA)



(both works will feature in TDC programming – QB's Bespoke season and our new Queensland Dance Film Festival).

Our corporate partners were inevitably affected by COVID-19, as businesses in other sectors struggled too with restrictions and loss of income. Principal Partner Suncorp however continued to work closely with us, enabling us to share our beautiful artform with as many people as possible. Two highlights of our long-standing partnership during the year showcased two of QB's pivot strategies in 2020: the TikTok #balletbeatdrop challenge, which gained 168 million hashtag views; and the Channel 9 Christmas in July special screening of *The Nutcracker*, which featured footage of Artistic Director Li

Cunxin's return to stage in 2018.

Shell QGC continued to support our regional dance camps, including one in Gladstone, while the TDC redevelopment received generous support from partners including Bligh Tanner, XBuro, Conrad Gargett, Harlequin Floors and Rivernet. Our thanks go out to all our partners for supporting us during this incredibly challenging year.

Once again, it was a privilege to work alongside the dream team that is Li Cunxin, Dilshani Weerasinghe and Felicity Mandile. Their passion and optimism were unwavering throughout the peaks and troughs of 2020, and the Company continues to soar due to their efforts.

I also want to thank the QB Board for their ongoing commitment to QB. As in all Arts companies in 2020, many extra Board meetings and discussions were needed to work with Management to ensure that QB remained a viable business and to support the QB staff.

I look forward to seeing QB celebrate its (belated) 60th birthday in 2021 in what I, along with many, hope is a brighter, smoother year ahead.

**JULIANNE ALROE**  
CHAIR

Li Cunxin AO



## Artistic Director's Report

— 2020 will forever be known as a year of unexpected challenges as Queensland Ballet, along with the rest of the performing arts industry, strived to adapt to a changed world.

AT A GLANCE

22

Performances presented to live audiences in 2020

\$1 million

Raised through 'Keep The Magic Alive'

1,000

Tickets gifted to people affected by COVID-19

It's not often known that a ballet season can be years in the making. In the case of our 60<sup>th</sup> Anniversary Program, it was three-years of planning and development. 2020 was set to be a year of festivities as we celebrated our 60<sup>th</sup> anniversary and honoured our past whilst celebrating our present place on the world-stage. However as the COVID-19 pandemic swept across the world at an alarming rate, affecting every person and business in its path, our plans too were affected. In 2020 our buildings closed, our classes were moved online, and there were no mainstage productions allowed for most of the year in what was an unprecedented period in our history.

But that's not to say our year was without daring creativity and a sprinkling of triumphs.

Thankfully, with much gratitude to Federal and State Governments, corporate partner and donor support, and celebrating that we live in Queensland, Australia, QB survived the year and successfully produced 22 performances to live audiences – an anomaly in 2020.

MARCH

On 27 March we closed Beesley Street Studios and offices and all staff and dancers were directed to work from home, and in May we announced our 2020 Season would move to 2021. It was disappointing to cancel our Melbourne tour, and the visiting *Lady of the Camellias* tour by Shanghai Ballet, and we look forward a time in the future when we can reschedule these highlights.

Dancer wellbeing during the isolation period was top of mind and as a result, in April we delivered ballet barres and Harlequin Tarkett floor mats to QB dancers and local senior Academy students to support their wellbeing and fitness and enable them to participate in daily, live-streamed Company classes and coaching sessions with Artistic staff.

APRIL

With an opportunity for professional development and a way to keep our dancers, musicians and creatives engaged, combined with the need for monetary support and a deep desire to stay connected with our audiences, our 60 artists conceptualised, choreographed, performed, and filmed 60 new works based on the theme of love.

We premiered two of these ballet films each day during the month of June, with donations invited on our Keep the Magic Alive page - and thanks to a visionary donor who quadrupled the gifts, we raised an incredible \$1 million. In addition to government and donor support, it did indeed keep the magic alive.

And so began the story of 60 dancers: 60 stories



# JUNE

In June, Queensland's Chief Medical Officer approved the dance sector's return to work plan and our dancers gratefully resumed daily Company class and repertoire rehearsals at our studios. We converted highlights of *60 dancers: 60 stories* into a stage production and were thrilled to show it as part of the Lights On at Brisbane Powerhouse series, where we presented three sold-out performances in August to small, socially-distanced, cabaret-style audiences.

In August, *60 dancers: 60 stories* toured to Gold Coast's Home of the Arts (HOTA); Toowoomba's Empire Theatre in September; and Caloundra Events Centre on the Sunshine Coast in October. Five performances were presented to a full capacity theatre at QPAC in December. These live performances brought such joy to not only the dancers, but to the entire Company and all our audiences who delighted in experiencing a live production once again.

# AUGUST

# NOVEMBER

In November another highlight, as we performed three performances of *Giselle* on HOTA's stunning outdoor stage under the starry skies. To bring back this revered favourite from our repertoire, which we last presented in 2013, was an unexpected joy.



With the Queensland Government's announcement in November that theatres could be booked to 100 percent capacity under a COVID-Safe venue plan, I was absolutely thrilled to bring back our beloved annual *Nutcracker* tradition. Presented in association with QPAC, *Best of The Nutcracker* was a special one-hour performance of adapted highlights from the ballet presented over five performances in the Concert Hall, QPAC, and to mark the occasion we also gifted 1,000 tickets to people adversely affected by the COVID-19 pandemic and frontline workers. It was a fitting end to an extraordinary year where we saw people from all walks of life overcome incredible challenges, and it was lovely to be able to give back just a little to our local community.

Speaking of overcoming challenges, it needs to be said that I was so proud of our dancers, and indeed the entire QB staff, as they met each challenge head-on with boldness and creativity.

Dancing at home for months in isolation, and not having that opportunity to perform the Season we had planned and rehearsed for, was a test of both mental and physical capacity, and I'm in awe of their flexibility, resilience, and willingness to adapt to the ever-changing situations. The entire Company is to be commended.

Offstage, we officially opened our new Queensland Ballet Academy building at Kelvin Grove State College on 6 March, before pandemic restrictions set in.

Featuring six large studios, two multi-purpose rooms, a gym, physio room, and staff rooms, the building can accommodate up to 150 students and will enable world-class ballet training for years to come.

Queensland Education Minister Grace Grace said it was:

**“...a historic day for the arts in Brisbane and Queensland.”**

and I agree wholeheartedly.



Meanwhile, construction on QB's home at the heritage-listed Thomas Dixon Centre continued mostly unaffected by the global pandemic. Early Works Practical Completion was achieved on 9 April 2020, and Hansen Yuncken was awarded the contract for Main Works on 14 April. We continued working with the Department of Housing and Public Works throughout the year, and the whole company is excited to move into Brisbane's new cultural hub.

A heartfelt thank you goes to our donors and corporate partners, including Principal Partner Suncorp, and Major Partners Sealy and Shell QGC for their support of the Company, the redevelopment of the Thomas Dixon Centre and our capital projects: QB would not have survived the year without you, and our future would not shine as brightly. Thank you for continuing to believe in us and support us, enabling us to continue spreading the magic of ballet as far and wide as we possibly can.



A special mention must also go again to our Principal Partner Suncorp for their continued support of Queensland Ballet and with this, a huge congratulations on the success of our joint #balletbeatdrop dance challenge, which gained an enormous 160 million views and more than 1,000 entries. There's a strong thread of creativity running through our partnership and we are grateful for Suncorp's support and appreciation of our artform.

Thanks must also go to the State and Federal governments, in particular for the creation of the JobKeeper initiative. Government support was a lifeline for many businesses, particularly, but not limited to, those in the arts sector.

Thank you to my partner, Executive Director Dilshani Weerasinghe, for your ever-inspiring presence as we navigated through the challenging year. Your visionary creativity and unfailing optimism are one of the main reasons QB soars so high, and I look forward to spreading future QB magic with you.

2020 shone a light on the value of our supporters, the integrity and vivacity of our staff and dancers, and that the Australian - and global - arts sector is something that needs to be protected, revered, and celebrated. Our gratitude goes to those who have supported us, not just in 2020, but throughout our 60-year history.

We look forward to celebrating in 2021.

A handwritten signature in black ink, appearing to read 'Li Cunxin Ao', written in a cursive style.

**LI CUNXIN AO**  
ARTISTIC DIRECTOR

Dilshani  
Weerashinge



## Executive Director's Report

– If there is one surety about Queensland Ballet in 2020, it is: we are a company of resilience and boundless creativity driven by passion at heart.

AT A GLANCE

23

Local Government Areas visited by Education Teaching Artists

2,900

Queensland collaborators

3,500 kms

Travelled to deliver community workshops



Throughout the tumultuous year, I witnessed all teams overcome countless challenges arising from the unfolding COVID-19 pandemic: the postponement of our entire 2020 Season, closure of our buildings, moving to online delivery of Academy and Company classes, cancellation of tours, and the reduction of regular hours company-wide to name a few - and yet QB dancers and enablers met each with grace, flexibility and generosity.

# JAN— UARY

We began the year in community, delivering three sold-out regional dance camps in January, and in February we hosted a Dance for Bushfire Relief event to support the rehabilitation of Australia's wildlife impacted by the devastating bushfires.

A bright spark in QB's commitment to lifelong learning was the opening of our new, purpose-built Academy building at Kelvin Grove State College. Welcoming our 2020 cohort into the building for the new school year, along with the official opening in March, signified long-term goals met and it has been a delight to see these young artists and the Academy teaching faculty settling into their new home.

The Federal Government global pandemic directives arrived in March, one week prior to our 60th Anniversary Gala season and our actions in compliance with these restrictions included the suspension of our community dance classes; the closure of Beesley Street Studios and administration offices; the suspension of our Academy face-to-face training programs; and the issuing of a directive to all staff and dancers to work from home. It was a sombre day for the Company, and indeed the wider arts sector, as we began to come to terms with the year ahead.

# MARCH

As part of QB's response to the pandemic, all mainstage and studio Sessions in Season 2020 were postponed until 2021, and scheduled tours in regional Queensland, Melbourne and London (the latter for our Jette Parker Young Artists) were cancelled. I acknowledge our host venues, including QPAC, Arts Centre Melbourne and the Royal Opera House, London, all of whom very generously worked with us to communicate with our shared audiences. Many of these venue partners were facing their own challenges but no one partner was deemed more important than another. We really did come together as a sector.

QB quickly settled into a rhythm of Microsoft Teams meetings, Zoom classes, twice-weekly internal company-wide communications, and social media chats. Maintaining QB's operations under an altered business practice, staff and dancers remained flexible, creative, and steadfast in their commitment to the Company and our art, and the executive team focused on supporting the health and wellbeing of our people, while doing everything possible to ensure their continued, secure employment amidst the uncertainty.

# APRIL

We submitted our application for JobKeeper support in April and set up a Pandemic Crisis Management Response Team led by Felicity Mandile, Deputy Executive Director, which drafted the QB Return to Magic Framework - a ballet-specific resumption of activities framework which mapped out a safe, step-by-step process covering dancers' and business staff's return to work, to educational and public activities, repertoire creation and rehearsals and ultimately, performance. All our decisions regarding the timing of resumption of activity were made in consultation with Federal and Queensland Government advice.



Following company-wide consultation and with Board approval, we also applied a 20 per cent reduction in hours for all QB staff (excluding QB Academy teaching staff, health staff and pianists, who were required to work in alignment with the Queensland Government Schools Plan) for the remainder of 2020.

Throughout the unprecedented journey however, there were silver linings. Arts advocacy was a definitive focus for the entirety of 2020, and a positive aspect to the year was how this shared goal brought the arts sector together. Artistic Directors, Executive Directors and arts leaders around the world came together to compare strategies, learn from tried and tested tactics and most importantly, support each other.

# MAY

QB joined dance organisations and independent artists from around the country, to meet with the Honourable Paul Fletcher, Minister for Communications and Arts, in May to advocate for federal funding relief for the arts and culture sector, and to discuss the plan for our road to recovery.

# JUNE

We continued our advocacy efforts for the Australian and local arts sector during the COVID-19 recovery phase, and warmly welcomed the Queensland Government's Arts and Cultural Recovery Package announcement in June.



# JULY

With social distancing restrictions easing from July, we were able to engage with the community once more. We phased in delivery of community dance classes in our West End studios, conducted under QB's WHS processes and COVID Safe guidelines. Marking the start of our return to the stage in 2020, QB was thrilled to participate in Lights On at Brisbane Powerhouse in August, presenting three sold-out performances of *60 dancers: 60 stories* to audiences seated cabaret-style.

# AUGUST

Undeterred, in August and September our Education Teaching Artists visited 18 Local Government Areas as part of the community regional tour, delivered 129 workshops and drove over 3,500 kms. Participants all around the State enjoyed a range of inclusive community classes for all ages (presented by Ergon Energy and Energex) and curriculum-based in-school workshops (supported by Shell QGC's Joint Venture Partners CNOOC and Tokyo G). The community regional tour attracted significant local and state-wide media interest.

# SEPT— EMBER

While the dancers had returned in June, all enabling team members returned to work at Beesley St from September. It was quite surreal to be back in the office while the rest of the world around us remained in various stages of isolation. We felt, and continue to feel, so much gratitude for our locality, and for the swift containment strategies put in place by the Federal and Queensland Governments. Determined to translate our learnings from remote working to the 'real world' however, our flexibility and commitment to work/life balance is an ethos we will continue to integrate into the Company moving forward.

November and December brought further freedoms, including 100 per cent theatre audience capacity which translated to more tickets released for our *60 dancers: 60 stories* season at QPAC, and five incredible *Best of the Nutcracker* shows, adapted from our annual Christmas tradition of performing *The Nutcracker*.

# DECEMBER



Throughout the year, the redevelopment of our home, the Thomas Dixon Centre, continued, almost untouched by pandemic restrictions. We continued to plan the activation of various public spaces in TDC, and sought grant funding to support delivery of several performances and exhibition projects. The entire Company is looking forward to moving back home in 2022 and our thanks go to the Queensland Government for its visionary partnership and support of this project. We remain very grateful to the Australian Government, The Ian Potter Foundation, and to the corporate partners and donors whose support will forever rest in the foundations of our revitalised building.

The challenges we faced in 2020 were by no means unique to us as an arts company, and our successes can be attributed not only to the entire QB team, but also to our stalwart supporters. We gratefully acknowledge the corporate and private supporters and the funding partners who played such a vital role in supporting our vision and indeed, our survival throughout this

challenging period. I would also like to wholeheartedly thank the Queensland and Federal Governments for their continued support and concern for QB as we navigated the pressures of how to maintain employment of our artists and artswriters.

We are also filled with gratitude for our corporate partners — Principal Partner Suncorp, Major Partners Sealy and Shell QGC; our Season and Support Partners and our Corporate Club Members; and our Capital Development Major Partners Schiavello, Sirromet, Norton Rose Fulbright and Energy Queensland; and our Support Partners. A myriad of transformative projects and activities would not have been possible without these collaborations and support.

It's the people within QB that make it shine so beautifully, and my thanks extend to all of you. To my partner Li, whose passion and blue-sky vision continues to lead the Company along the path of luminosity, and whose optimism we felt even through our computer screens during isolation, I'd like to think we managed to maintain the momentum that has driven us for

the last eight years - there is still so much to achieve together. To all the dancers and enablers whose dedication and creativity outshone the challenges of 2020, I look forward to shared adventures ahead where we build on the learnings and togetherness inspired by a year unlike any other.

**DILSHANI WEERASHINGE**  
EXECUTIVE DIRECTOR

Felicity Mandile



## Deputy Executive Director

### Thomas Dixon Report

— 2020 was a year of immense change for the Thomas Dixon Centre (TDC) redevelopment, with the bold ideas and dreams of many people coming into fruition.

AT A GLANCE

**\$78 million**

committed to complete and activate the TDC

While the world seemed to come to a standstill as the COVID-19 pandemic took hold, it was full steam ahead for the redevelopment of TDC as it became a hive of construction activity. Whether small or large, each week we witnessed a transformation and felt one step closer to our goal; to liberate the rich, cultural history of TDC and provide a cultural hub for our Company and our community.

We gratefully acknowledge the generous support of the Queensland and Australian Governments, the Ian Potter Foundation and Corporate Partners and private benefactors, who have supported the realisation of TDC. It truly has been a journey involving many stakeholders, each of whom have played an integral role in the major infrastructure project.

Early Works recommenced on 6 January with Hutchinson Builders, getting underway with bored piers, capping beams and bulk excavation of the site, with Practical Completion achieved on 23 April. Tenders for Main Works closed on 28 February with the submissions considered by a core team



of representatives from Queensland Ballet and Queensland Government. Subsequently, Hansen Yuncken were awarded the contract on 14 April. Following four weeks of site preparation and material procurement, Main Works commenced in May, and marked the beginning of many incredible transformations to the TDC site.

Envisioned to not only be a space for our Company, but also the community,

QB held a virtual community consultation on 5 June, enabling local residents and community members to hear from QB, principal contractor, Hansen Yuncken and the Department of Energy and Public Works. We welcomed discussions regarding the site's progress and addressed any concerns relating to the construction in a constructive and informative session.

Perhaps one of the most symbolic

moments to occur was the installation of the tower crane on 25 July. A historic part of the redevelopment journey, the tower crane symbolized the beginning of TDC's new chapter and the commencement of the adjoining building and theatre. A blend of past and future, the heritage-listed TDC will connect to a brand-new state-of-the-art building through The Ian Potter Promenade, creating a beautiful contrast between the historic brickwork

and modern design.

In 2020, the refurbishment of the existing, heritage listed TDC was well underway and upon completion will house QB administration offices, dance medicine, food and beverage spaces, and four world-class studios. The construction of the new building, visible at street level, will eventually house two more studios, dancers' facilities, artistic offices, and the wardrobe workshop.



Critical to preserving and liberating the historical aspects of TDC, the brickwork was meticulously restored both internally and externally by specialist heritage bricklayers. Now clean and repointed, the revived internal brickwork will create a warm ambience in the studios and offices in the old building. The completion of the underground carpark meant construction of the 356-seat theatre could commence, with the ground floor poured at Raven Street in October, as well as the curved wall for the theatre.

With the carpark structure complete all the builders' onsite offices and crib rooms were relocated to the basement, freeing up the internals of the heritage compartment for the completion of the restoration works and the new interiors to be installed during the first half of 2021.

As we closed the chapter on 2020, we looked to the new year eager to continue the redevelopment, with each step bringing us closer to the completion of TDC, a powerhouse of creativity, passion and inspiration.

A handwritten signature in black ink, appearing to read 'Felicity Mandile'.

**FELICITY MANDILE**  
DEPUTY EXECUTIVE DIRECTOR



Christian  
Tátchev



## Academy Director's Report

— In a year of unprecedented challenges for our Academy team due to the global pandemic, we were grateful to experience a few noteworthy highlights and achievements throughout the journey that was 2020.

AT A GLANCE

30

'Boys in Ballet' participants experienced classes and rehearsals

2

Finalists in the Young Creation Award

2

Pre-Professional Program demonstrations presented

In January we moved into our new \$17.7 million Academy building at Kelvin Grove State College, with thanks to considerable financial and ideological support from the Premier and State Government of Queensland. The official ceremony on March 6, attended by Minister for Education, the Hon. Grace Grace MP and His Excellency the Honourable Paul de Jersey AC, Governor of Queensland, was undoubtedly a highlight, however one that ultimately provided short-lived joy as COVID-19 affected our plans and our scheduled productions.

The outstanding Academy team acted swiftly in response to the country-wide lockdown by creating a great quantity of online resources for our learners across all Programs: we were running remote learning within a week of the shutdown. We were also very fortunate to be able to give ballet barres and Tarkett flooring to the local senior dancers so they could safely train at home, and for this I'd like to thank the Queensland Ballet Facilities and Production teams.

Our Senior Program (SP) dancers returned to training in a mostly

standard format quite quickly as they were classified as high school students, however other offerings such as our Pre-Professional Program (PPP) and Associate Program, as well as our Guest Associate Program, were affected as they fell under various COVID-safe plans and were delivered online.

Naturally with travel cancelled, I was unable to attend major international dance events and competitions which are the lifeblood of networking, talent

recruitment and identification, while our interstate workshops and auditions were also impacted. This resulted in all Academy auditions being run via video – which was a complex task. The year was not all grim however, as we were able to reimagine the Academy Gala by presenting a SP Showcase instead, with this occasion marking our inaugural performance season in the new building.

Despite the ever-changing border

closures, we also managed to run our inaugural Boys ONLY Workshop, a two-day, face-to-face event specifically designed to inspire and nurture young male dancers. 30 participants experienced classes and rehearsals with me, Paul Boyd (Head of Senior Program), Guy Wheatstone (former QB Company Artist), Richard Causer (independent Contemporary Dance artist, teacher, choreographer) and QB Principal Artists Camilo Ramos and Victor Estévez.

We also ran various internal presentations for the dancers, including two PPP demonstrations, bringing the cohorts even closer in what was a greatly challenging year. These presentations and demonstrations were video-streamed to students and their families across Australia and internationally.

Despite the trials and tribulations, creativity thrived at the Academy during 2020, with plentiful choreographic





content created by our PPP cohort under the guidance of our wonderful staff, during and after lockdown. Much of this content was shared with our audience, generating fantastic feedback. These initiatives also inspired works for the Swiss-based dance competition Prix de Lausanne – to which QB Academy is a partner school, which were then submitted into the competition’s newly-established Young Creation Award. Two of our three submitted works then made the Finals – an incredible achievement considering there were only five finalists from other partner schools across the globe.

Creativity further spilled into how we delivered our annual workshops, summer programs, and other training experience events. Many of these were held remotely, attracting participants from across Australia and the world. Reflecting on 2020, I am very proud of how our Academy team continued to deliver our training throughout the year, despite the unpredictability and interruptions. The entire team used the challenges to learn and adapt as required, making our team more mature, flexible, and unified.

I am extremely grateful to the QB Board, Executive Team, the remarkable Academy staff, and all internal QB departments for their support and assistance through the year, while the continuous support of the Department of Education through our academic partner, Kelvin Grove State College, was also immensely appreciated.

To our sponsors and donors, my gratitude extends to you as well, for without your support, we would not have had the year we did. We look forward to a new year of nurturing our bright young artists with you.

**CHRISTIAN TÁTCHEV**  
ACADEMY DIRECTOR



# 13,828

Total Attendance (paid and unpaid)

PRODUCTION

**22** Live Performances

**60** New Works

## 2020 Snapshot

COMMUNITY

**63,095** Community Engagement

**129** Workshops Queensland-wide

DIGITAL

**81,339** Facebook Followers

**39,894** Instagram Followers

**3,021** LinkedIn Connections

ENGAGEMENT

**+14%**  
Increased Community Engagement (from 2019)

**+34%**  
of school students engaged from regional communities

# 2020 Live Productions

Every cloud has a silver lining.

With our 2020 Season postponed to 2021, we took the opportunity to deliver both productions from our repertoire and a bold new series of works.



Queensland Ballet  
*60 dancers: 60 stories*

“...achingly beautiful and emotional”

— The Courier Mail

Brisbane Powerhouse

3 performances, 7-8 August  
 308 total attendance

HOTA Gold Coast

2 performances, 29 August  
 228 total attendance

Empire Theatre, Toowoomba

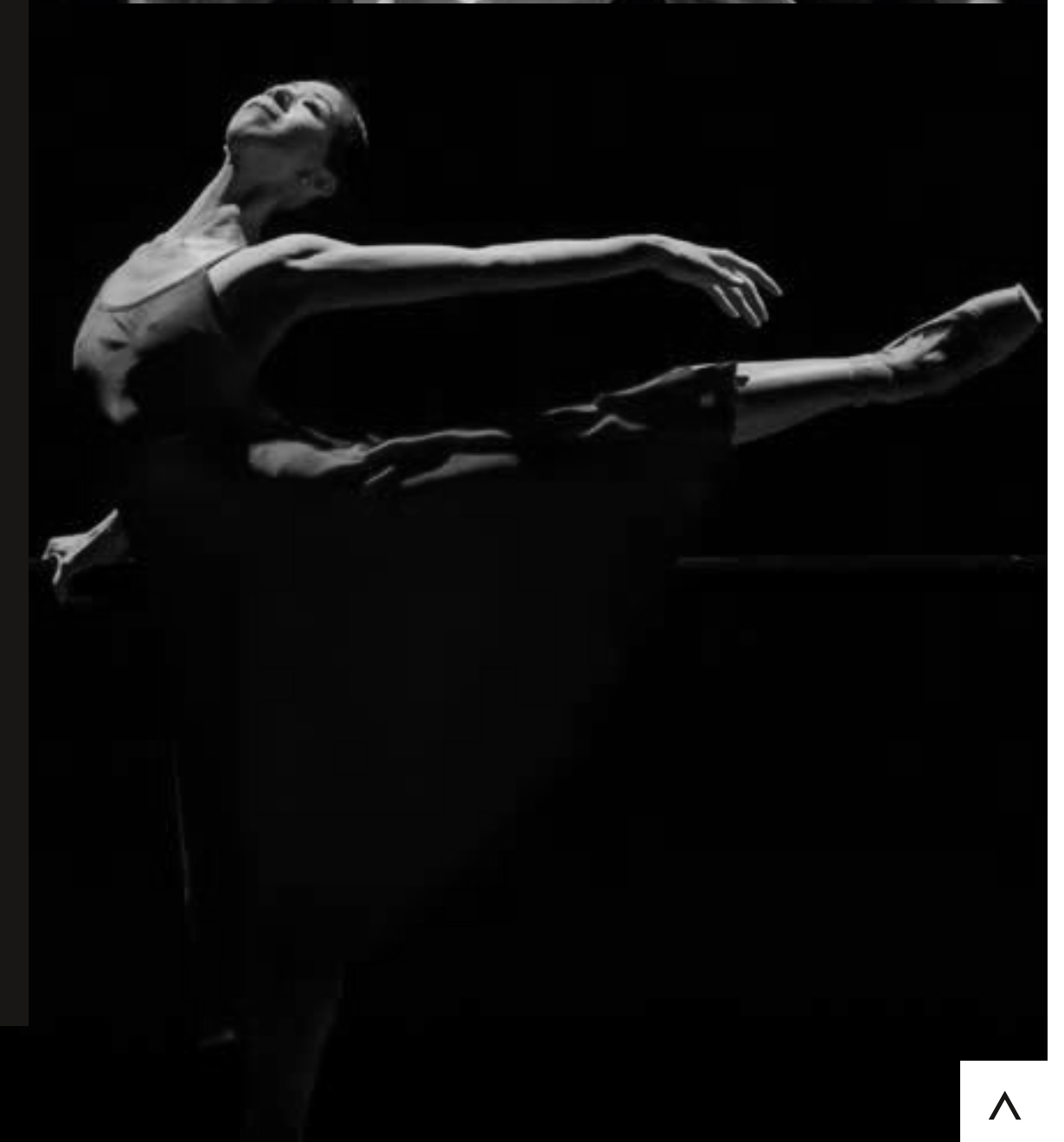
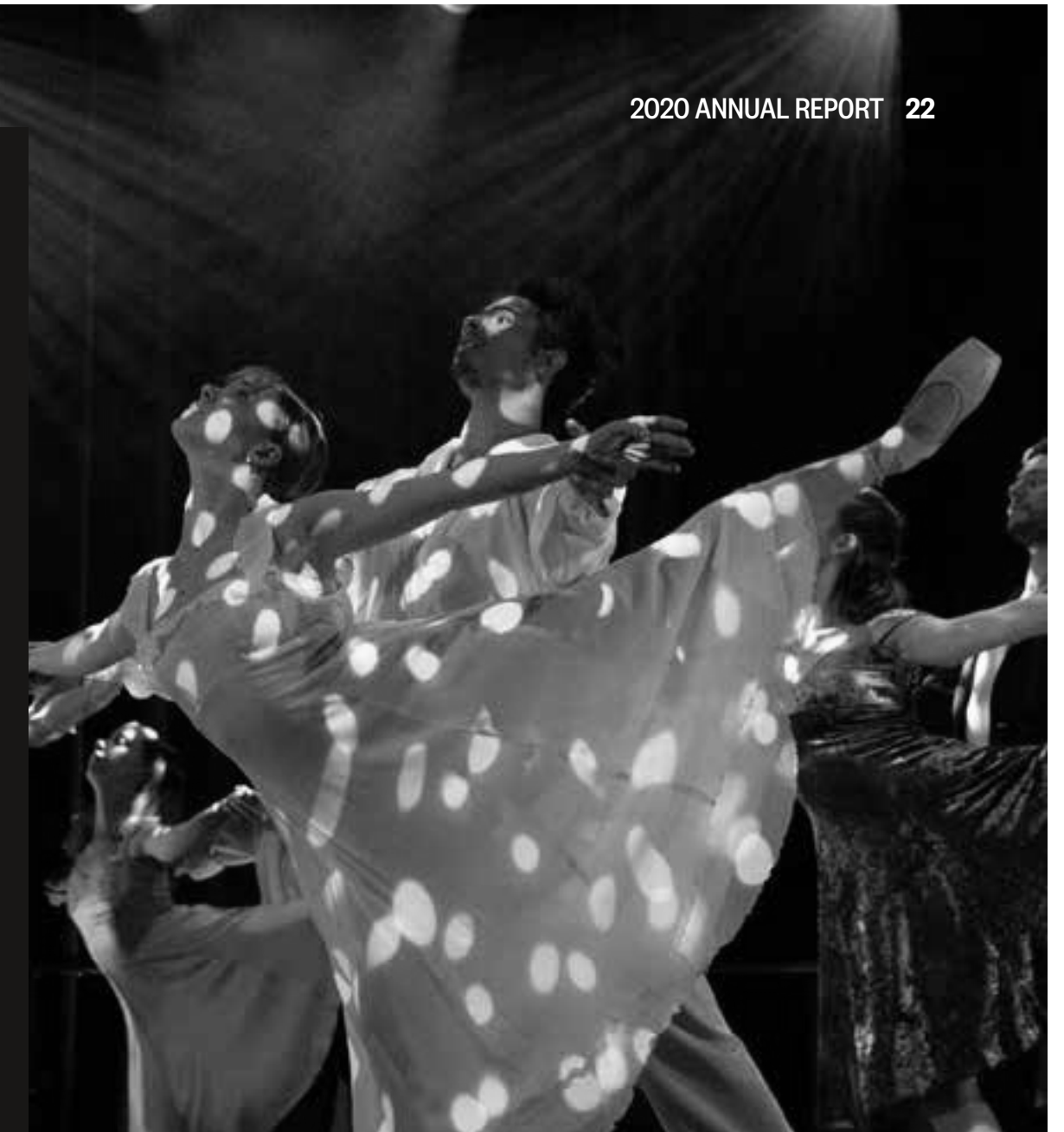
2 performances, 19 September  
 671 total attendance

The Events Centre, Caloundra

2 performances, 17 October  
 771 total attendance

QPAC Playhouse

5 performances, 9-12 December  
 2,563 total attendance



# Section 1 — Where is Love?

Directed by Rani Luther



## Reflection

Choreography - Laura Hidalgo  
Music - *Rêverie*, L.68 by Claude Debussy, adapted and performed by Stefanie Gumienik



## IIW

Choreography - Luke Dimattina  
Music - *Not the Man I Love*, composed and performed by Brett Sturdy



## Afterglow of a Nocturne

Choreography - Neneka Yoshida  
Music - *Nocturne*, Op. 9, No. 2 in E Flat Major by Frédéric Chopin, adapted and performed by Stefanie Gumienik



## Entwine

Choreography - David Power  
Music - 'Powerful Silence' from *Improvisations on the Theme of Love*, composed and performed by Stefanie Gumienik



## Introspection

Choreography - Renee Freeman and Heidi Freeman  
Music - *Nocturne* from *Deux Morceaux*, Op.10, No.1. by Pyotr Ilyich Tchaikovsky, adapted and performed by Brett Sturdy



## Real Love

Choreography - Edward Pope  
Music - 'Love Lost' from *Improvisations on the Theme of Love*, composed and performed by Stefanie Gumienik



## Come With

Choreography - Lina Kim  
Music - *Gymnopédie* No.1 (excerpt) by Erik Satie, performed by Brett Sturdy



## Eros

Choreography - Liam Geck  
Music - *Moonlight Sonata* (excerpt), Op. 27, No. 2 by Ludwig van Beethoven, performed by Brett Sturdy

# Section 2 — Looking For Love

Directed by Matthew Lawrence



## Looking For Love

Choreography - Kieren Bofinger  
Music - *Looking for Love* composed by Kieren Bofinger, performed by Stefanie Gumienik



## La Sylphide

Choreography - August Bournonville, with additional choreography by Lucy Green and Samuel Packer  
Music - *La Sylphide*, Act 1 (excerpt) by Herman Severin Løvenskiold, performed by Brett Sturdy  
Additional Music - Brett Sturdy



## Cy-gents

Choreography - adapted by Janette Mulligan from original choreography by Marius Petipa and Lev Ivanov

Music - *Swan Lake*, Act 2 (excerpt) by Pyotr Ilyich Tchaikovsky, performed by Brett Sturdy



## Looking For Love: Interlude

Cast - Artists of Queensland Ballet

Music - excerpts from *Swan Lake* by Pyotr Ilyich Tchaikovsky and '*Spach Zarathustra*' by Richard Strauss arranged and performed by Stefanie Gumienik



## En-Counter

Choreography - Isabella Swietlicki and Kohei Iwamoto  
Music - Tambourin in E Minor by Jean-Philippe Rameau, arranged by Nigel Gaynor and performed by Nigel Gaynor and Roger Cui



## Comrades

Choreography - Patricio Revé, Oscar Delbao and Charlie Slater  
Music - 'Vals' from *Lyric Pieces*, Op. 12, No. 2 by Edvard Grieg, adapted and performed by Stefanie Gumienik



# Section 3 — In Love

Directed by Greg Horsman



### Beautiful Sedation

Choreography - Paige Rochester and Mali Comlekci

Music - *Beautiful Sedation* composed by George Bokaris, performed by Stefanie Gumienik



### Prelude

Choreography - Lucy Green and Samuel Packer

Music - *Prelude (No 1)* composed by Peter Wilson, performed by Roger Cui



### Your Hands on my Eyes

Choreography - Dylan Lackey  
Music - *Nocturne in E Minor, Op. 72, No. 1* by Frédéric Chopin, adapted and performed by Stefanie Gumienik



### A Love Like Ours

Choreography - Joel Woellner and Alison McWhinney

Music - *Prelude in D, Op.23. No 4.* by Sergei Rachmaninoff, adapted and performed by Brett Sturdy



### Caricias

Choreography - Yanela Piñera and Camilo Ramos

Music - 'Clair de Lune' from *Suite bergamasque*, L. 75 by Claude Debussy, adapted and performed by Nigel Gaynor



### Ave Maria

Choreography - Mia Heathcote and Victor Estévez

Music - *Ave Maria* by Franz Schubert, adapted by Anabel and Adrian Estévez and performed by Roger Cui (Piano) and Stefanie Gumienik (Piano Accordion)



Every step a  
 jealous powerful  
 captivating  
**gripping**  
 sorrowful betrayal story

# Giselle

“There’s a magical mood in watching art under the stars – especially *Giselle’s* luminously white Wili wraiths”

— The Courier Mail

For a strictly limited season, we presented our critically acclaimed production of the iconic ballet, *Giselle*, under the stars at HOTA’s atmospheric outdoor stage. Audiences were invited to bring their picnic rugs and settle in for a night of magic.

<b>Produced and Staged By</b>	Ai-Gul Gaisina
<b>Choreographers</b>	Marius Petipa, after Jean Corrali and Jules Perrot
<b>Libretto</b>	Jules-Henri Vernoy de Saint-Georges and Théophile Gautier
<b>Sets and Costumes</b>	Based on an original design by Peter Cazalet
<b>Lighting Designer</b>	Ben Hughes
<b>Music</b>	Adolphe Adam, with additional music composed by Cesare Pugni and Riccardo Drigo

## GISELLE IN NUMBERS

3,053

Total Attendance

3

Performances, 12-14 November



# Best of The Nutcracker

“One of the theatrical highlights of our year”

— The Courier Mail

As social distancing regulations lifted in Queensland and full theatres were allowed once more, Christmas magic returned to the stage with our *Best of The Nutcracker*.

*Best of The Nutcracker* was a special edition season, with highlights from the classical adaptation of ETA Hoffmann’s tale of *The Nutcracker and the Mouse King* (1816). Choreographed by Ben Stevenson OBE, Queensland Ballet presented a 1-hour performance to delight audiences during the 2020 festive season.

<b>Choreographer</b>	Ben Stevenson OBE
<b>Music</b>	Pyotr Tchaikovsky
<b>Recorded Music Performed By</b>	Queensland Symphony Orchestra, conducted by Nigel Gaynor
<b>Costume Designer</b>	Desmond Heeley
<b>Associate Costume Designer</b>	Noelene Hill
<b>Lighting Designer</b>	David Walters
<b>Lighting Recreator</b>	Cameron Goerg

Presented in association with Queensland Performing Arts Centre.

## NUTCRACKER IN NUMBERS

**\$214,150**

Total box office income

**6,234**

Total Attendance, including 1,000 complimentary tickets given to frontline workers and people adversely affected by COVID-19

**5**

Performances, 4-5 December

# Company response to COVID-19 pandemic

Queensland Ballet, like other arts organisations, was significantly impacted by the health directives and restrictions put in place while Australia responded to the COVID-19 pandemic. Staff and dancers however, were flexible, steadfast, and creative while adapting to the ever-changing situation, and the Company remained focused on supporting the health and wellbeing of its people.

Successful implementation of the Australian Government's JobKeeper program ensured the continuation of employment of Queensland Ballet staff, as well as corporate partnerships and philanthropy initiatives such as Keep the Magic Alive.

## QB instigated the following actions:

- Suspension of community dance classes at Beesley Street studios from March – July.
- Closure of Beesley Street studios and offices from 27 March, with all staff and dancers directed to work from home.
- Academy suspended its face-to-face training programs (Associate Programs, 23 March; Pre-Professional Program, 24 March; Senior Program, 28 March).
- Ballet barres and Tarkett floor mats were delivered to all QB dancers and this equipment was made available to all Academy staff and students.
- Dancers accessed live-streamed daily classes with Artistic staff and could download pre-recorded classes.
- Artistic staff continued to provide live-streamed coaching sessions to dancers.
- Dancers and Academy students accessed free support services for their physical and mental wellbeing as required.
- All Season 2020 productions were moved to 2021. Existing ticket-holders had the option of transferring into the re-scheduled performances, receiving a refund or donating the value of their tickets to QB.
- QB's Pandemic Crisis Management Response Team drafted a ballet-specific resumption of activities framework. The QB Return to Magic Framework mapped out a safe, step-by-step process covering dancers' and business staff's return to work, to educational and public activities, repertoire creation and rehearsals, and ultimately performance, in consultation with Government advice.
- 20% reduction in hours for QB staff and dancers (excluding QB Academy teaching staff, health staff and pianists, who were required to work in alignment with the Queensland Government Schools Plan) was applied from 22 June 2020 through until 31 December 2020, following company-wide consultation and with Board approval.

# New Works

## *60 dancers: 60 stories*

*60 Dancers: 60 Stories* began as a way to keep our dancers, musicians and creatives within Queensland Ballet engaged and purposeful during the many months of lockdown during the pandemic of COVID-19 in 2020.

During the three-month Brisbane period of isolation, our 60 artists created 60 new works based on the theme of love to engage and inspire - conceptualised, choreographed, performed and filmed by the dancers. We then applied the wonderful creativity to help Queensland Ballet 'Keep the Magic Alive' - by using the creative works as encouragement for our loyal fans to remain engaged during a time when the theatres were dark, and to inspire them to support us financially.

As a creative outlet, we considered it a rousing success. 60 original works, 17 new music compositions, and over 100 people collaborated to develop the digital-first premiere season.

Our philanthropy-led campaign Keep the Magic Alive was entwined with *60 dancers: 60 stories*. This collaborative project engaged the whole of Queensland Ballet, and thanks to a visionary donor who quadrupled all donations made in June, and our community of supporters, we successfully reached our \$1 million target. It also inspired 678 new donors, accounting for 65% of the total number of donors. Bringing this number of new donors into our close network of supporters is of great value to the Company, considerably broadening our base of support.

The series was then formatted into a stage production, which was performed in Brisbane and toured southeast Queensland to rave reviews. A truly innovative product - a stage production borne of a digital series.

Because Queensland Ballet always finds a way to keep the magic alive.



### IN NUMBERS

60

Original works

60

Unique videos

17

New music compositions

100+

Collaborators

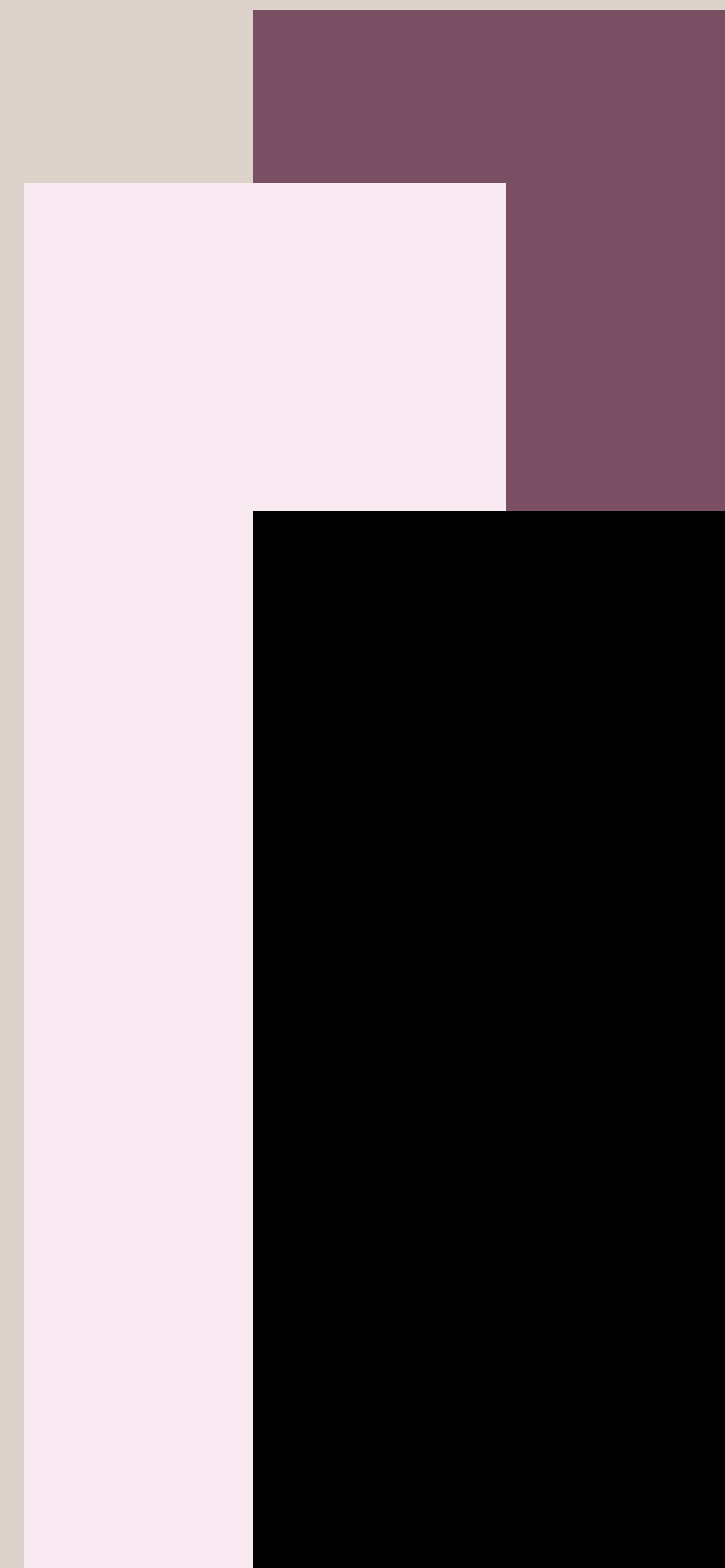
“This was a wonderful way for us to stay connected with our beloved QB. Thank you, thank you, thank you to everyone who was involved.”

“I enjoyed each day knowing there was another splendid creation waiting for me. Thank you!”

# Community Engagement & Education

**63,095**

Total community engagement



**14%**

Increased overall community engagement from 2019

**69%**

Were engaged through newly enabled digital access

**129**

Workshops delivered across regional Queensland

**43,602**

People connected with Queensland Ballet via digital access

**191**

Digital Activities

# Community Engagement & Education

The Community Engagement and Education Team worked dynamically to continue its commitment to providing accessible dance experiences for people of all ages, abilities and locations.

**In total, 63,095 people engaged through community engagement and education programs, including 69% of participants who engaged through newly enabled digital access.**

When Queensland schools closed in 2020, the Education team responded by delivering a suite of online school workshops to ensure students could continue to experience quality dance-based workshops from the safety of their home or classroom. An adapted community regional tour was delivered across 18 Queensland communities, with a total of **129 workshops delivered across regional classrooms and local venues** from Petit Pointers (1-5 years) to Ballet for Seniors and every age in between. Across the year, 5,900 students were engaged in curriculum-

based workshops including 34% from regional communities.

To support the connection with the dance class community and broaden participant reach, QB delivered a suite of free online community classes supported by Principal Partner Suncorp which received over 18,600 views. In addition, QB's youth participation program, QB Junior, transitioned to its online delivery for Ambassador Classes including online 'Clubhouse Hangout' sessions where members were mentored by QB Company Artists. Removing the barriers of travel and family schedules meant young dancers could partake in classes and mentorship sessions led by their dancing heroes, with regular attendance of over **100 young dancers connecting on screens.**

New opportunities emerged in 2020, including delivering inclusive online dance classes with Variety Children's Charity, a bespoke dance health program to support patients and residents at St Vincent's Private Hospital, and over

22,306 people tuned in to watch QB's Education Teaching Artists lead a Ballet Moves segment with Captain Starlight, as part of Streamraiser for Starlight Children's Foundation.

In late 2020 QB piloted its first Flex program, which aligns ballet training with sports excellence. Encouraged by a trend in sporting organisations to adopt ballet into their training programs, QB Flex explores the benefits of ballet as a form of cross-training for athletes, both physically and emotionally. Positive pre and post physical testing confirmed the future opportunity for a continued QB Flex delivery.

Across all 191 digital activities in 2020, **43,602** people connected with Queensland Ballet via digital access.

Despite a year where in-person delivery was greatly restricted, the Community Engagement and Education team increased overall engagement by 14% from the previous year.

## New Digital Opportunities



Online Dance Health class with St Vincent's Hospital – QB Teaching Artist Holly Frick



Free online Ballet for Seniors class – with QB Teaching Artists Joseph Stewart and Lily Spencer

# Digital Marketing

In 2020, our digital audience increased across all our social media platforms (excluding Twitter) as dance-lovers sought new ways to connect with us. Theatre closures and social distancing restrictions made in-person and onstage engagements rare, so we strived for a greater online presence and connectedness through brand awareness and creative content.

Our digital season of *60 dancers: 60 stories*, comprised of two new videos released daily through the month of June, had a total cumulative reach of 764,588, while our #balletbeatdrop dance challenge campaign had an incredible cumulative reach of more than 2.3 million, with 168.8 million hashtag views. We also used quality video content as a prime engagement tool for the 2021 Season Launch, premiering 10 storyteller videos encompassing behind-the-scenes interviews, rehearsals, costume and production information about 2021's productions.

## WEBSITE

# 970,779

Website views

## EMAIL CAMPAIGNS

# 19,110

At the Barre subscribers

## SOCIAL MEDIA



**81,339** <sup>+3.68%</sup>  
Facebook Followers



**39,894** <sup>+7.24%</sup>  
Instagram Followers



**3,021** <sup>+32.73%</sup>  
LinkedIn Connections



**4,315** <sup>+31.64%</sup>  
YouTube Subscribers



**3,820** <sup>-2.13%</sup>  
Twitter Followers



# World Ballet Day

On 29 October, we took fans behind the scenes of Queensland Ballet for sneak peeks of studio rehearsals, Company Class and coaching sessions as part of World Ballet Day.

This free global event invites audiences into the studios of the world's top ballet companies via Facebook and YouTube. It is a collaboratively organised event spearheaded by The Australian Ballet, Bolshoi Theatre (Moscow) and The Royal Ballet (London).

Streamed on the Queensland Ballet Facebook site, viewers shared an exclusive digital experience, hearing from our dancers about life in isolation and the incredible *60 dancers: 60 stories* works that arose from our loungerooms and kitchens during lockdown.

They also joined us on a virtual tour through our state-of-the-art Academy and hit the road to Goondiwindi with our incredible Teaching Artists who take this magical artform to so many regional and rural audiences around Queensland every year.

## Schedule of events

**Welcome:**

Artistic Director, Li Cunxin AO  
0:00

**Company Class:**

Led by Artistic Director, Li Cunxin AO  
01:13 - 17:03

**Artists in Isolation**

Content filmed and edited by:  
Senior Soloist Kohei Iwamoto  
Company Artist Isabella Swietlicki  
Company Artist Alyssa Kelty  
Company Artist D'Arcy Brazier  
Company Artist Laura Tosar  
Principal Artist Victor Estévez  
Senior Soloist Mia Heathcote  
17:05 - 21:28

**60 dancers: 60 stories:**

Digital Season  
21:30 - 28:54

**Giselle:**

Behind the scenes with Principal Artist, Lucy Green  
28:56 - 32:22

**Nigel Gaynor:**

Notes from the Music Director  
32:25 - 36:22

**Rani Luther:**

Ballet Mistress & Creative Associate  
36:24 - 40:13

**We are all ballerinas:**

Seniors in Studio & Petit Pointers  
40:16 - 41:12

**2020 Regional School & Community Workshops**

41:13 - 45:04

**Queensland Ballet Academy:**

Nurturing the artists of the future  
45:07 - 51:12

**Thomas Dixon Centre:**

Dreams do come true  
51:14 - 51:54

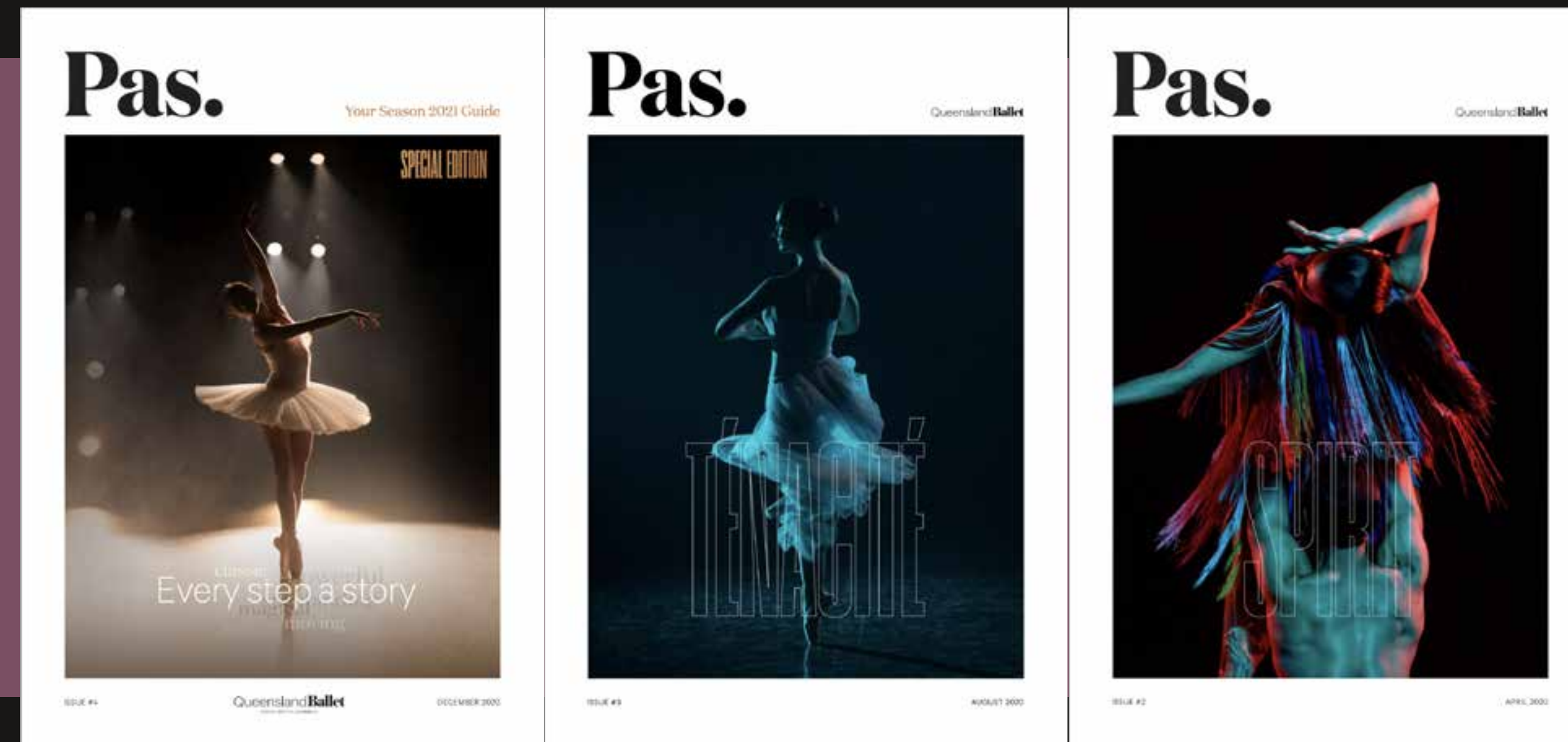
**Closing message:**

Artistic Director Li Cunxin AO and Artists of Queensland Ballet  
51:56 - 55:41



## Enticing broad new audiences

# Pas. Magazine



Eager to spread the artform of ballet to potential new audiences, we published issues #2, #3 and #4 of our new Pas. Magazine.

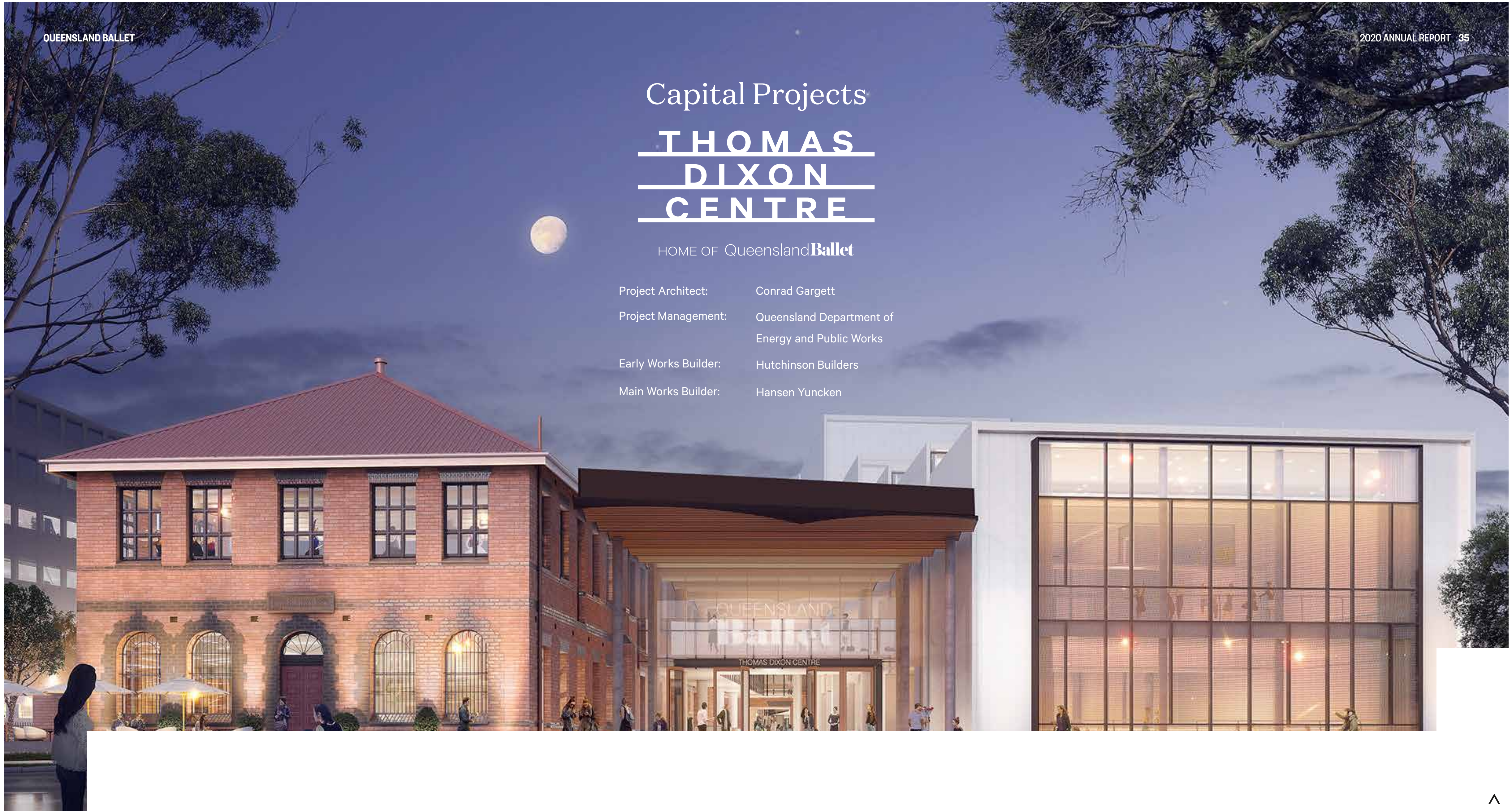
Due to the COVID-19 pandemic and reduced budget, we chose to release issues #2 and #3 as digital editions only, while our special #4 edition combined with our 2021 Season Guide to create a printed and digital publication filled with stories about the upcoming productions, dancers, talented creatives and our community engagement programs. Printed copies were distributed across the Brisbane café and arts hubs scene to entice potential dance and theatre lovers to engage with our Company.

# Capital Projects

# THOMAS DIXON CENTRE

HOME OF Queensland **Ballet**

Project Architect: Conrad Gargett  
Project Management: Queensland Department of Energy and Public Works  
Early Works Builder: Hutchinson Builders  
Main Works Builder: Hansen Yuncken



# Thomas Dixon Centre

Queensland Ballet teams continued working towards commissioning the Thomas Dixon Centre for activation from 2022. This included Queensland Ballet Head of Programming – TDC planning the activation of various public spaces and an arts and community engagement program with local and Australian content being a prominent theme. The Thomas Dixon Centre website, designed by FLIP alongside Queensland Ballet, was finalised in December.

## KEY PROJECT MILESTONES

- Early Works Practical Completion was achieved on 9 April 2020;
- Hansen Yuncken awarded the contract for Main Works on 14 April;
- TDC Community Consultation was held on 5 June (online Zoom meeting);
- Tower crane and concrete pumping unit installed in July;
- Heritage brickwork conservation continued;
- Internal and external brickwork completed;
- Continuation of lead paint removal from the windows;
- Drake Street earth ramp (to assist construction) removed;
- Drake Street civil works on footpath completed;
- Undergrounding of Energex and Telco lines (October);
- Ground Floor (i.e. theatre stage level) poured at Raven Street (October);
- Curved wall for theatre foyer poured;
- Excavation and preparation for sub-station completed;
- Take a Seat and Dancers' Dressing Stations capital fundraising campaigns launched in November.

## Capital Development Supporters

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

### GOVERNMENT PARTNERS



### FOUNDATION PARTNERS



### THOMAS DIXON CENTRE ENABLERS

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

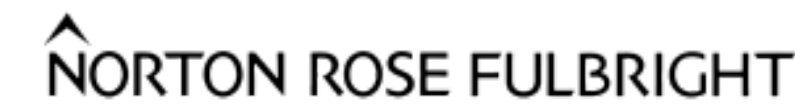
Mrs Barbara Bedwell  
Brett & Maria Clark  
Mr Tim Fairfax AC &  
Gina Fairfax  
Frazer Family Foundation

Ian & Cass George  
Goldburg Family Foundation  
David & Loraine McLaren  
Bruce & Jill Mathieson  
Terry & Lurleen Morris

Stack Family Foundation  
Anne Symons  
Mr Roy Thompson AC &  
Mrs Nola Thompson  
Liz & Graeme Wikman

Mr Steve Wilson AM and  
Mrs Jane Wilson

### MAJOR PARTNERS



Part of the Energy Queensland Group

### SUPPORT PARTNERS



NURTURING ARTISTS

# Queensland Ballet Academy

## Snapshot

PERFORMANCES


Senior Program Showcase:  
6 shows — 15 – 18 October 2020 — Queensland Ballet Academy

**243** Attended      **42** Senior Program students

Repertoire included excerpts from *The Nutcracker*, *Swan Lake*, *Don Quixote*, *Donizetti Variations* and *The Little Hunchbacked Horse*, as well as original works by Louise Deleur and Paul Boyd

10 Pre-Professional Program students performed at the official opening of the Academy building in March

SOCIAL MEDIA

 **5,219**  
**+102%**  
since 6 Feb 2020

 **2,810**  
**+72%**  
since 6 Feb 2020

ANNOUNCEMENTS

- Program Expansion from Senior Program Levels 3 – 1 (Years 10 – 12) to Academy Program Levels 6 – 1 (Year 7 – 12)
- Foundation Program Levels 9 – 7 (Years 3 – 6) established
- 2x Pre-Professional Program students announced as finalists in the Prix de Lausanne’s Young Creation Award

ENGAGEMENT EVENTS

- Summer School (13 – 18 January & 14 – 19 December)
  - January session held at Beesley Street, December session held at the Academy
  - **91 (session #1) and 64 (session #2) attended**
- Elite Training Series Online (6 – 8 July, 9 – 11 July, 21 – 23 September & 24 – 26 September)
  - First time we held the event online
  - **115 attended across all sessions**
- Boys ONLY Workshop (14 – 15 August at Queensland Ballet Academy)
  - First time we held this event
  - Classes taken by male Academy teachers, guest teachers (Richard Causer) and principal artists (Camilo Ramos and Victor Estevez)
  - **30 attended**

AUDITIONS

- Held online via video submission for the first time (Academy Program closed in August, then extended until September, PPP closed in September, Guest Academy Program closed in November)
- Foundation Program Pre-selection Experience took place in November for the first time, in lieu of an audition



# Official opening of Queensland Ballet Academy at Kelvin Grove State College

“The new Queensland Ballet Academy at Kelvin Grove State College combines world class ballet education and training with our world-class educational programs. Having the Queensland Ballet Academy, actually located within the College, is the first Ballet Academy of its type anywhere in the world.” - Kelvin Grove State College Executive Principal Llew Paulger

The highly anticipated \$17.7 million Queensland Ballet Academy building at Kelvin Grove State College officially opened on 6 March with a ceremony attended by Minister for Education Grace Grace, His Excellency the Honourable Paul de Jersey AC, Governor of Queensland, Kelvin Grove State College Executive Principal Llew Paulger, and Queensland Ballet Artistic Director Li Cunxin, as well as other ballet and school community members.

Featuring six large dance studios, two multi-purpose rooms, a gym, physio room and staff rooms, the building was designed to offer world-class training and education and accommodate more than 150 students.

# Boys in Ballet week

Celebrating the boys and men who share their joy of ballet with us every day.

**30,370**

social accounts reached  
between 21-27 July

**89,699**

impressions

**1,627**

interactions

We believe it's important to showcase the achievements and the vital role that male dancers play in our Academy and the industry, and so in 2020, from 20 - 27 July, we shared stories and content tailored to the boys in ballet covering topics such as:

- How to feed your growing dancer
- 8 reasons boys should do ballet
- Train hard. Eat well. Feel better.

And dancer profiles including:

- Paul Boyd, Head of Senior Program and Resident Choreographer
- Wim Broeckx, Head of Pre-Professional Program
- Shaun Curtis, Queensland Ballet Company Artist
- Luke Dimattina, Queensland Ballet Company Artist



PARTNERSHIP SUCCESS STORIES

# Queensland Ballet and Principal Partner Suncorp

## #balletbeatdrop TikTok Challenge

AT A GLANCE

160 million+

views for the #balletbeatdrop hashtag

69,000+

views on the first #balletbeatdrop video, posted by @QueenslandBallet on TikTok

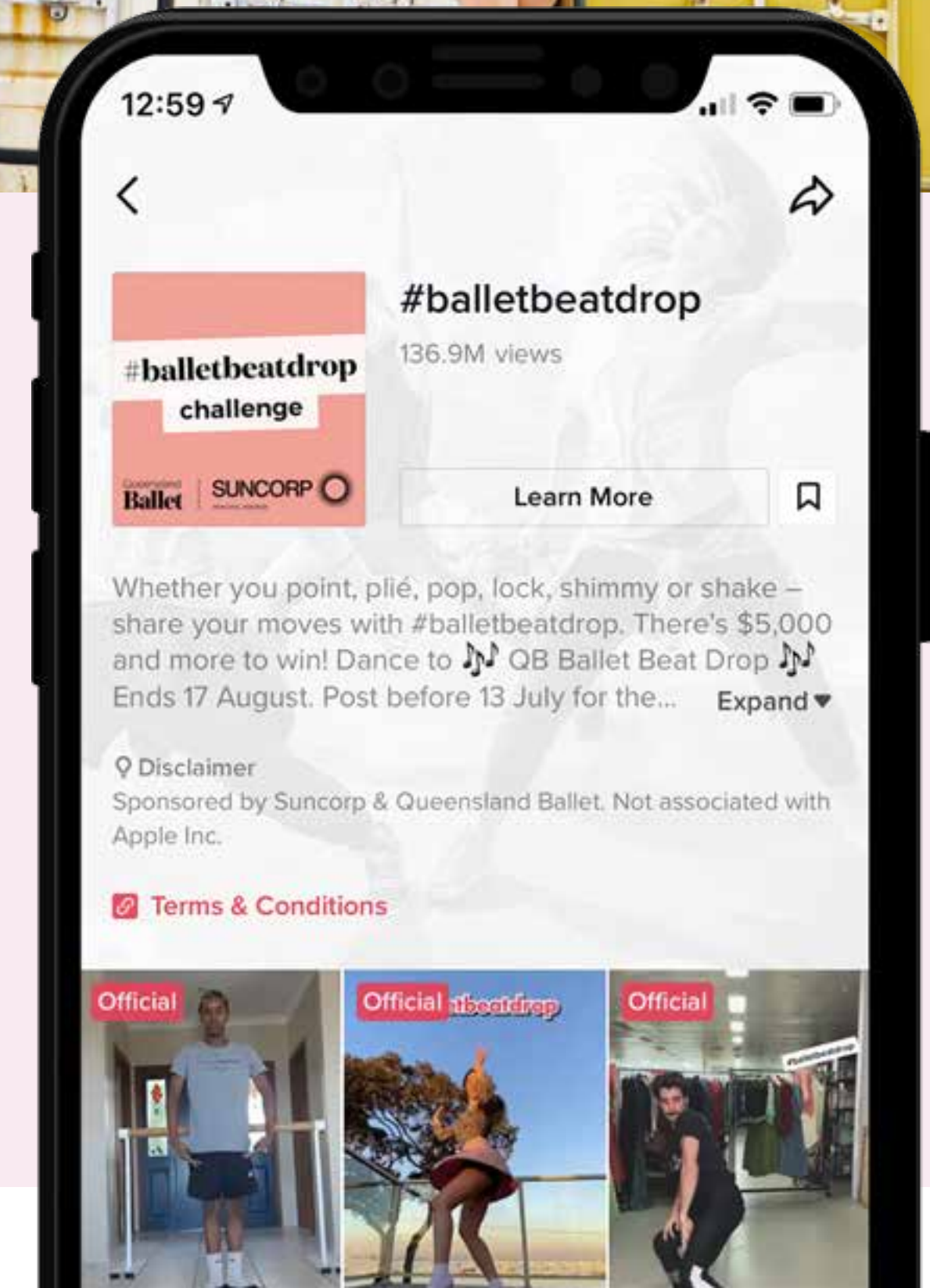
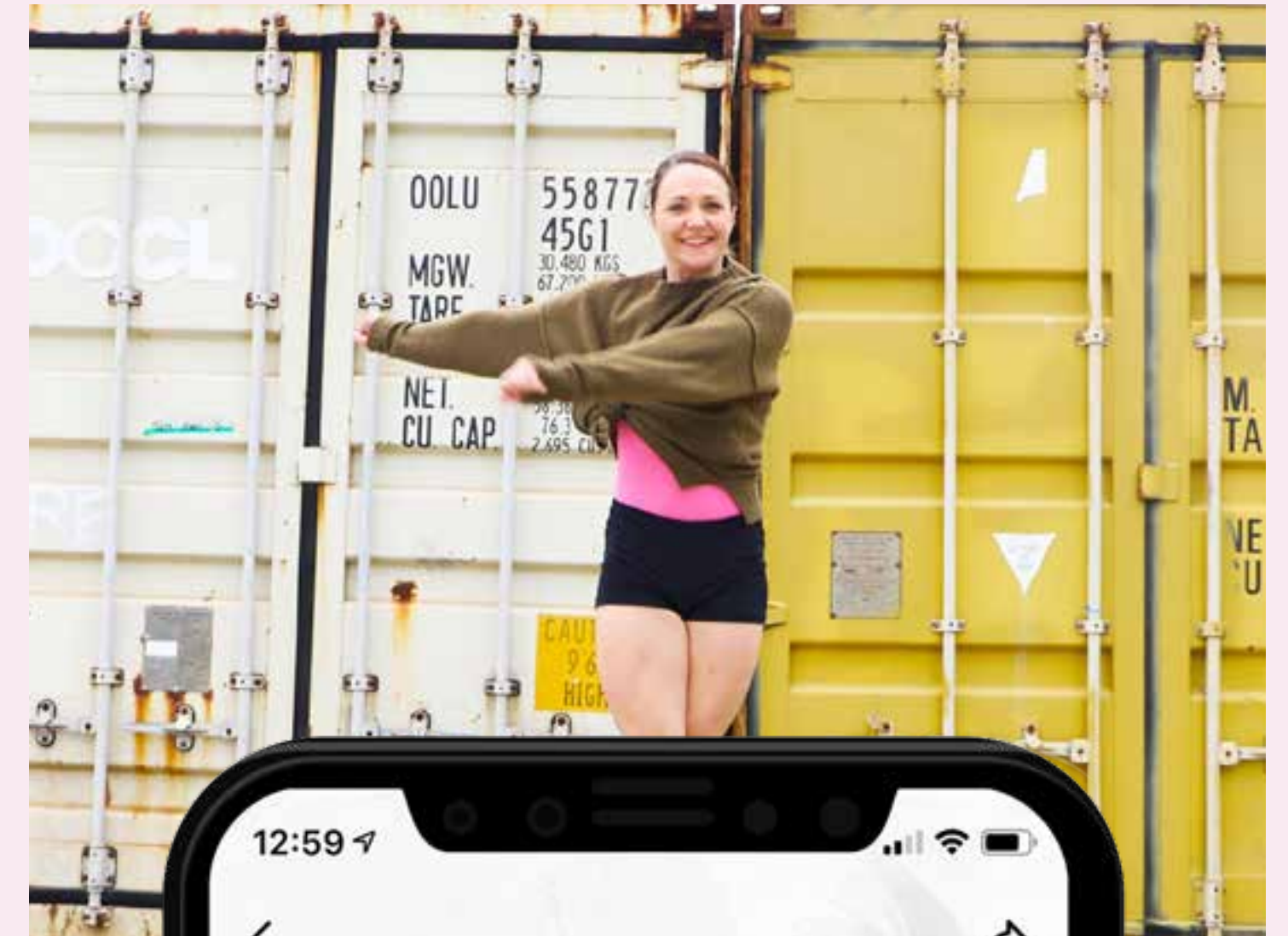
Queensland Ballet and Principal Partner Suncorp sought exciting new ways to strengthen our partnership and engage with the public through dance in 2020. With the annual Dream Big competition not possible due to social distancing restrictions, the partners embraced the cultural phenomenon TikTok to launch the online #balletbeatdrop competition in July.

Entrants were challenged to video themselves performing choreography by First Company Artist, Sophie

Zoricic, set to a remix of *The Nutcracker's* iconic "Dance of the Sugar Plum Fairy." The emphasis was on encouraging people to get moving and have fun. Prizes included \$5000 cash grants, in-studio workshops with Queensland Ballet Junior Ambassadors, and the opportunity to have their video aired during the Channel 9 *Christmas in July special* on 25 July.

The competition received more than 1000 entries globally, from professional dancers and dance hobbyists to

students from local dance schools. Winners were announced on 1 September, with father and daughter duo John and Zi Sione from Victoria taking first prize. Maleny-based The Dance Academy took out the dance school prize, and Judit Szoboszlai from Rotterdam, The Netherlands, won the international category.





PARTNERSHIP SUCCESS STORIES

# Queensland Ballet and Principal Partner Suncorp

## Channel Nine *Christmas in July* Special

Channel 9 and 9NOW celebrated Queensland Ballet's 60th year with a special presentation of *The Nutcracker* on July 25th at 4pm, sponsored by Suncorp. The one-hour special showcased snippets from the Company's 2017 performance of the beloved Christmas ballet, where Artistic Director Li Cunxin AO returned to the stage for the first time in 18 years in the role of Dr Drosselmeyer.

The Special also featured interviews with Principal Artists Lucy Green and Victor Estévez, Queensland Ballet Academy student and former *Dream Big* winner Olivia Nason, and Suncorp's Bruce Rush, Acting Chief Executive Officer Banking and Wealth.

AT A GLANCE

**100,000+**

viewers nation-wide

**45,000**

of those were Queenslanders



## Queensland Ballet Corporate Partners

### 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

### PRINCIPAL PARTNER



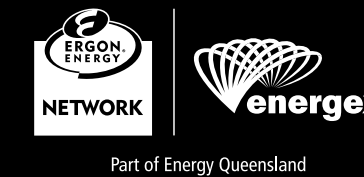
### MAJOR PARTNERS



### SEASON PARTNERS



Dedicated to a better Brisbane



Part of Energy Queensland



Building a better working world



### SUPPORT PARTNERS



### OFFICIAL POINTE SHOE PARTNER



### CORPORATE MEMBERS

EOS Surgical  
The George Group  
LMT Surgical  
Valley Plastic Surgery

### RESTAURANT AND CATERING PARTNER



### CREATIVE AND INDUSTRY

Birmingham Royal Ballet, Camerata of St John's,  
QPAC, Queensland Symphony Orchestra,  
Tourism and Events Queensland, West Australian Ballet

# Rachael Walsh



## Why I choose to bequest to QB

“It’s a joy to work with exceptional and passionate musicians, dancers, choreographers, coaches, designers, skilled costume makers and many others to produce a unique and special experience for an audience. I’ve seen how the combined arts in ballet hugely inspire people of all ages. I believe it not only moves us deeply, but motivates everyone to get passionate and creative in something they love, whatever it is. This is why I am bequeathing to our wonderful Queensland Ballet, who enrich the lives of so many Australians.”

— Nigel Gaynor, Music Director and Principal Conductor. Charles Lisner Circle member.

## PHILANTHROPY

# Foundation

Our vision to enrich lives through the beauty and magic of ballet is enabled by our family of supporters. Philanthropic gifts offer us the privilege, opportunity and responsibility to make the greatest impact and to create a legacy for future generations to enjoy our art form.

In 2020, like many organisations, Queensland Ballet faced uncertain times. With our people at heart, we remained committed to being able to keep our dancers and wider team employed and engaged throughout our 60th anniversary year and beyond.

We are humbled by the generosity of our donors, whose unwavering support made it possible for us not only to survive, but to be able to adapt, work and create during these extraordinary times. Without the connection of live performance, we were inspired to find creative ways to keep QB’s spirit alive and to continue to share our stories and art with our audiences.

A unique example of this was our Foundation-led campaign, *Keep the Magic Alive* – entwined with *60 dancers: 60 stories*. This project engaged the whole of Queensland Ballet to sustain the Company, and with the inspirational support of a visionary donor who quadrupled all donations to *Keep the Magic Alive*, we were able to raise \$1,030,971 to support our artists, creatives and arts workers.

### RACHAEL WALSH

HEAD OF FOUNDATION & FORMER PRINCIPAL ARTIST OF QUEENSLAND BALLET

## 2020 stories of impact:

- Thanks to the cornerstone support of Oak Foundation and donors for QB’s Jette Parker Young Artist Program, philanthropy enabled us to sustain training for 12 Young Artists.
- Launch of Take a Seat and Dancers’ Dressing Room Station dedications, with donors helping to support the Thomas Dixon Centre redevelopment and build the Company’s legacy.
- A private donor enabled three outdoor performances of Giselle at Home of the Arts Gold Coast in November 2020.
- John T Reid Charitable Trusts enabled a skills development program which enables dance teachers and practitioners in regional Queensland to deliver QB Ballet for Seniors in their local communities.
- Foundation officially launched *QB Forever*, Queensland Ballet’s Bequest program to acknowledge the power of individual bequests in supporting and sustaining a bright future for Queensland Ballet. The Charles Lisner Circle is a beautiful engagement program to celebrate individuals during their lifetime who have notified QB of their legacy gift.
- Philanthropy-enabled scholarships, bursaries and awards helped support QB Academy students to continue their training.

Together we look forward with optimism and a strong belief that art can lift the spirits of humanity, connect people, inspire young minds and give us hope for a great and bright future.

# Donors

Our grateful thanks go to every donor and our Queensland Ballet Friends. Your support helps us to achieve our ambitious vision to enrich lives.

## Visionaries

The Ian Potter Foundation  
Oak Foundation  
Anonymous (1)  
Kay Van Norton Poche AO  
Mr Roy Thompson AC &  
Mrs Nola Thompson

## Artistic Director's Circle

Veronika Butta  
Barbara Duhig  
Ian & Cass George  
Lynn Harvey  
McLaren Family  
Mr Simon Mordant AO &  
Mrs Catriona Mordant  
Valmai Pidgeon AM  
Amanda Talbot

## Principal Benefactors

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CP Morris Fund at the APS  
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Jane Stackpool and Allan Blaikie  
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Liz & Graeme Wikman

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Philip Bacon AM  
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Mrs Judith St Baker  
Simon Dyer  
Steve Johnston  
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Frazer Family Foundation  
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Roslyn Packer AC  
John T Reid Charitable Trusts  
Glen and Lisa Richards Family  
Foundation  
Beverley J. Smith  
Stack Family Foundation  
Mr John Story AO &  
Mrs Georgina Story  
Anne Symons

## Jette Parker Young Artists Supporters

Oak Foundation  
Barbara Bedwell  
Brett & Maria Clark

Dr Ben Duke &  
Ms Cate Heyworth-Smith QC  
Mr Tim Fairfax AC &  
Gina Fairfax  
Frazer Family Foundation  
Goldburg Family Foundation  
Patricia Macdonald Memorial  
Foundation  
Mr Simon Mordant AO &  
Mrs Catriona Mordant  
CP Morris Fund at the  
APS Foundation  
Liz & Graeme Wikman

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Mr Robert Albert AO &  
Mrs Libby Albert  
Paulette Carson Trust, managed  
by Perpetual Trustees  
Dr Cathryn Mittelheuser AM  
Morgans Foundation  
Mrs Denise Wadley OAM  
Dr Valmae Ypinazar & Prof.  
Stephen Margolis OAM

## Principal Dancers' Circle

Jim & Michelle Gibson  
Andrea & David Graham  
Gay Hull  
Andrew & Sue King  
Helen & Dan McVay  
Pamela Marx

Diane & William Rockloff,  
in memory of Charles Lisner OBE  
Sue Shepherd  
The Weerasinghe/Neaum Family

## Soloists' Circle

Anonymous (1)  
Clive & Conchita Armitage  
Lewis Bell  
Diana Bertalli  
Timothy Best  
Dr Frank & Dr Ailbhe Cunningham  
Michael & Manuella Darling  
Angie's Fund  
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Mrs Lynn Rainbow-Reid AM  
Siganto Foundation  
Alex Talbot  
Claudia Talbot  
The Hon. Justice David Thomas &  
Mrs Jane Thomas  
Roger & Judith Sack  
Christine Wenkart

## Dancers' Circle

Anonymous (4)  
ADFAS Brisbane  
Dr Pitre Anderson &  
Monique Anderson  
Russell Barnett  
Janelle Berlese  
Virginia Bishop  
David & Anita Carter  
Sharyn Crawford & Olive Oswald  
Philip Dubois  
Betzien Duffield Family  
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Shirley Jackson  
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Katie & Paul McNamara  
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Dr Monika Janda  
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Kristy-Lee Seaton  
Mrs Robynne Semon  
Kate & Darryl Sim  
Craig & Christine Spencer  
Nettie Stephenson &  
James McGrath  
Tony Sukkar AM &  
Josephine Sukkar AM  
Naomi & Gordon Wright

## Charles Lisner Circle

Realised Bequest  
Dr Alf Howard  
Kaye Brain Dance Education Fund  
Isabell Honor Hall Maynard  
Lesley Merle Williams

## Notified Bequest

Anonymous (1)  
Dr Sheena Burnell  
Lucien Castand & Donald Robson  
Nigel and Diana Gaynor  
Ruth Lane  
Dr Valmae Ypinazar &  
Prof. Stephen Margolis OAM  
Dr James McGown  
Mr Peter Myska  
Kathleen Nowik  
Mrs Lynn  
Rainbow-Reid AM  
Jane Steinberg

## Scholarships, Bursaries and Awards

Energy Queensland  
Qld Department of Education  
Queensland Ballet Friends  
ADFAS Brisbane  
Dr Valmae Ypinazar & Prof. Stephen  
Margolis OAM  
Paulette Carson Trust, managed by  
Perpetual Trustees  
Angie's Fund

## Supporters

Gifts (2264)

# Contact

## Queensland Ballet

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– FROM EARLY 2022

Thomas Dixon Centre

406 Montague Rd, West End, QLD 4101

## Queensland Ballet Academy

101 L'Estrange Terrace, Kelvin Grove, QLD 4059



## Photo Credits

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