



2023

Table of contents

03	Artistic Director's report	26	The Little Mermaid - My First Ballet
05	Executive Director and Chair report	27	Bespoke
07	2023 Highlights	28	Queensland Ballet Academy Gala
09	Audience insights	29	Derek Deane's Strictly Gershwin
11	Digital marketing engagement	30	The Nutcracker
12	Celebrating Li Cunxin AO	31	Love & Legacy: Celebrating Li Cunxin AO
13	Community & Education and Performance Health	33	Queensland Ballet Academy: Aspire '23
15	Thomas Dixon Centre	34	Queensland Ballet Academy: Soirée
17	Publicity and Communications	35	Foundation and Endowment Development
18	Queensland Ballet Academy Director's report	37	Thank you to our Partners
20	Queensland Ballet Academy	38	Queensland Ballet Partners
22	Season 2023	39	Thank you to our Supporters
23	Regional Tour - A Midsummer Night's Dream	40	Company
24	Giselle	41	Financial Report
25	Trilogy	57	Photography credits

Acknowledgement of Country

Queensland Ballet acknowledges the traditional custodians of the land on which we learn 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.

“If you enjoy music and dance, there’s no need to travel to New York or London when this calibre of talent is right here in Brisbane.”

– Beth Keehn, Stage Whispers





Li Cunxin AO Artistic Director's Report

2023, my final year with Queensland Ballet, was a season of rich storytelling and new artistic collaborations, as well as retrospectives that showcased the depth and skill of the dancers and wider Company.

Our audiences showed a commitment to live performance, with our Season 2023 Box Office income of more than \$5.7 million surpassing our targets. We began the year on regional tour, performing *A Midsummer Night's Dream* at HOTA (Home of the Arts) on the Gold Coast, where we are always so warmly welcomed. This Shakespearean production, choreographed by Liam Scarlett with costume and set designs by Tracy Grant Lord, went on to charm audiences in Cairns, Townsville, Mackay, and Toowoomba across March and April, before heading to Canberra for five sell-out shows at the Canberra Theatre. Sharing our art form with as many people as possible on tour, especially across our home state, has always been a priority for Queensland Ballet and I was proud of the Company for performing it exquisitely at each venue.

It was with gratitude that we presented *Giselle* at the Playhouse, QPAC in April, officially launching our mainstage season. After its unfortunate cancellation in 2022 due to the Brisbane flood events, it was

wonderful to share this quintessential Romantic-era production with Brisbane audiences for the first time since my inaugural year in 2013.

In June, our triple bill *Trilogy* drew widespread audience and critical acclaim. The Australian premiere of Jack Lister's *A Brief Nostalgia*, a co-production with Birmingham Royal Ballet, opened the season with its blend of classical and Scandi-noir styles, enhanced by stark lighting design and a hypnotic, percussive score. Christopher Bruce's *Rooster* was the second work – a joyous 1960s themed piece with music by The Rolling Stones that filled the theatre with infectious energy. *My Brilliant Career*, the highly anticipated world premiere by Cathy Marston, rounded out the evening. Based on the classic Australian novel by Miles Franklin, the work was storytelling magic at its best with character-driven choreography, and a sublime score by Matthew Hindson, while the stunning sets and costumes by David Fleischer evoked a sunburnt Australian landscape.

Also in June, we presented the world premiere of *The Little Mermaid* at the Talbot Theatre, Thomas Dixon Centre. Part of the My First Ballet series for families and our youngest audience members, this season was so popular, we had to add extra shows due to overwhelming demand. Choreographed by Paul Boyd, it was based on the beloved Hans Christian Andersen tale and performed by our talented cohort of Jette Parker Young Artists.

One of my favourite annual events is the NOOSA alive! festival. In July, our Jette Parker Young Artists travelled to the Sunshine Coast to perform *Tchaikovsky Mash* by Matthew Lawrence and *Tartan* by Paul Boyd as part of this vibrant arts and culture festival that draws crowds from across the country.

Bespoke returned for its sixth season at the Talbot Theatre, captivating audiences of all generations with its contemporary choreography and out-of-the-box concepts. We always love presenting this

season, watching the dancers extend themselves by moving their bodies in new ways and exploring different scores. Remi Wörtmeyer's non-narrative work *Miroirs* featured music by French composer Maurice Ravel, which was played live beautifully on a grand piano on the stage by Daniel Le. Paul Boyd's *Tartan* was an instant crowd pleaser, transporting audiences to the Scottish Highlands. Paying homage to the traditional Scottish dance he learned in his youth, the work featured Queensland Ballet alumnus Graeme Collins and the 12 Jette Parker Young Artists. Finishing the program, *Four Last Songs* by Queensland Ballet Resident Choreographer Natalie Weir was an emotive work featuring Weir's beautiful signature organic movement style.

Always a highlight of the year, the *Queensland Ballet Academy Gala* was a program of classical and contemporary works that demonstrated the high level of skill of our young dancers. Some pieces, such as Louise Deleur's *Toil*, were created for the dancers, while others were

choreographed by the students themselves, such as *Burranga* (Brolga in Mununjali) by First Nations student Elija-Jade. Live performance is an integral part of the young dancers' development as professionals, and we were proud of the commitment and high work ethic they demonstrated, not just throughout this season, but through the entire year.

Anticipation was high for our blockbuster production of the season, Derek Deane's *Strictly Gershwin*. This dazzling homage to the golden age and big band sounds of the 1930s was a roaring success in 2016, and this year's season was just as popular. Sparkling costumes, a fusion of dance styles, a hit score and stunning choreography combined to make this cinematic production a hit amongst critics and audiences alike and an entertaining and memorable season for everyone involved, including the myriad of talented guest dancers, singers and musicians who also joined us onstage.

The Nutcracker holds a special place in the Company's heart, and this eleventh season was no different. I love how the production has become an annual Christmas tradition for so many Brisbane families – it brings so much joy and happiness to the Queensland community. And as Artistic Director, it is wonderful watching the dancers transform themselves into multiple different characters and perform in different casts

throughout the season.

The final season of 2023 was not in the original plans, but was no less a highlight. *Love & Legacy*, a three-show season in December, was a retrospective program of works from my tenure, each beautifully presented and performed, from some of the world's greatest choreographers.

Those who had been following us for a while recognised many - who could forget the blissful romance of the balcony pas de deux from Kenneth MacMillan's *Romeo and Juliet*; the enthralling Tango from Krzysztof Pastor's *Dracula*; or the golden age *Summertime* from one of our most popular seasons, *Strictly Gershwin*. It was an emotional program for Mary and I. Seeing the variety of choreographic talents and styles made me feel very proud.

There were a few key movements within the dancer cohort this year. We acknowledge and thank Principal Artists Mia Heathcote and Victor Estevez as they took the opportunity to join The Australian Ballet in 2024, and we promoted Alexander Idaszak to Principal Artist and Chiara Gonzalez to Senior Soloist. Joining the lineup for 2024 were two new recruits; Ivan Surodeev from Astana Ballet and Ural Opera Ballet, and Eliza Wenham and Alisa Pukkinen from our Jette Parker Young Artist program became a Company Artists. And displaying the strength and talent from our Academy, 12 Jette Parker Young Artists joined Queensland Ballet, with eight rising through

the ranks from the Queensland Ballet Academy Pre-Professional Program.

Behind each performance is, of course, a team of talented individuals, and I would like to give my heartfelt thanks to each person who has contributed to the growth and success of this aspirational Company. In 2023, we said farewell and thank you to Board Chair Julieanne Alroe, acknowledging her remarkable work in the role since 2019 as she steps down to a Board Director, and warmly welcomed Brett Clark AM back to the role. He comes with more than a decade of experience on the Queensland Ballet Board (2009 – 2019), including six years as Chair, and is an energetic and highly-respected leader in our community. I must give my gratitude to both, as well as the entire Board, for their continued guidance and support as we navigate the everchanging landscape of the Arts industry.

Thank you to Executive Director Dilshani Weerasinghe whose incredible energy and passion for our art form propels it forward with big ambitions and shiny eyes.

Thank you also to our Partners and donors for your generous support and belief in our vision for sharing ballet with as many people as possible – we couldn't do it without you. Your support is changing lives!

Retirement has been a bittersweet moment for me. Reflecting on my time with Queensland Ballet, I am so grateful

for the opportunities I have had to grow this Company and see it flourish. Over the past decade, we have proven to be a world-class ballet company, and been granted permission to perform the most distinguished productions, the likes of Ben Stevenson and Kenneth MacMillan. I'm also delighted to have showcased some of the more contemporary works and commissions by choreographers like Krzysztof Pastor, Ma Cong, Cathy Marston, Natalie Weir, Greg Horsman, Liam Scarlett and Jack Lister.

I look forward to seeing the Company thrive under the capable and talented hands of the new Artistic Director, Rockhampton-born Leanne Benjamin. I'm leaving Queensland Ballet with immense satisfaction knowing that it is a much stronger company now both artistically and financially than when inherited in 2013. I'm grateful for the incredible support of the governments, donors, corporate partners and most importantly the community. It has been a privilege and an honour!



Li Cunxin AO
Artistic Director
2013 - 2023





Dilshani Weerasinghe and Brett Clark AM Executive Director and Chair Report

A commitment to our people and our community lies at the heart of Queensland Ballet's strategic vision, and in 2023 we honoured it with artistic, health, training, and community programs that enriched the lives of many.



As a not-for-profit arts company we have always been hugely ambitious, striving for success beyond the main stage, but thanks to our people and our equally shiny-eyed supporters and partners we continued to push the boundaries of expectations and succeed at some truly impactful goals.

One of the year's major highlights was the establishment of our Endowment Fund. The announcement of Li Cunxin's retirement in December 2023 presented a timely opportunity to build upon his legacy and futureproof the Company as we embark on the next chapter with our newly appointed Artistic Director, Leanne Benjamin. Our Endowment Fund will ensure that we continue to create magic and enrich lives into the future; current pledges and legacy donations have been directed towards our Community and

Health programs, Performance Health Academy scholarships, such as the Li Cunxin Scholarship Fund supported by SpArc Foundation, the Roy and Nola Thompson Production Fund, and the Robert and Libby Albert Music Fund supporting live music.

With grateful thanks we acknowledge those who have already pledged generous contributions to the fund via donations and bequests. Our wish for Queensland Ballet's sustainability is that our fund will achieve a corpus of \$100m by 2030 – the Company's 70th birthday year.

Community health was a notable focus in 2023, and we were thrilled to launch the Van Norton Li Community Health Institute, made possible thanks to the generous donation from Kay Van Norton AO and funding from the Queensland

Health. The Institute will deliver several programs including clinically designed dance rehabilitation, mobility, and strength classes for key groups throughout the state. Queensland Ballet's goal is to sustain and expand its Dance Health programs, to magnify the impact possible for participants' physical and mental health, across socioeconomic, age and geographic boundaries and all abilities. The Van Norton Li Community Health Institute reached over 58,000 people in 2023, and paves new ways to address society's health and wellness needs.

Future planned expansion of the Queensland Ballet Van Norton Li Community Health Institute will include continuation of the *Dance Moves* program in partnership with Arthritis Queensland, Dance Rehab – in-hospital modified dance classes designed to assist physical

rehabilitation and wellbeing, and Dance for Veterans – a program for veterans to use ballet/dance to assist mental health and trauma therapy. Dance Health is an area of significant growth and research interest currently worldwide, and Queensland Ballet is leading the way in Australia to develop this innovative pathway for change.

As well as Li's retirement announcement, there were other significant movements within the Board and Artistic team in 2023. Julieanne Alroe stepped down as Chair of the Board, and we welcomed back Brett Clark in the role. Ms Alroe held the position since 2019 and left behind a legacy of outstanding contributions and transformative milestones and we thank her deeply for her commitment and sharp strategic guidance of Queensland Ballet. Along with Brett Clark, Danielle McFall-Weiss also joined the Board of

Directors, while Directors who retired at the AGM at the end of their term were Gene Moyle, Amanda Talbot and Allan Pidgeon and we thank them for their expert guidance.

Acknowledging Li's immeasurable contribution to Queensland Ballet, to the world of ballet and to the lives of so many, was a huge preoccupation in 2023. The Queensland Ballet team as well as our audiences and community were given plenty of opportunities to celebrate Li's 11-year tenure, the most notable being the special December season, *Love & Legacy – Celebrating Li Cunxin AO*. Featuring over 20 excerpts of works from the past 11 years of programs, plus a few surprises, more than 1,800 people attended the Playhouse, QPAC, enjoying a trip down memory lane to commemorate the incredible legacy Li inspired. A variety of other awards and accolades were gifted to Li, highlighting his impact in countless spheres, making all of us at Queensland Ballet very proud, including Businessperson of the Year 2023 at the Lord Mayor's Business Awards, an Honorary Doctorate of Letters for his extraordinary accomplishments for the arts, and he was gifted the Keys to the City in a special ceremony. We know he and Mary will never be very far away.

Our refurbished home, Thomas Dixon Centre, celebrated its first birthday since re-opening and although there are still areas requiring completion, we were thrilled to gather multiple awards,

including the State Award for Heritage Architecture at the 2023 Australian Institute of Architects State Awards, while we continued to expand accessibility, as well as welcome the community in with a plethora of workshops and initiatives.

As outlined in Queensland Ballet's 2024-28 Strategic Plan, we are committed to the development and delivery of a First Nations Charter, supported and guided by First Nations advisor on the Queensland Ballet Board Cam Costello and the engagement of Gonggan Consultancy. Our Charter will demonstrate and enact the organisation's leadership and commitment to the first pillar of the new National Cultural Policy 'Revive' which is "First Nations First: Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture."

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 74% 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 workers. Therefore, we must acknowledge our Queensland Ballet team across our many pillars, sites and departments – Artistic, Academy, Institute, Community, Business, Costume, Production, Health and the magic they create across our sector. The passion and dedication they show truly

lifts Queensland Ballet to new heights and we couldn't be more grateful.

Our heartfelt gratitude must of course also go to our supporters, including our wonderful Partners and visionary donors, along with our audiences and dance class participants. Each of these individuals and organisations provide support to our Company, enabling and empowering us to continue to share dance with as many people as possible, continuing our core vision of enriching lives through art.

2024 is a year of new beginnings, as we welcome Leanne home to Queensland. Her exciting appointment was made following an extensive global recruitment search, which attracted unprecedented interest from candidates all around the world. The selection committee comprised of Board Directors, internal leadership, and external sector experts from Australia and abroad, including Director of The Royal Ballet, Kevin O'Hare CBE.

From the leadership team and the Board, thank you once again to our supporters, and we look forward to sharing news of our Company's next steps as we continue to flourish into our new chapter.



Dilshani Weerasinghe
Executive Director



Brett Clark AM
Board Chair



2023 Highlights

114

Company performances throughout Queensland and interstate

5

world premieres

7,880

regional Queenslanders enjoyed *A Midsummer Night's Dream*

41,307

participants across Community Engagement programs



\$6,218,453

total box office for
Season 2023

48%

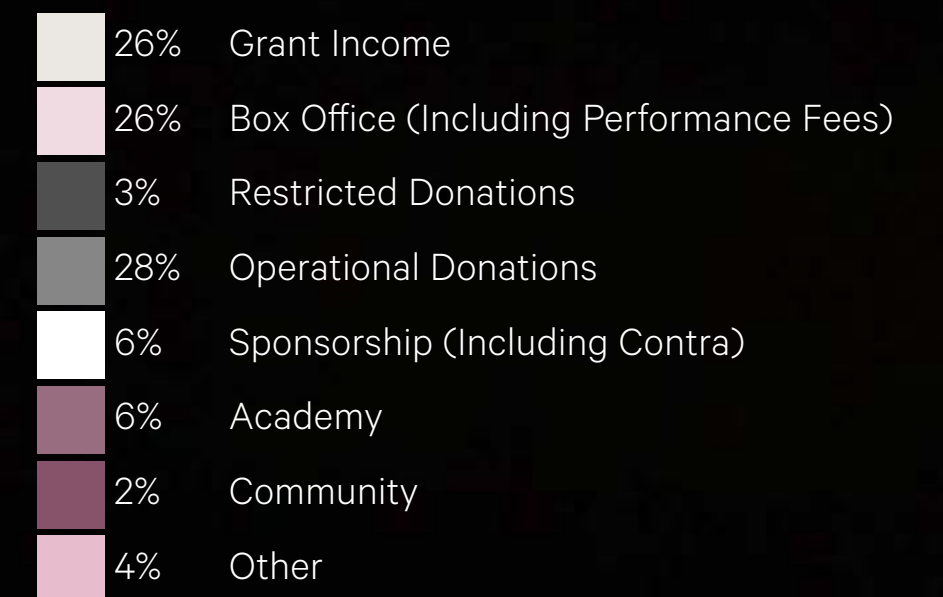
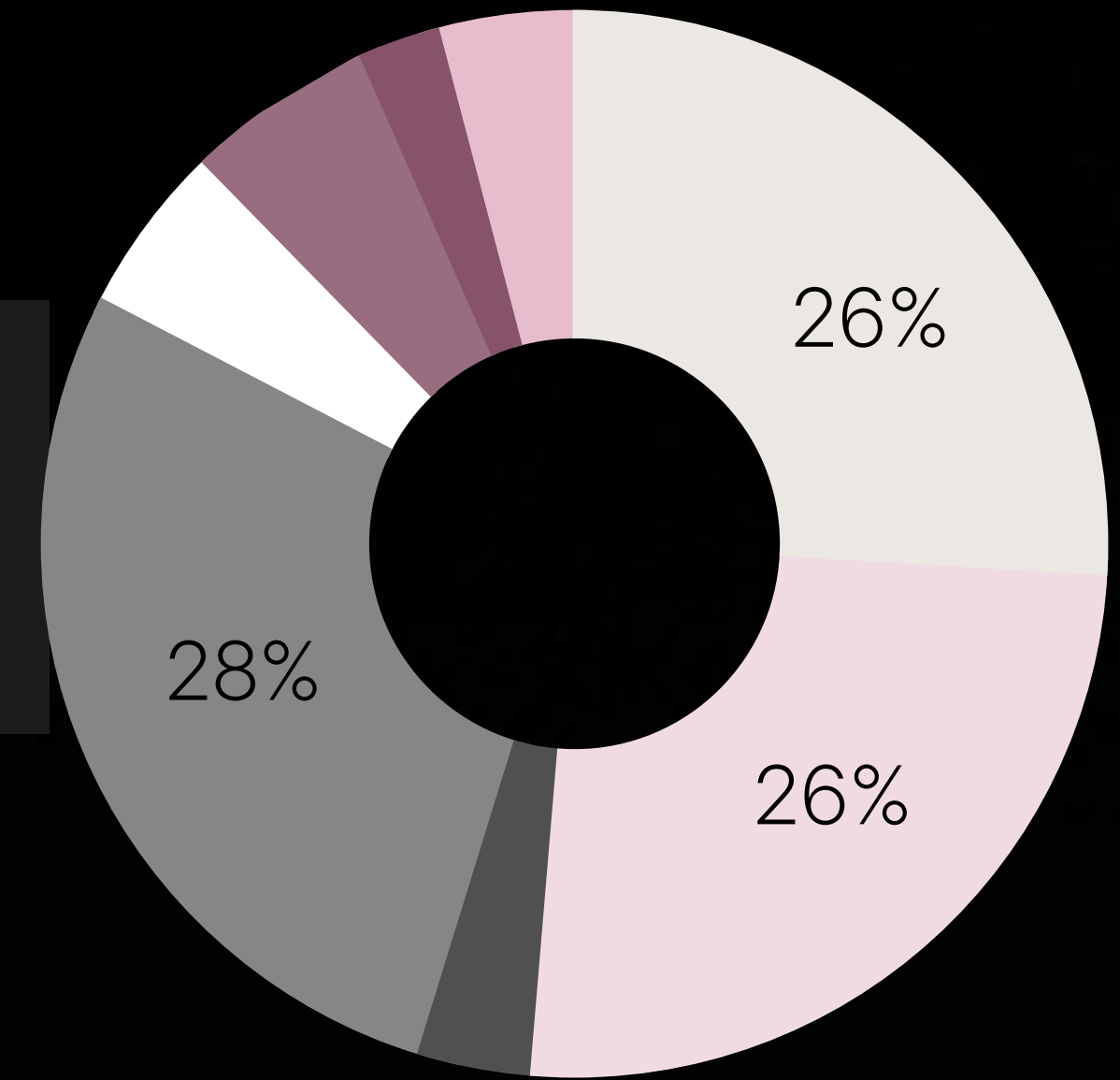
Queensland Ballet company
dancers were alumni of our
training programs in 2023

\$2,042,553

total box office for
blockbuster Derek Deane's
Strictly Gershwin

10 out of 12

Jette Parker Young Artists
were Queensland Ballet
Academy graduates



Audience Insights

Although attendance rates in Queensland have been on the path to recovery post-pandemic, the tightening of disposable income has left audiences facing tough decisions regarding their attendance choices.

The latest survey by Patternmakers (August 2023) indicates that Queenslanders are exhibiting more frugal behaviour, taking longer to make decisions, and prioritising inexpensive or free activities closer to home.

Overall spending levels in arts and culture events in Queensland have not witnessed substantial growth, with expenditures falling below the national average despite reaching its highest point since the pandemic in August.

Queensland Ballet has again bucked the trend of attendance, with our overall 2023 Season result surpassing both the ticket (+1.3%) and revenue targets (+10.6%). In particular our *Strictly Gershwin*, *Nutcracker* and *Little Mermaid* seasons proved very popular with audiences.

Our most loyal segment, characterised as older and bolder, continues to spend the most on cultural events, and their expenditure is likely to increase into 2024.

In response to continued family frugality, sustained focus on accessible pricing options and our My First Ballet product at the Talbot Theatre are good strategic choices.

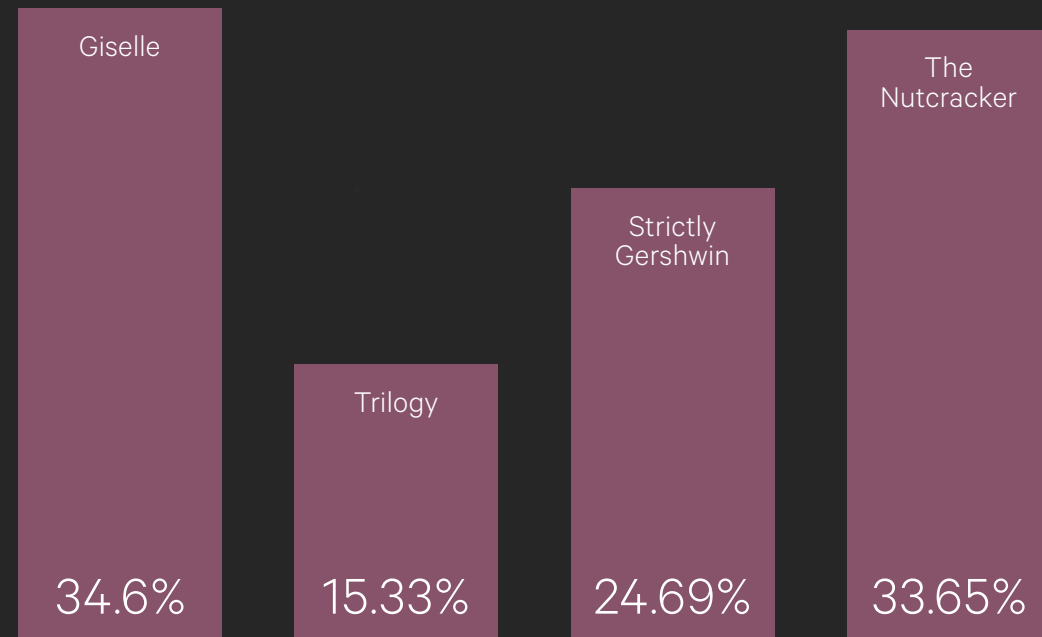
With Artistic Director, Li Cunxin AO, stepping down at the end of the 2023, the Company's legacy gala Love & Legacy delivered further box office success, grossing an additional \$375,199.



HOLLYWOOD

Audience Development

New audiences were drawn to the 2023 Season, with a high proportion of audiences experiencing a Queensland Ballet performance at QPAC for the first time. *Giselle*, *Strictly Gershwin* and *The Nutcracker* each attracted first-timers that equated to higher than 20% of the total audience for their respective seasons.

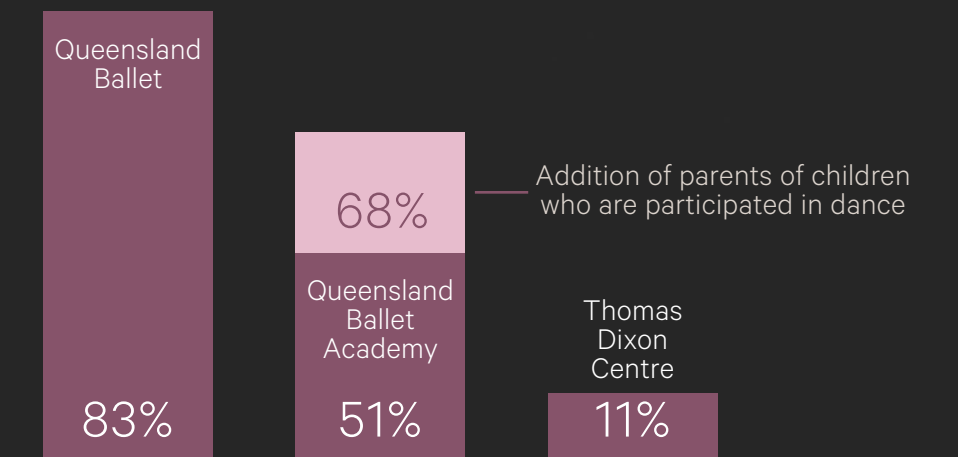


New Audience

First time attending a Queensland Ballet performance at QPAC (% of total audience per season)

Brand Awareness

The Queensland Ballet brand enjoys ubiquitous awareness amongst Queenslanders, whilst the Academy's brand is growing stronger, particularly amongst parents with children who have participated in dance. Activation of the Thomas Dixon Centre in 2024, with a hospitality offering will be the catalyst for the venue's brand awareness to grow.



Brand Awareness

General population of culturally active Queenslanders



Digital Marketing Engagement



Queensland Ballet

+8.16%
93,394
Followers

+6.51%
55,704
Followers

+13.70%
5,635
Followers

+19.75%
7,523
Followers

Queensland Ballet Academy

+39.43%
5,955
Followers

+17.51%
8,827
Followers

Thomas Dixon Centre

+19.45%
743
Followers

+79.15%
1,555
Followers

+8.13%
851
Followers





Celebrating Li Cunxin AO 2013-2023

After 11 years at the helm of Queensland Ballet, visionary Artistic Director Li Cunxin AO stepped down at the end of 2023.

In 2013, he arrived at Queensland Ballet studios in Brisbane, filled with dreams, drive and an ambition to make an extraordinary impact. Devoted to artistic excellence, his international reputation alongside a remarkable skillset and intense passion for the artform elevated Queensland Ballet to new heights and firmly placed the Company on the world stage. In 2023, we celebrated his tenure with a series of events for supporters and staff, culminating in the *Love & Legacy – Celebrating Li Cunxin AO* Gala in December.

“I always say that ballet saved my life and the lives of my family. At a very young age, ballet found me and showed me what was possible. I’m therefore so passionate about opportunities for young people to develop their passions and pathways, and am proud to have been a part of our Queensland Ballet Academy at Kelvin Grove State College, opened in 2020, and our Jette Parker Young Artist Program, now in its tenth year. If you have donated to support our young dancers, please accept my humble gratitude. They are our future and they deserve encouragement and unconditional belief.” – Li Cunxin

Li’s Legacy

A world-class ensemble of 48 dancers

A world-class young artists program of 12 dancers – the Jette Parker Young Artists Program.

A world-stage repertoire. 70 Company seasons, 880+ performances and 565,000+ tickets sold.

A world-class Academy in its standalone, dedicated home at Kelvin Grove State College.

A world-class Thomas Dixon Centre, home to Queensland Ballet, second home to our Academy and a cultural hub and destination for people of all ages and abilities.

The foundations for a world-class Production facility, the Roy and Nola Thompson Production Centre.

A growing Health and Community program, delivering real impact across the State.

A stable culture of giving through corporate partnerships and visionary donors.

Possibly most impressive, is that despite the global pandemic, floods and so much more, Queensland Ballet has been able to maintain meaningful jobs and engagement for our artists and artworkers. This is something to truly celebrate.

Community and Education and Performance Health

The launch of the Van Norton Li Community Health Institute in 2023 brought together our Community and Education and Performance Health teams, with a united commitment to health and wellbeing in, and through, dance.

Through a visionary endowment gift from Kay Van Norton Poche AO, our Van Norton Li Community Health Institute will strengthen and sustain our commitment to positive health and wellbeing outcomes for generations to come.

Queensland Ballet's Performance Health team has long led the way by providing dedicated in-house healthcare for our dancers, developing and growing in scope since 2011.

Our Community and Education team's classes, workshops, teacher professional development and regional touring programs reach 15 local government areas on average across Queensland annually, enabling access for all regardless of geography, age and abilities.

Dance Health is an area of significant growth and research worldwide and we are excited to continue our growth in this innovative pathway for change.



26,826

participants across our Community dance classes and initiatives

8,064

participants across our new Dance for Arthritis initiative

41,307

total Community Engagement participants

Performance Health in 2023:

Our Performance Health team supported our 60 Company dancers throughout the year across 114 performances and countless rehearsal hours, providing 4,160 injury prevention and treatment hours in total. They also supported our Academy students as they trained, grew and performed, through treatment, education and monitoring to prevent and manage injuries in our talented future artists (a further 1,530 Performance Health hours across the year). In 2023, we introduced increased nutrition education sessions and individual nutrition screenings for most Academy students, as a health promotion measure and for injury prevention. The Performance Health team work closely with the Artistic and Academy teams to prioritise the health and wellbeing of our dancers. We are proud of our dedicated Performance Health team who continually push forward with new concepts of injury prevention and best practice care. They truly are some of the unseen backstage heroes, who help maximise our dancers' opportunities to shine on-stage and promote their career longevity.



Community and Education in 2023:

Our Community and Education team continued our established and highly successful community dance classes and initiatives, including *Dance for Parkinson's*, *Ballet for Brain Injury*, *Dance for Seniors*, *First 5 Forever* and *Petit Pointers*, reaching 26,826 participants across the year. Education programs including In-School Workshops and Thomas Dixon Centre excursion visits engaged 6,417 school students across 28 regions of Queensland in 2023. The Community and Education Regional Tour travelled to 48 different locations throughout the year, delivering meaningful engagements to children, young adults, seniors, and people living in aged care facilities and hospitals across the regions.

2023 saw the development of a new initiative, *Dance for Arthritis* online classes (in collaboration with Arthritis Queensland), which were extremely popular with an average of 10 classes/week reaching 8,064 participants across the kitchens and living rooms of metropolitan and regional Queensland.

“I just wanted to say a massive thank you for offering this program. It is truly amazing! I loved every minute of it. I especially LOVE my teacher! She has the most beautifully kind and gentle manner, and is funny and engaging during class. She had such a lovely way of connecting with her class that were such varied ages and abilities.”

– Class participant

In late 2023, we were proud to receive a grant of \$750,000 from Queensland Health, to support the launch of the Van Norton Li Community Health Institute, and the sustainability and growth of our Dance Health programs over the next three years. We are looking forward to our Institute's growth and work in 2024, to enrich lives and positively impact our dance communities, near and far, throughout Queensland.



Thomas Dixon Centre

Home of Queensland Ballet

Now fully integrated into the community, the Thomas Dixon Centre won a plethora of design awards in 2023 and expanded its cultural offerings, performances, and venue hire bookings.

Introduced low sensory Wednesday mornings into our regular operations and we are now looking at further expanding accessibility at the Thomas Dixon Centre

Introduced a Containers for Change scheme, where we donate the money from our 10c containers to a charity

Launched free or heavily subsidised community workshop such as: Nutrition and Mindfulness session, as well as Tales and Twirls

Participated in Brisbane Open House, with more than 700 guests visiting us over the weekend.

Hosted an event as part of Brisbane Art Design festival (an initiative run by the Museum of Brisbane)

Brought the entire Company together for a cultural workshop

Started a regular staff engagement and development program with events like: Financial Wellbeing, What you need to know about your super, Nutrition Workshops, Ergonomics Workshop, Returning to elite ballet postpartum, Meditation mindfulness session



Highlights

EXTERNAL HIRES	NUMBER OF BOOKINGS IN 2023	NUMBER OF VISITORS IN 2023
Ticketed Talbot Theatre Performances External Hire	61	11,859
Ticketed Talbot Theatre Performances QB + QBA	56	14,369
Talbot Theatre Bookings eg. Dance/drama schools average 1.5 x day hire 84 x ave pax.	19	2,394
Conference bookings – 1 day 100 x pax / day	2	200
TDC External Hire – long term - min. 7 days eg. Opera Australia 15 x days ave. 40 x pax	1	600
TDC Studio Hires Length of booking (1 hour – 1 day) ave 40 x pax	143	5,720
Function Space Hires (inclusive Kite Terrace, Champagne Terrace) ave. 100 pax	20	2,000
Executive Gallery ave. 20 pax	16	320
TDC Building Tours External + private ave 15 x pax	75	1,125
Community Dance Classes + workshops	2380	2,3541
Queensland Ballet + Ausdance staff ave 200 pax		9,600
TOTAL	2773	71,728



Publicity and Communications

\$19.8M

AVE - (Publicity Value)

4,350

Total mentions

51

Media releases

There was strong international interest in Queensland Ballet during 2023, with the announcement of Li Cunxin's retirement and Leanne Benjamin OBE AM's appointment to the role. The strongest coverage over the year was in Australia, with hits in the United Kingdom, United States, Canada and parts of Europe and Asia. Mainstage productions continued to star throughout the year, with the colour and diversity of our popular blockbuster Derek Deane's *Strictly Gershwin* a hit with the media.

Offstage, the launch of the Van Norton Li Community Health Institute cemented our Company's commitment to health and wellbeing through dance, and will enable ongoing positive outcomes for years to come. It builds on the partnership with Arthritis Queensland, which was announced earlier in the year. Queensland Ballet Academy's Soirée continues to build its reputation and was another media highlight, and there was growth in the Queensland Ballet Academy program with the launch of the Foundation Program Level 10.

We published editions 10 and 11 of *Pas.* Magazine in 2023, with more than 10,000 copies distributed across Brisbane arts hubs, cafes and restaurants as well as online. 10 per cent of each edition featured valuable Partner advertising, while our feature stories included exclusive interviews with *Coco Chanel: the Life of a Fashion Icon* choreographer Annabelle Lopez Ochoa and *My Brilliant Career* choreographer Cathy Marston.





Christian Tatchev

Academy Director's Report

In 2023, amidst a year of rich performance opportunities for our young dancers, we celebrated that 10 out of the 12 Jette Parker Young Artists were Queensland Ballet Academy graduates, and 48 per cent of the Company dancers were graduates of our training programs.

I am very proud of the resilience and determination displayed by all dancers, including those who balanced a year of academic studies with their dance studies. We are incredibly fortunate that through our collaboration with the Queensland Department of Education, and in partnership with Kelvin Grove State College, we are able to provide our students with a seamless education experience alongside the chance to perform in professional ballet seasons.

Le Nouveau Classique, was our first artistic program of the year, marking the return of our valued collaboration with the Queensland Youth Orchestras, an exciting partnership we unfortunately had not been able to deliver in the last few years due to the pandemic. This short season was held in March at The Old Museum, Brisbane and provided the dancers of our Pre-Professional Program the invaluable opportunity to perform with a live orchestra.

Our annual stand-alone Pre-Professional Program (PPP) season, *Aspire '23*, took

place in May in the Thomas Dixon Centre at the Talbot Theatre, featuring three premiere works. And for the first time we offered *Aspire* choreographic workshops alongside the season, providing participants the opportunity to learn repertoire from the choreographers.

Sitting within the Queensland Ballet Season, the *Academy Gala* drew an audience of more than 1,200 people across four shows in August, with a program incorporating works created especially for the dancers and others choreographed by the students themselves.

Other annual student showcases including our *Mid-Year* and *End of Year Demonstrations* provided the opportunity to demonstrate the calibre of professional ballet and dance training on offer at the Academy. Finally, our third season of *Soirée*, featuring artwork by Australian Artist Michael Zavros was undoubtedly one of the highlights of the year. This collaboration with Philip Bacon Galleries and, for the

second time, Zavros, offered a unique artistic experience for the dancers and resulted in a dazzling blend of art, dance and live music by Camerata – Queensland's Chamber Orchestra. New works by Natalie Weir and Paul Boyd, along with student choreographic pieces, were performed against Zavros' stunning artworks. We look forward to continuing this annual collaboration into the future.

Across the year, our students also enjoyed a variety of performance and learning opportunities in the local community and our sector. Academy students in the Foundation Program, Lower School and Pre-Professional Program had the incredible opportunity to perform in *The Nutcracker* with the Company at the Lyric Theatre, QPAC in December. Meanwhile select PPP dancers performed for the opening of the Brisbane Portrait Prize event, the Chinese Arts and Culture Festival, and the Queensland Ballet Artistic Director's Circle dinner among many other performance opportunities. We also

invited guest artists, including teacher Callum Hastie, Ballet Master of the Junior Ballet of the Vienna State Opera (Wiener Staatsoper) and multidisciplinary artist Remi Wörtmeyer to work with our PPP cohort, while our Upper School students had the privilege of working with Yolande Brown – Bidjara woman and former Bangarra Dance Theatre artist. Other unique experiences included meeting many of the visitors to our world-class facilities including Her Excellency the Governor of Queensland Jeannette Young AC PSM, Minister Leanne Enoch MP, and media personalities from the TODAY show.

We continued to draw interest to our Academy through various experiences and workshops, including our Summer, Autumn, Winter and Spring Programs, the Elite Training Series in Melbourne and Sydney, annual auditions and open days, with dancers attending from across Australia and internationally. Across the 13 events, we attracted more than 1,000 registrations, succeeding our engagement targets.

Enrolment numbers were also strong, reaching more than 100 per cent of our target at 240 total enrolments. Our Foundation Program reached 162% of its enrolment target with the introduction of Level 10 in September 2023, extending the Program from levels 10-7 for children in academic years prep to Year 6. Launched in response to community feedback, the Foundation Program Level 10 bridges the gap between Queensland Ballet's Petit Pointers courses for 1 to 5-year-olds and our Foundation Program. I'm incredibly pleased to see Queensland Ballet's complete professional ballet training pathway now fully realised. There has been a noticeable drop in boys participating in dance since the pandemic, and we are committed to encouraging young boys and, of course, everyone interested in dance, to take this opportunity to discover ballet and dance through this new Foundation Program level.

There is an extraordinary team at the Academy, and I'd like to thank everyone across the Artistic, Business and Performance Health teams for their passion and dedication to these young dancers. I am also extremely grateful to the Queensland Ballet Board, Executive team, and the wider Queensland Ballet team for their continued support, as well as of course the support of the Department of Education through our academic partner, Kelvin Grove State College.

Furthermore, a big thank you must go to former Artistic Director Li Cunxin AO for his vision and commitment to nurturing the next generation of young artists over his remarkable tenure.

Thank you to our sponsors, partners and donors whose support enables us to thrive – we couldn't do this without you. We look forward to the next chapter in our journey alongside new Artistic Director Leanne Benjamin OBE AM, whose passion for working with young artists will undoubtedly be an asset to our Academy.



Christian Tatchev
Academy Director





Queensland Ballet Academy

Academy Program Enrolments 100.84% of target

Pre-Professional Program	22
Upper/Lower School	89
Guest Academy	56
Foundation	73
Totals	240 Students

24 Performances

QUEENSLAND BALLET ACADEMY ONSTAGE	DATES	No.	ATTENDANCE
<i>Le Nouveau Classique</i>	19 Mar	2	430
<i>Aspire '23</i>	17 – 20 May	5	689
<i>Mid-Year Demonstrations</i> Upper School & Lower School	9 – 17 Jun	6	398
<i>Academy Gala</i>	11 – 13 Aug	4	1248
<i>Soirée</i>	19 – 21 Oct	4	4
<i>End of Year Demonstration</i>	1 – 2 Dec	3	603

48%
of Queensland Ballet company dancers were alumni of our Academy training programs in 2023

240
Total enrollments

1,056
Total event participants

1,296
Grand total students engaged in 2023

Announcements and Highlights

- Academy students in the Foundation Program, Lower School and Pre-Professional Program had the incredible opportunity to **perform in *The Nutcracker***.
- An Academy Level 2 student was selected to participate in the **2023 Prix de Lausanne Choreographic Project**.
- In February, Academy Upper and Lower School students participated in a class that was streamed as part of the **TODAY show's live weather cross**.
- Her Excellency, the **Governor of Queensland**, visited Queensland Ballet Academy to tour our studios, view an Upper School rehearsal and meet with students and faculty (February).
- **Minister Leeanne Enoch MP** (Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts) attended the Academy to present **The Allison Bayden Clay Memorial Scholarship** alongside Li Cunxin AO and Allison's parents.
- **Foundation Program Level 10** was introduced in term 4 2023, expanding the existing Levels 7-9 and bridging the gap between Queensland Ballet's Petit Pointers and the Academy's professional training pathway.
- **78% of the Foundation Program Level 7** cohort were offered a full time place in the **2024 Lower School Level 6**. (This is 14 out of 19 students).
- **67% of the Upper School Level 1** graduates were offered a place in the **2023 Pre-Professional Program**. (This is 8 out of 12 students).
- Upper School Level 1 **Contemporary Course graduate outcomes** included further training opportunities with Sydney Dance Company's Professional Year and further training with New Zealand School of Dance.
- **8 out of the 12 Queensland Ballet's Jette Parker Young Artists** for 2024 are Pre-Professional Program graduates.
- **Professional engagements** for other members of the 2023 PPP cohort include Ballet Zürich, Palucca University of Dance (Germany), Hong Kong Ballet, Aalto Ballet Essen (Germany).
- **2023 Soirée** was a season of 4 performances held at the Thomas Dixon Centre's Talbot Theatre. Dancers in the Pre-Professional Program took the spotlight in a sophisticated season of dance, art and music in collaboration with Philip Bacon Galleries and internationally acclaimed artist, Michael Zavros. Academy Upper and Lower School students performed in the Academy *Défilé*.
- Two Academy students were selected to compete in the prestigious international ballet competition, Prix de Lausanne in 2024.
- **48% of Queensland Ballet** company dancers were alumni of Queensland Ballet Academy's training programs in 2023.

Other performance opportunities

- Select PPP dancers performed for the opening of the **Brisbane Portrait Prize** event (3 Oct).
- Select PPP dancers performed for the **Artistic Director's Circle Dinner** (9 Oct).
- PPP dancers performed in the **Chinese Arts and Culture Festival** (16 Oct).
- Select Upper School students presented class on stage for **QB's Season Launch** sessions (23 Oct).
- PPP dancers performed at the **Queens Plaza** event (26 Oct).
- Select Upper and Lower School and Pre-Professional Program students performed in the *Grand Défilé* with the Company as part of the **Love & Legacy** season Celebrating Li Cunxin AO (13- 14 Dec).



SEASON 2023



TOUR A Midsummer Night's Dream



24 – 25 February, HOTA, Home of the Arts, Gold Coast
3 – 4 March, Cairns Performing Arts Centre
8 March, Townsville Civic Theatre
11 March, Mackay Entertainment and Convention Centre
31 March – 1 April, Empire Theatre, Toowoomba
INTERSTATE TOUR
25 – 28 October, Canberra Theatre Centre

“Apart from offering scintillating dancing it is also wonderfully entertaining, exemplified by the peals of laughter from the audience responding as much to the cleverness of the choreography as to situations in which the characters found themselves.”

– Bill Stephens, Canberra City News

Australia's capital city along with regional towns across Queensland were treated to the magic of Liam Scarlett's *A Midsummer Night's Dream*, with our Company visiting six locations over the year. Tracy Grant Lord's mesmeric costume and set designs transformed theaters to Shakespearean moonlit forests; dancers became fairies, explorers, and woodland creatures, and mischief and mayhem delighted more than 7,880 people across the 11 performances. It takes a certain calibre of choreographer to transform this masterpiece into movement, and the late Scarlett was one such talent. A co-production with the Royal New Zealand Ballet, this ballet last charmed Brisbane audiences in 2016, and Melbourne in 2018.

A co-production between Queensland Ballet and the Royal New Zealand Ballet.

7,880
Regional Queensland attendance

11
Performances

Choreographer Liam Scarlett
Music Felix Mendelssohn
Arrangement and Additional Orchestration Nigel Gaynor
Costume and Set Designer Tracy Grant Lord
Lighting Designer Kendall Smith
Revival Lighting Designer Glenn Hughes
Stager Clytie Campbell

Queensland Ballet is supported by the Queensland Government through Arts Queensland.

The Canberra performance was presented in association with Canberra Theatre Centre.

Tour Partner Central Apartment Group (Canberra).

Giselle



14 – 20 April, Playhouse, QPAC

“The strong performances were beautifully amplified by the sets and costumes, based on an original design by Peter Cazalet, which were so well detailed and added to the magical feeling of peering into a land straight of a storybook.”

– Gemma Keliher, Theatre Travels

Cancelled in 2022 due to the Brisbane flood event, *Giselle* opened to a full house at the Playhouse, QPAC in April, beginning a fulfilling two-week season. With six casts, allowing scope for variety, and staging by Ai-Gul Gaisina, this Romantic era classic was a popular choice for dancers and audiences alike. Athleticism and dynamic dancing, ethereal sets and costumes, and a score by Adolphe Adam played beautifully by Camerata – Queensland’s Chamber Orchestra and conducted by Nigel Gaynor, transported audiences to a world of love, betrayal, spirits, and a descent into madness.

\$1,190,875

Total box office income (gross)

10,940

Total attendance (exc. comps)

17

Performances

Produced and Staged by Ai-Gul Gaisina

Choreographer Marius Petipa, after Jean Coralli and Jules Perrot

Music Adolphe Adam

Conductor and Music Arranger Nigel Gaynor

Costumes and Sets Based on an original design by Peter Cazalet

Lighting Designer Ben Hughes

Guest Conductor Alexander Rodrigues

Music Performed by Camerata – Queensland’s Chamber Orchestra

Trilogy

A Brief Nostalgia • Rooster • My Brilliant Career

16 – 25 June, Playhouse, QPAC

“Queensland Ballet’s *Trilogy* ticks the box for contrasts in presentation and themes in world and Australian contemporary ballet premieres bookending a modern master’s time capsule. Featuring choreographers at varying career stages, it also highlights the importance of platforms like this in supporting artistic development.”

– Olivia Stewart, Limelight

Audiences were transported to three distinct eras during this triple bill of standout works, which included world and Australian premieres. Part classical, part Scandi-noir in style, Jack Lister’s *A Brief Nostalgia* – a co-production with Birmingham Royal Ballet, explored the lingering effects of memory, enhanced by stark lighting design, streamlined costumes and a hypnotic, percussive score. Christopher Bruce’s *Rooster* provided a change of pace with its homage to the 60s and 70s, featuring humour, infectious energy, and music by The Rolling Stones. Cathy Marston’s premiere work, *My Brilliant Career*, rounded out the evening. Based on the Australian classic novel by Miles Franklin, this character-driven work, set in a sunlit regional New South Wales setting with set and costume designs by David Fleischer, centred around love, dreams and ambition. Music by Matthew Hindson closely intertwined with the choreography and set the tone.

Queensland Ballet has an ongoing commitment to producing new works. We believe they are essential to a vibrant and sustainable arts and cultural landscape.

\$538,832

Total box office income (gross)

5,688

Total attendance (exc. comps)

11

Performances

A BRIEF NOSTALGIA (Australian premiere)

Choreographer Jack Lister

Set and Costume Designer Thomas Mika

Composer Tom Harrold

Lighting Designer Alexander Berlage

ROOSTER

Choreographer Christopher Bruce

Costume Designer Marian Bruce

Stagers Steven Brett, Janette Mulligan

Lighting Designers Tina MacHugh,
Christina R. Giannelli

Music The Rolling Stones

Revival Lighting Designer Cameron Goerg

MY BRILLIANT CAREER (World premiere)

Choreographer Cathy Marston

Set and Costume Designer David Fleischer

Co-scenario / Dramaturg Edward Kemp

Lighting Designer Paul Jackson

Music Matthew Hindson

Video Designer Craig Wilkinson

Music performed by Camerata – Queensland’s Chamber Orchestra, conducted by Nigel Gaynor (*A Brief Nostalgia* and *My Brilliant Career*). Guest conductor Alexander Rodrigues at selected performances. *Rooster* performed to recorded music.

A Brief Nostalgia is a co-production between Birmingham Royal Ballet and Queensland Ballet.

Rooster was created for Ballet du Grand Théâtre de Genève on 10 October 1991. *Rooster* costumes courtesy of The National Ballet of Canada.

My Brilliant Career is generously enabled by Ian and Cass George.

The music of *My Brilliant Career* is made by arrangement with Faber Music, London.

The Little Mermaid - My First Ballet



22 June – 1 July, Talbot Theatre, Thomas Dixon Centre

“For the many young children in the audience, it was a captivating evening of ballet theatre.”

– Australian Arts Review

Based on the beloved Hans Christian Andersen fairytale, this new My First Ballet production of *The Little Mermaid* brought to life an enchanting and familiar story for audiences of all generations. With captivating sets and costumes plus narration to assist young theatre-goers, choreographer Paul Boyd weaved a tale of a young mermaid born in an underwater kingdom but yearning for life on the land. The feisty and determined heroine encountered a myriad of enchanting sea creatures and characters – both evil and good performed beautifully by our Jette Parker Young Artists, while music from Finnish composer Jean Sibelius was a special nod to the Scandinavian origins of the story. This popular premiere season ran for 23 performances at the Talbot Theatre, Thomas Dixon Centre.

\$302,648

Total box office income (gross)

6,454

Total attendance (exc. comps)

23

Performances

Choreographer Paul Boyd
Music Jean Sibelius
Costume Designer Zoe Griffiths
Set Designer Josh McIntosh
Video Designer Craig Wilkinson
Lighting Designer Ben Hughes
Narrator Sarah McIntosh

Bespoke

Miroirs • Tartan • Four Last Songs



27 July – 5 August, Talbot Theatre, Thomas Dixon Centre

“It would be hard to find a performance more thrilling, more emotionally driven, more technically fascinating than the sixth production from Queensland Ballet under the banner of *Bespoke*.”

– Michelle Potter

The three works, including two world premieres, in our sixth *Bespoke* season were a diverse blend of contemporary styles by acclaimed Australian choreographers. Remi Wörtmeyer’s non-narrative work *Miroirs* featured music by French composer Maurice Ravel, which was played live beautifully on a grand piano on the stage by Daniel Le. Further impressive was the set – comprising shimmering chains of crystal-like beads draped overhead and the sleek unitard costumes – all designed by Wörtmeyer as well.

Paul Boyd’s *Tartan* was an instant crowd pleaser, transporting audiences to the Scottish Highlands. Paying homage to the traditional Scottish dance he learned in his youth, the work featured Queensland Ballet alumnus Graeme Collins and the 12 Jette Parker Young Artists with songs such as ‘*Donald Where’s your Trousers?*’

Finishing the program, *Four Last Songs* by Natalie Weir was an emotive work featuring Weir’s signature organic movement style. The piece was inspired by music from Richard Strauss, which was originally inspired by poetry.

\$192,516

Total box office income (gross)

2,967

Total attendance (exc. comps)

12

Performances

MIROIRS (World premiere)

Choreographer Remi Wörtmeyer

Set and Costume Designer Remi Wörtmeyer

Pianist Daniel Le

Music Maurice Ravel *Miroirs 1, 3 and 4*

Lighting Designer Paul Jackson

TARTAN

Choreographer Paul Boyd

Costume Stylist Zoe Griffiths

Lighting Designer Paul Jackson

Music Selected excerpts by – Aine Ni Dhubhghaill, Royal Scots Dragoon Guards, Isaac Shepard and Stephen Hoganson, The Auld Town Pipes, Andy Stewart, Stephen Baker, Greg Moore, Paul Leonard-Morgan and Dougie Wilkinson

FOUR LAST SONGS (World premiere)

Choreographer Natalie Weir

Costume Designer Noelene Hill

Lighting Designer Paul Jackson

Music Richard Strauss *Four Last Songs*

Queensland Ballet Academy Gala



11 - 13 August, Talbot Theatre, Thomas Dixon Centre

“They looked like professional dancers from a ballet company. Poised and precise. Balanced and elegant. Clearly, these dancers have been carefully and expertly trained...”

– Michele-Rose Boylan, Australian Arts Review

The annual Queensland Ballet Academy showcase was a program of classical and contemporary works that demonstrated the high level of skill of our young dancers. Some pieces were created especially for the dancers, such as Louise Deleur’s *Toil*, inspired by the strength and spirit of the women who work the fields to feed their families. Others were choreographed by the students themselves, including *Burrurga* (Brolga in Mununjali) by First Nations student Elija-Jade with music composed by David Page. As per tradition, the program finished with a *Défilé*, choreographed by Academy Ballet Master and Resident Choreographer Paul Boyd.

\$64,507

Total box office income (gross)

994

Total attendance

4

Performances

Performed at the Talbot Theatre, Thomas Dixon Centre, live performance is an integral part of the young dancers’ development as professionals, and we were proud of the commitment and high work ethic they demonstrated.

TCHAIKOVSKY SUITE

Choreographer Paul Boyd
Composer Pyotr Ilyich Tchaikovsky
Costume Designer Kathryn Lee
Pianist Catherine Yu

POWDER

Choreographer Louise Deleur
Composer Arvo Pärt

CHAPLIN (EXCERPT)

Choreographer Mario Schröder (staged by Amelia Waller)
Composer John Adams

T5+1

Choreographer Louise Deleur
Composer Nebojsa Jovan Zivkovic

INTERTWINE

Choreographers Samantha Grammer and Jack Jones
Composer Johann Sebastian Bach

TOIL

Choreographer Louise Deleur
Composer Federico Albanese / Miguel Marin Pavon

AUREOLE

Choreographer Louise Deleur
Composer Yann Tiersen Kerber (remixes)/ Byetone

THE RITUAL

Choreographer Grant Aris
Composer Kimmo Pohjonen

BLUE WAVE

Choreographer Louise Deleur
Composer Federico Albanese/Miguel Marin Pavon

BURRALGA (BROLGA IN MUNUNJALI)

Choreographer Elijah-Jade Bowen
Composer David Page

ACADEMY DÉFILÉ

Choreographer Paul Boyd
Composer Pyotr Ilyich Tchaikovsky

Derek Deane's Strictly Gershwin



28 September – 7 October, Lyric Theatre, QPAC

“If you enjoy music and dance, there’s no need to travel to New York or London when this calibre of talent is right here in Brisbane. *Strictly Gershwin* is a gem you will treasure long after the curtain has closed.”

– Michele-Rose Boylan, Stage Whispers

Back by popular demand, Derek Deane's *Strictly Gershwin* dazzled Brisbane audiences once again after our standout season in 2016. This celebration of the jazz era and golden age of Hollywood featured a mix of ballet, jazz, tap, tango, and ballroom genres, performed to the legendary music by George and Ira Gershwin. A myriad of guest artists joined Queensland Ballet dancers onstage, including singers Nina Korbe, Naomi Price, Luke Kennedy, and Ben Mingay; tap dancers Bill Simpson and Kris Kerr; and musicians Daniel Le and the Queensland Symphony Orchestra. Sparkling costumes, a fusion of dance styles, a sublime score and stunning choreography combined to make this cinematic production a hit amongst critics and audiences alike and an entertaining and memorable season for everyone involved.

Generously enabled by the Ken Talbot Foundation
Presenting Partner Margot McKinney.

GUEST ARTISTS

Michael England, Conductor
Bill Simpson, Tap Choreographer and Tap Artist
Kris Kerr, Tap Artist
Rachael Walsh, Tap Artist
Luke Kennedy, Singer (Tenor)
Naomi Price, Singer (Mezzo)
Nina Korbe, Singer (Soprano)
Ben Mingay, Singer (Tenor)
Camilo Ramos, Principal Artist
Daniel Le, Pianist

\$2,042,553

Total box office income (gross)

16,475

Total attendance (exc. comps)

11

Performances

Choreographer and Director Derek Deane OBE

Assistant to the Choreographer Ivan Gil-Ortega

Stager Amy Hollingsworth

Words and music George Gershwin and Ira Gershwin

Music adaptation Gareth Valentine

Orchestrator Don Sebesky

Tap Choreographer and Guest Artist Bill Simpson

Costume Designer Roberta Guidi di Bagno

Lighting Designer Howard Harrison

Revival Lighting Designers Cameron Goerg and Ben Hughes

Conductor Michael England, Nigel Gaynor

Music performed by Queensland Symphony Orchestra

Guest Pianist Daniel Le

Costumes and props are co-owned by Queensland Ballet and Tulsa Ballet.

“STRICTLY GERSHWIN”

(George Gershwin, Ira Gershwin. DuBose Heyward)

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The Nutcracker



1 – 20 December, Playhouse, QPAC

“...this delightful interpretation of the iconic Christmas ballet sparkles.”

– Denise Richardson, Dance Australia

For the 11th year in a row, *The Nutcracker* brought a wintery wonderland to the humid Brisbane summer, charming audiences across its 24-show season. Established as a tradition by Li Cunxin AO in 2013 in his first year as Artistic Director at Queensland Ballet, the production has become an annual event for families across the region, and this year was no different. Ben Stevenson’s choreography brought the story of Clara and her midnight adventures to life and the magic toys, fantastical sweets and a shimmering Sugar Plum Fairy delighted even the smallest of theatre-goers. Tchaikovsky’s iconic score, with delightful Thomas Boyd-designed sets, costumes by Desmond Healy, and sparkling lighting design by David Walters further enhanced the experience.

Matinee performances on 3, 6, 8, 14 and 15 December are performed to recorded music. Recording by Queensland Symphony Orchestra and Voices of Birralelee, conducted by Nigel Gaynor.

A classical ballet in two acts, based on ETA Hoffmann’s tale of *The Nutcracker* and the *Mouse King* (1816). First produced on 18 December 1892 by the Imperial Ballet at the Mariinsky Theatre, St Petersburg, Russia. Choreographed by Ben Stevenson OBE in 1976, this production of *The Nutcracker* was first performed in 1987 by Houston Ballet in the Wortham Theater, Houston, Texas. Queensland Ballet’s first performance of this production was on 5 December 2013.

This production has been enabled by the generous support of Valmai Pidgeon AM and Amanda Talbot.

\$1,890,915

Total box office income (gross)

15,538

Total attendance (exc. comps)

24

Performances

Choreographer Ben Stevenson OBE

Composer Pyotr Ilyich Tchaikovsky

Music Arranger and Conductor Nigel Gaynor

Costume Designer Desmond Heeley

Associate Costume Designer Noelene Hill

Set Designer Thomas Boyd

Lighting Designer David Walters

Revival Lighting Designer Cameron Goerg

Music Performed by Queensland Symphony Orchestra

Love & Legacy

Celebrating Li Cunxin AO



12 – 13 December, 2023, Playhouse, QPAC

“Li Cunxin, you have given so much of yourself to your Queensland Ballet family. Under your artistic guardianship over the last eleven and a half years, you have enriched the lives of so many of us. As you and Mary enter this next chapter in your lives, you both go with our very best wishes for health and happiness. With love and gratitude, your Queensland Ballet family.”

– Queensland Ballet supporter

To celebrate Li Cunxin AO's remarkable tenure as Artistic Director, the Company performed a special three-show season of works from the previous 11 years. Over three acts, audiences were treated to a showcase of vision, talent and global connections, with excerpts from Kenneth MacMillan's *Romeo & Juliet*, Greg Horsman's *Glass Concerto*, Liam Scarlett's *Dangerous Liaisons*, and Derek Deane's *Strictly Gershwin* performed to much excitement and applause. *Love & Legacy* drew interest from across the world; acclaimed artists such as Ben Stevenson OBE, Derek Deane OBE, Natalie Weir, and Ma Cong sent us memories and words of admiration about Li for the 40-page program.

\$375,199

Total box office income (gross)

1,838

Total attendance (exc. comps)

3

Performances

Love & Legacy

Celebrating Li Cunxin AO



Act I

ÉTUDES – BLACK BARRE

Choreographer Harald Lander

Staged by Janette Mulligan

Music Knudåge Riisager after Carl Czerny

Music recording by Orchestra of the London Festival Ballet, conducted by Terence Kern

Lighting Designer Harald Lander

CINDERELLA – ACT II PAS DE DEUX

Choreographer Ben Stevenson OBE

Music Sergei Prokofiev

Music recording by Cleveland Orchestra, conducted by Vladimir Ashkenazy

Costume Designer Tracy Grant Lord

Set Designer Thomas Boyd

Lighting Designer David Walters

THREE PRELUDES – FIRST MOVEMENT

Choreographer and Designer Ben Stevenson OBE

Music Sergei Rachmaninoff: Opus 32, no. 10, Opus 23, no. 1, Opus 32, no. 9

Music performed live by Daniel Le

ERSHTER VALS – LAST SONG

Choreographer Ma Chong

Staged by Janette Mulligan

Music KlezRoym: *Ershter Vals* (from the album *Klezroym*)

Costume Designer Tamara Cobus

Lighting Designer Matt Scott

COMPANY B – BOOGIE WOOGIE BUGLE BOY

Choreographer Paul Taylor

Music Songs sung by The Andrews Sisters

Costume Designer Santo Loquasto

Lighting Designer Jennifer Tipton

STILL LIFE

Choreographer Jack Lister

Music Franz Liszt: Sonata in B Minor – Andante Sostenuto

Lighting Designer Cameron Goerg

Music performed live by Roger Cui

ROMEO AND JULIET – ACT I BALCONY PAS DE DEUX

Choreographer Kenneth MacMillan

Music Sergei Prokofiev

Music recording by Orchestra of the Royal Opera House, Covent Garden, conducted by Michael Ermler

Set and Costume Designer Paul Andrews

Lighting Designer John B Read

Act II

FOUR LAST SONGS – LAST SONG

Choreographer Natalie Weir

Music Richard Strauss: *Four Last Songs* – 1973 DG recording with Gundula Janowitz and Herbert von Karajan, played by the Berlin Philharmonic

Costume Designer Noelene Hill

Lighting Designer Paul Jackson

DEREK DEANE’S STRICTLY GERSHWIN – SUMMERTIME

Choreographer Derek Deane OBE

Words and Music George Gershwin and Ira Gershwin

Music Adaptation Gareth Valentine

Orchestrator Don Sebesky

Costume Designer Roberta Guidi di Bagno

Lighting Designer Howard Harrison

Music performed live by Daniel Le

DRACULA – ACT I TANGO

Choreographer Krzysztof Pastor

Music Wojciech Kilar: *Tango* – From *‘Jalousie et médecine’* (from the album *A Collection of His Work*)

Libretto Pawel Chynowski

Music Arranged by Michael Brett and Joshua Davis

Set and Costume Designers Phil R. Daniels and Charles Cusick Smith

Lighting Designer Jon Buswell

Associate Lighting Designer Michael Rippon

SWAN LAKE – WHITE SWAN PAS DE DEUX

Choreographer Ben Stevenson OBE after Marius Petipa and Lev Ivanov

Music Pyotr Ilyich Tchaikovsky

Music recording by Queensland Symphony Orchestra, conducted by Nigel Gaynor

Costume and Set Designer Kristian Fredrikson

Lighting Designer Glenn Hughes

BIOGRAPHY – AVE MARIA

Choreographer Stephanie Lake

Staged by Janette Mulligan

Music Dom La Nena: Ave Maria – Johann Sebastian Bach, Vocalist Bobby McFerrin and Cellist Yo-Yo Ma

Costume Stylist Zoe Griffiths

Lighting Designer Cameron Goerg

DON QUIXOTE – WEDDING PAS DE DEUX

Adapted from original choreography by Marius Petipa

Music Ludwig Minkus

Music recording by Sofia National Opera Orchestra, conducted by Boris Spassov

Costume Designer Zoe Griffiths

Lighting Designer Cameron Goerg

Act III

GLASS CONCERTO – FIRST MOVEMENT (ONE MORE BREATH)

Choreographer Greg Horsman

Music Philip Glass: Violin Concerto

Music recording by Wiener Philharmoniker conducted by Christoph von Dohnányi

Costume Designer George Wu

Lighting Designer Cameron Georg

DANGEROUS LIAISONS – ACT II PAS DE DEUX

Choreographer Liam Scarlett

Music Camille Saint-Saëns

Music Arranged by Martin Yates

Music recording by Camerata – Queensland’s Chamber

Orchestra, conducted by Nigel Gaynor

Costume and Set Designer Tracy Grant Lord

Lighting Designer Kendall Smith

ROOSTER – SYMPATHY FOR THE DEVIL

Choreographer Christopher Bruce

Staged by Janette Mulligan

Music The Rolling Stones

Costume Designer Marian Bruce

Lighting Designers Tina MacHugh and Christina R. Gianelli

60 DANCERS: 60 STORIES – CARICIAS

Choreographers Yanela Piñera and Camilo Ramos

Music performed live by Roger Cui

ELITE SYNCOPATIONS – CATARACT RAG

Choreographer Kenneth MacMillan

Music Scott Joplin and others

Music recording by Orchestra of the Royal Opera House, conducted from the piano by Philip Gammon

Costume Designer Ian Spurling

Lighting Designer William Bundy

ESMERALDA – PAS DE DEUX (VIDEO)

Choreographer Ben Stevenson OBE

Music Cesare Pugni

Music arranged by Riccardo Drigo

GRAND DÉFILÉ

Choreographer Paul Boyd

Music Pyotr Ilyich Tchaikovsky

The lighting for *Love & Legacy, Celebrating Li Cunxin AO* was designed by Ben Hughes

Queensland Ballet Academy Aspire '23



17 – 20 May, Talbot Theatre, Thomas Dixon Centre

“There is no doubt in my mind that the training the students receive in this program is world class, and it makes me very excited to see these talented dancers emerge into the professional world.”

– Gemma Keliher, Theatre Travels

An annual showcase of the Pre-Professional Program, this year's *Aspire* celebrated the drive and creativity of our graduating students as they prepare for professional careers. Inspired by poetry and music, Paul Boyd's atmospheric *Penned* came from two shorter works that were created to the Polish composer Wojciech Kilar's music. Audiences were thrilled by Amelia Waller's *The Poetic Tantrums* – a whimsical piece exploring the relationship between privilege and its discontents, while Grant Aris' frenetic *Swarm* focused upon the human approach to the meaning of the word, with the young dancers displaying exceptional skill and musicality. The 90-minute performance offered a variety of styles that was a joy both for the dancers and the audiences alike.

\$32,010

Total box office income (gross)

689

Total attendance

3

Performances

PENNED

Choreographer Paul Boyd

Music Wojciech Kilar

Lighting Designer Cameron Goerg

THE POETIC TANTRUMS

Choreographer Amelia Waller

Lighting Designer Cameron Goerg

Music Alessandro Alessandroni, David Lynch, Rone, Nicholas Britell, Para One, Elton John, Bernie Taupin, Tomek Kolczynski and Bach

SWARM

Choreographer Grant Aris

Lighting Designer Cameron Goerg

Music Balanescu Quartet

Costume Designer Kathryn Lee

Queensland Ballet Academy Soirée

19 – 21 October, Talbot Theatre, Thomas Dixon Centre

“A unique fusion of dance, music and art...[it] will leave you wanting more from Queensland Ballet Academy.”

– 4ZZZ

Our second collaboration with Australian artist Michael Zavros, in conjunction with Philip Bacon Galleries, resulted in a dazzling blend of art, dance, with live music by Camerata – Queensland’s Chamber Orchestra, in what has become a much-loved annual season for Queensland Ballet Academy. In contrast to our inaugural *Soirée* season in 2021, where our artists and creatives drew inspiration from Michael Zavros’ more romantic works, this year the team has had the pleasure of exploring his paintings depicting fashion, vanity, and beauty. The program featured new works, *Being Beauteous* by Natalie Weir, and *House of Divine Decadence* by Paul Boyd, as well as two short student choreographic works, each featuring Zavros’ artworks as a stunning backdrop. As customary, the performance ended with a grand *Défilé* comprising our top seven Academy levels in a lavish presentation of skill and talent.

\$55,854

Total box office income (gross)

870

Total attendance

4

Performances

BEING BEAUTEOUS

Choreographer Natalie Weir

Assistants to the choreographer Claire Phipps-Males and Camilo Ramos

Costume Stylist and Designer of “On Trend Tie costumes” Kathryn Lee

Composers Johann Sebastian Bach, Benjamin Britten, Robert Schumann, Richard Strauss, Matthew Locke

Artwork by Michael Zavros

Step, Forever, LV L’Ennui, Milano Interior, Monetti Emporium - I Do Not Want What I Haven’t Got, Mum’s Wedding Dress, The Loved One and V12 Narcissus

Also featured *Narcissus, Caravaggio, 1597 – 1599, Oil on canvas, 110 x 92cm*

HOUSE OF DIVINE DECADENCE

Choreographer Paul Boyd

Assistants to the choreographer Claire Phipps-Males and Camilo Ramos

Costume Designer Kathryn Lee

Composers Sergei Rachmaninoff and Modest Mussorgsky

Artwork by Michael Zavros *Ars Longa Vita Brevis, Black Breasted Onagadori Twins, Charmer YSL, Charmer Gucci 2, Charmer Gucci, Charmer Versace, MAN, Red Diamond - First You Make Your Heart A Stone, Walters/Zavros and White Peacock*

THE UNDEFINED (STUDENT WORK)

Choreographed and performed by Alyssa Park, Jorja Signitzer, Lily Paige, Mia Paske and Zara Ibrahim

Composer Ezio Bosso

Artwork by Michael Zavros, *Secret Men’s Business*

FLEETING FREEDOM (STUDENT WORK)

Choreographed and performed by Rin Kono

Composer Ezio Bosso

Artwork by Michael Zavros *Red Glow*

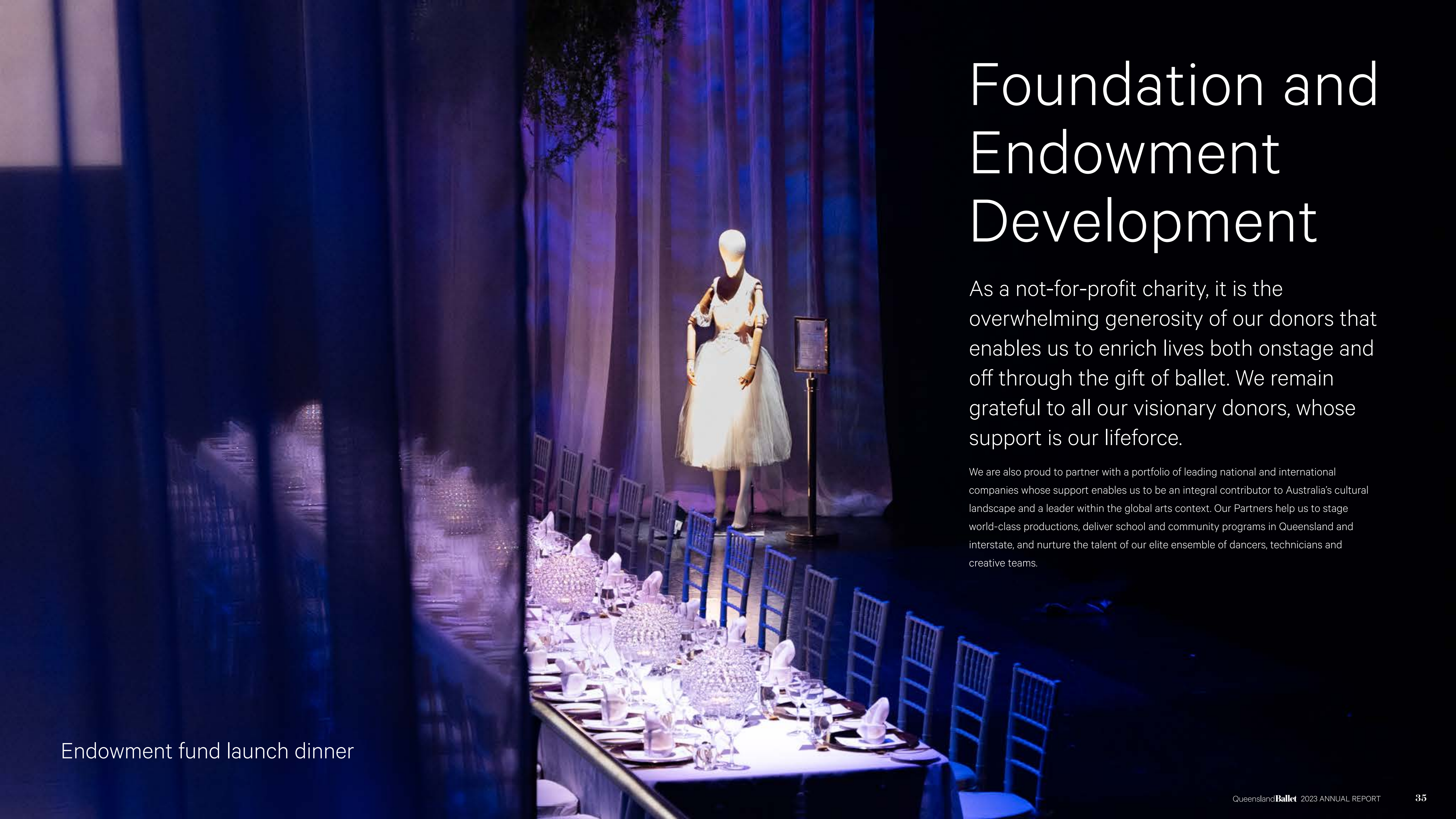
ACADEMY DÉFILÉ

A Grand Parade, bringing our top seven Academy levels together in a lavish presentation.

Choreographer Paul Boyd

Composer Pyotr Ilyich Tchaikovsky

Lighting Designer for all works Cameron Goerg



Foundation and Endowment Development

As a not-for-profit charity, it is the overwhelming generosity of our donors that enables us to enrich lives both onstage and off through the gift of ballet. We remain grateful to all our visionary donors, whose support is our lifeforce.

We are also proud to partner with a portfolio of leading national and international companies whose support enables us to be an integral contributor to Australia's cultural landscape and a leader within the global arts context. Our Partners help us to stage world-class productions, deliver school and community programs in Queensland and interstate, and nurture the talent of our elite ensemble of dancers, technicians and creative teams.

Endowment fund launch dinner

2023 Snapshot

Jette Parker Young Artist program

Thanks to the cornerstone support of Oak Foundation and donors for Queensland Ballet's Jette Parker Young Artist Program, philanthropy enabled us to sustain training for 12 Young Artists. In 2023, 61% of Queensland Ballet Artists were alumni of the Jette Parker Young Artist Program.

Launch of Endowment Fund **QB Forever**

On 8 November 2023, we launched our endowment fund, the Forever Fund. It is our responsibility to ensure that all the foundations that have been laid not only over the past 11 years, but over the past 63 years, will thrive forever on into the future, beyond all of us. The Queensland Ballet Board's Finance Committee is now working on Establishing our Endowment Advisory Board, and we're very well progressed with some wonderful advice from our Partner McCullough Robertson.

Li Cunxin Scholarship Fund for the Queensland Ballet Academy

With thanks to the Cathie Reid and Stuart Giles of SpArc Foundation, the QB Forever Fund is launching the Li Cunxin Scholarship Fund for Queensland Ballet Academy. Our Academy trains students to a professional level and consistently feeds into the Company. Proudly, we continue to build on the legacy to train world-class dancers right here in Australia, with 48% of our Company in 2023 coming through Queensland Ballet training programs.

François Klaus and Robyn White Award

The *François Klaus and Robyn White Award* is an excellence award presented to the most outstanding Pre-Professional Program student of the year. Enabled by QB Friends and QB Premium members, the recipient of the award is selected by Queensland Ballet Academy's Director in consultation with the teaching faculty. This award honours the legacy of former Queensland Ballet Artistic Director François Klaus and Former Artistic Associate Robyn White. Since 2015, this Award has provided 10 students with financial assistance towards starting their professional career.

Giving Day

Our annual Giving Day took place on Thursday, 24 August 2023. 907 donors | Funds raised \$1,258,612 | 65 Queensland Ballet Champions helped raise \$405,098 of the total on the day.

Committed to Community **QB** | **Van Norton Li** COMMUNITY HEALTH INSTITUTE

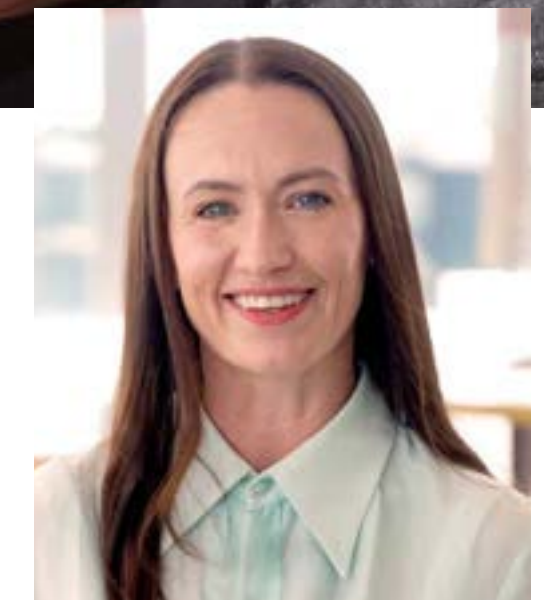
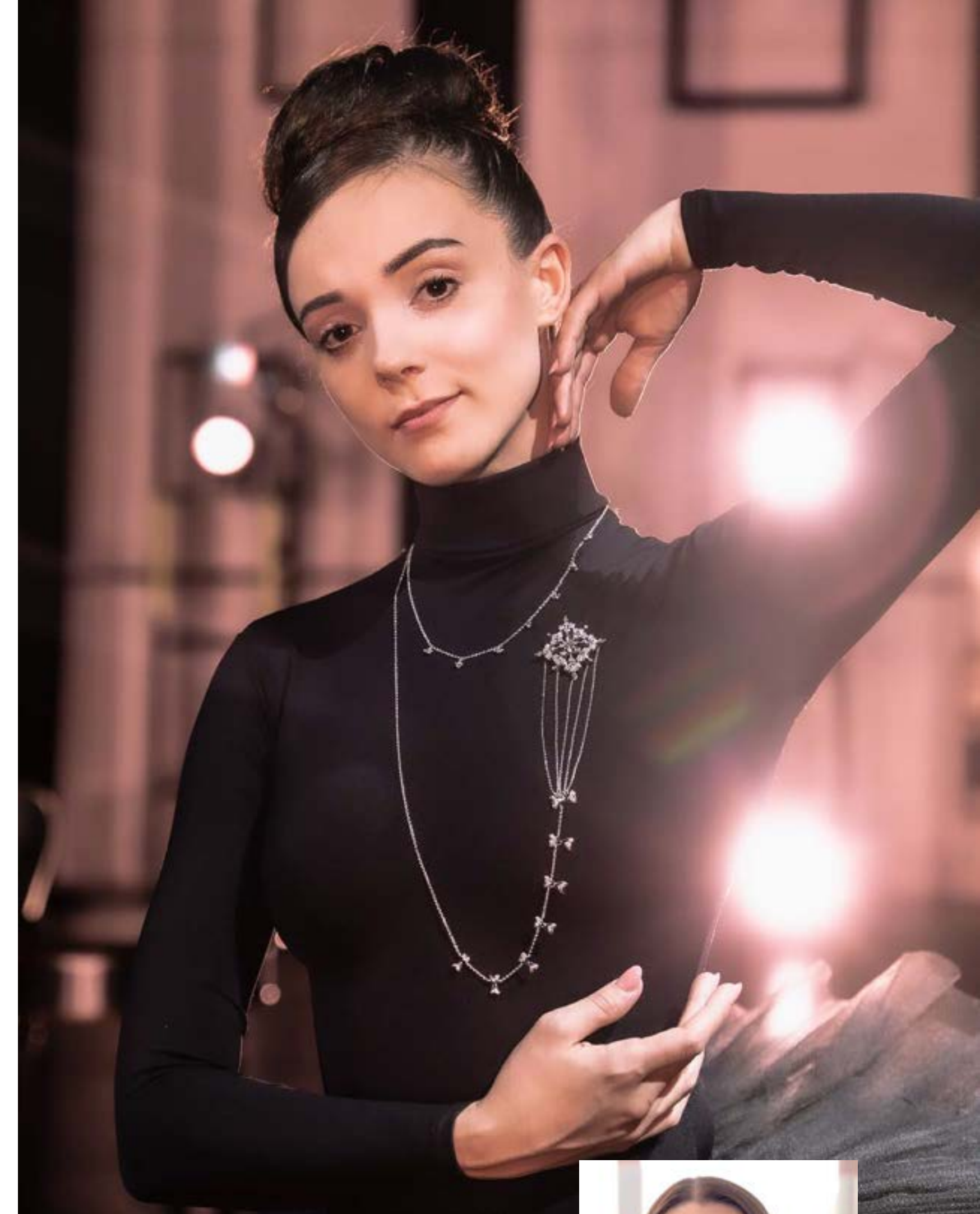
The Institute will help us to sustain and expand our Community, Dance Health and Education programs, so that we can continue to reach those in our community who need us. We are delighted to partner with Queensland Health, and will continue to reach out to those in aged care facilities, hospital rehab departments, returned veterans with PTSD and children with disabilities, to help them experience the joy and benefits of dance in their lives.

Hope Soaring

Hope Soaring (pictured right) is an astonishing example of master craftsmanship; a one-of-a-kind piece featuring 60 Argyle Pink Diamonds™ that represents Queensland Ballet's 48 company artists and 12 young artists. The design symbolises Li Cunxin's story, when as a child Li spent rare and precious time with his father, making and flying kites. They carried his hopes and dreams, carefully written in messages tied to their tails, up toward the clouds. In Li's final year as Artistic Director of Queensland Ballet, Calleija donated this beautiful piece to Queensland Ballet. The proceeds received from the sale of Hope Soaring are now invested into Queensland Ballet's Forever Fund.

Charles Lisner Scholarship

To allow aspiring dancers to pursue elite ballet training, the *Charles Lisner Scholarship* was awarded to a student who has successfully auditioned for the Pre-Professional Program with financial assistance. Enabled by QB Friends and QB Premium members since 2015, the *Charles Lisner Scholarship* has now provided 10 students with financial assistance upon entering the Queensland Ballet Academy.



Rachael Walsh
Director of Development and Endowment



Circles of Support annual dinner

A Midsummer Night's Dream onstage

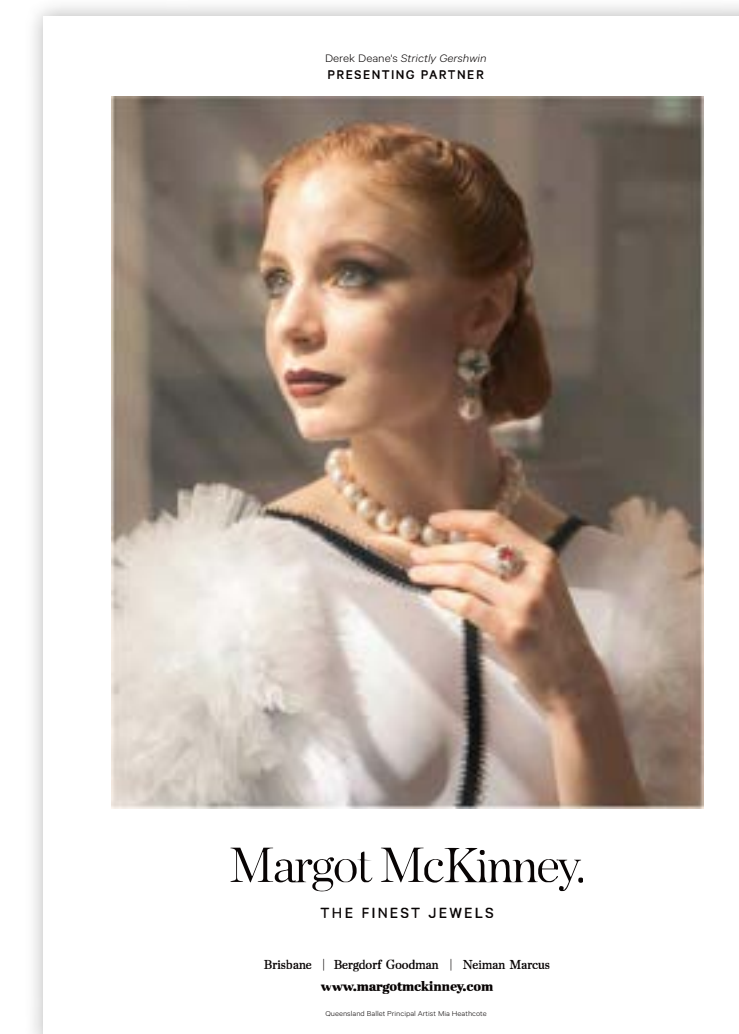
Thank you to our Partners

Across 2023, we engaged with our Partners in opening nights, workshops, curtain raisers and a range of other special events.

We were delighted to have Sealy of Australia as the Presenting Partner of our annual holiday season, *The Nutcracker*.

Another special collaboration was with Margot McKinney. Presenting Partner for Derek Deane's *Strictly Gershwin*, who lent us breathtaking, one-of-a-kind pieces to be worn by our singers onstage throughout the entire season. The gemstones featured onstage were some of the rarest in the world, including multi-cut diamonds, sapphires, south sea pearls, and multi-coloured paraíba tourmaline.

We are so grateful to all our Partners for their support in bringing our beautiful art form to life.



GOVERNMENT



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



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

MAJOR AND PRESENTING PARTNERS



SEASON PARTNERS



SUPPORT PARTNERS



OFFICIAL POINTE SHOE PARTNER



LIVE MUSIC PARTNERS



RESTAURANT PARTNERS AND OFFICIAL SUPPLIERS



CREATIVE PARTNERS



Thank you
Queensland
Ballet
Partners

Thomas Dixon Centre Partners

GOVERNMENT PARTNERS



FOUNDATION PARTNERS



CAPITAL SUPPORT PARTNERS



Queensland Ballet Academy Partners



Club REVOLUTION Members

A cultural club celebrating heritage and vibrancy of ballet.

Dr Marosh & Lily Vrtik

Thank you **Our Supporters** Queensland Ballet gratefully acknowledges the generous support of the following patrons from 1 Jan to 31 Dec 2023

Visionaries

The Ian Potter Foundation
Oak Foundation
Anonymous (1)
Kay Van Norton Poche AO
Mr Roy Thompson AC & Mrs Nola Thompson
Mr Trevor St Baker AO & Mrs Judith St Baker
Amanda Talbot

Artistic Director's Circle, Gifts \$100,000+

In loving memory of Veronika Butta
Brett Clark AM & Maria Clark
Barbara Duhig
Frazer Family Foundation
Goldburg Family Foundation
Ian & Cass George
Lynn Harvey
McLaren Family
Murphy Family Foundation

Thomas Dixon Centre Enablers

The Ian Potter Foundation
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Brett Clark AM & Maria Clark
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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

Jette Parker Young Artist Program Supporters

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Brett Clark AM & Maria Clark
Dr Ben Duke & Ms Cate Heyworth-Smith KC
FA & MA Pidgeon
Frazer Family Foundation
Goldburg Family Foundation
Patricia Macdonald Memorial Foundation
CP Morris Fund at the APS Foundation
Ms Jane Murphy and Dr Anthony Cooper
Liz & Graeme Wikman

Principal Benefactors (Gifts \$50,000+)

Barbara Bedwell
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John & Lynnly Chalk
The Hocking Mackie Fund
Patricia Macdonald Memorial Foundation
FA & MA Pidgeon
Mr Gerry Ryan OAM & Mrs Val Ryan
Liz & Graeme Wikman

Benefactors (Gifts \$20,000+)

Philip Bacon AO
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Stephen and Karyn Bizzell
Darren & Carmel Brown
Carole Byron
Robin Campbell and Bobby Valentine
The Cory Charitable Foundation
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Mr Li Cunxin AO & Mrs Mary Li
Dr Ben Duke & Ms Cate Heyworth-Smith KC
CP Morris Fund at the APS Foundation
Ms Jane Murphy and Dr Anthony Cooper

Sam Neill
Stack Family Foundation
Mr John Story AO & Mrs Georgina Story
Anne Symons

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

Anonymous (1)
Mr Robert Albert AO & Mrs Libby Albert
Kimberley Fine Diamonds
Louise Hamshere
Val & Mark Houston
Dr Cathryn Mittelheuser AM
Morgans Foundation
Glen and Lisa Richards Family Foundation
Roger & Judith Sack
Mrs Denise Wadley OAM
David & Diana Wu

Principal Dancers' Circle (Gifts \$10,000+)

Anonymous (4)
Dr Alex and Dr Nancy Chi
Dr Gay Crebert
Dr Frank & Dr Ailbhe Cunningham
Deng Family
Flip
Jim & Michelle Gibson
Stuart Giles & Cathie Reid
John & Rhonda Hawkins
Gay Hull
Kay Ilett
Shirley Jackson
Andrew & Sue King

Dancers' Circle (Gifts \$2,500+)

Lori Lowther
Pamela Marx
Helen & Dan McVay
Denise O'Boyle
Roslyn Packer
Mandy & John Peden
Ross & Jennifer Perrett
Don & Katie O'Rorke
Robynne & John Siemon
Jane Stackpool & Allan Blaikie
Spicers Retreats
Nettie Stephenson & James McGrath

Soloists' Circle (Gifts \$5,000+)

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Betziën Duffield Family
Clive & Conchita Armitage
DFP
Philip Dubois & Leanda Elliot
Virginia McGehee Friend
Roy Hoskins
Ken Hoyle
Hupert Family Foundation
J & M Johannessen
Andrew & Kate Lister
Paula McLuskie & Nathan Sticklen
Peter Myska
Jessica Brockett
Kathleen Nowik
Dr Andreas Obermair & Dr Monika Janda
Colin & Noela Kratzing
Marion Pender
The Robertson-Reid Family
Dr. Diane & William Rockloff
Kristy-Lee Seaton
Sue Shadforth & Bruce Lawford
Mr Craig Spencer & Mrs Christine Spencer
The Hon. Justice David Thomas & Mrs Jane Thomas
Judy Vulker
David & Kate Wenham

Peter Griffin & Sabine Schleicher
Sandra Haggarty
Elizabeth Lukeij
Dr Alex Markwell & Mr Anthony Allan
Mark and Susan Middleton
James Ostrobrurski OAM & Leo Ostrobrurski
D & F Peterson
Parascos Eagles Family
Mr John B Reid AO & Mrs Lynn Rainbow-Reid AM
Rhyl Row
Weise Family
Denise & Scott Wilson
Christine Winstanley
Christine Wenkart
The Weerasinghe/Neaum Family
Naomi & Gordon Wright

Patrons' Circle (Gifts \$1,000+)

Anonymous (15)
Wendy & Jock Kenny - Air Rite Mechanical Services
Lisa Aliprandi
Andrea
Australian Harlequin Pty Ltd
Dr Glenise Berry & Dr Damien Thomson
Winna Brown
Dame Quentin Bryce AD
Lucien Castand & Donald Robson
Ian Chinsee
Daniel & Sheila Clowes
Laurie Cowled
Curran Family
The Cuthbert family
T & M Daly
Sarah Darling
Lynette Denny AM
Robert Deshon
Nadine Dietz & David Yeatman
Ruth and Ian Gough
Elizabeth Grigg
Carmel Harris
Cindy Harrop
Herbert and Jean Heimgartner
Catherine & David Hewett
Roslyn & Peter Keay

Nicole Klein & Emma Hilkemeijer
Patricia Jackson
Ian Klug
Wayne Kratzmann
Ross & Sophia Lamont
Margaret Lansdown
Sheldon Lieberman
Lesley Lluka
Gay Lohse
Jean Lowe
Elizabeth Macintosh
Philip and Margaret McMurdo
Moirra & Donna O'Sullivan
Lynette Parsons
J Paterson
Deanna & Michael Power
Leona Romaniuk
Kathryn Russell
Hon Joan Sheldon
Kate & Darryl Sim
Mardi Sloan
Lucy & Stephen Thompson
Susan Urquhart
Pam Varcoe
Luke Wallace
Guosheng Wang
Dr Frances Ware
Maryanne Webb
Danielle and Schuyler Weiss
Janice White
Hien Le
Patricia Stacey

Scholarships, Awards and Bursaries

Ergon Energy & Energex Scholarship
Queensland Department of Education
Queensland Ballet Friends
ADFAS Brisbane
ADFAS Gold Coast
Dr Valmae Ypinazar & Prof. Stephen Margolis OAM
Paulette Carson Trust, managed by Perpetual Trustees
Ruth Lane Memorial Bursary
Khitercs Hirai Foundation

Prof Ashley Goldsworthy AO OBE KSS KM
Glen Holland
Allison Baden-Clay Scholarship

Charles Lisner Circle

Realised Bequest

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

Notified Bequest

Anonymous (4)
Russell Barnett
Dr Sheena Burnell
Lucien Castand & Donald Robson
Nigel & Diana Gaynor
Kristine George
Louise Hamshere
Dr James McGown
Desmond B Misso Esq
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
David De Verelle-Hill

Supporters

Gifts (1005)

Company Our staff and dancers

Academy

Christian Tatchev
Gabrielle Johnston
Amelia Waller
Benjamin Drozdovskii
Brett Sturdy
Camilo Ramos Soto
Catherine Yu
Clare Morehen
Claire Phipps-Males
Gary Dionysius
Geoff Smith (to December)
Grant Aris
Guy Wheatstone
Jake McLarnon (from October)
Jane Wilkinson
Jiayin Du (to September)
John Sandurski
Kali Harris
Kym Stokes
Laura Hidalgo
Lisa Edwards
Lonii Garnons-Williams (from October)
Lucas Lynch
Louise Smith
Mark Leung
Miyoung Kim
Nick Tyler (to June)
Nicola Pierrepont
Nicole Grant
Nicole Marshman-Geyl (to June)
Paige Ristevski (from October)
Paul Boyd
Tabitha Watson
Taylor Andrews (from September to December)
Veronika Sheremetieva
Verity Barnes
Wendy Raitelli (from February)

Artistic

Li Cunxin
Angela Shadbolt (from March)
Mary Li
Gregory Horsman
Jack Lister
Jillian Vanstone
Matthew Lawrence
Natalie Weir
Zenía Tatchev
Daniel Dunlop (to December)
Kismet Bourne (to February)
Janette Mulligan

Ballet 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
Freddie Montgomery
Georgia Swan
Heidi Freeman
Ines Hargreaves
Isabella Swietlicki
Jessica Stratton-Smith
Joel Woellner
Josh Ostermann
Kaho Kato
Kayla Van Den Bogert
Kohei Iwamoto
Laura Tosar
Leisel Rose
Lewis Formby
Liam Geck
Libby-Rose Niederer
Lina Kim
Luca Armstrong
Lucy Green
Luke DiMattina
Mali Comlekci
Mia Heathcote
Neneka Yoshida
Paige Rochester
Patricio Reve
Renee Freeman
Rian Thompson
Shaun Curtis
Sophie Zoricic
Vanessa Morelli
Victor Estevez
Vito Bernasconi
Yanela Pinera
John Paul Lowe (to August)

2023 Jette Parker Young Artists

Alisa Pukkinen
Eliza Wenham
Hana Nonaka Aillon
Indi Drew
James McDonell
Joseph Moss
Lucas Gilroy
Mia Zardo
Josh Fagan
Sean Ferenczi
Shanti Barlow
Taron Geyl
Tom Umseher

Communications

Meryn Cooper
Cassandra Houghton
Kimberley Tham (from April to October)

Costume

Lauryn Jackson
Ai Shaw
Alloquios Callaway
Amanda Newman
Ana Draca Hilan
Anna Ilic
Bethany Cordwell
Chiahui Tseng
Ella Lollback
Elsbeth Cameron
Erin Krosch
Frances Pyper
Gayle MacGregor (to June)
Isabelle Lacombe
Katherine Lionheart (from April)
Kathryn Lee
Michael Green
Michelle Potts (from April)
Noelene Hill
Rebekah Ellis
Saffron Firkins (from July)
Sarah Parker
Vicki Martin
Zoe Griffiths
Jayne Warrington (to December)

Corporate Partnerships

Samantha Currie (to November)
Joseph Chapman

Artistic and Venue Producing

Craig Cathcart
Bridget O'Shannessy
Mikaela Hollonds

Community and Education

Lily Spencer
Jessie Kalayzich (to July)
Kath Cadd (from November)
Katrina George (to August)
Lauren Sherlock
Mimi Van Buuren

Facilities

Megumi Peet
Julia Lebiocka
Ken Zhou
Luke Rosso
Cassia Duncan
Riley van der Werf
Sheilagh Gaddes
Stephen Grenfell
William Wallace

Casual Facilities Staff

Campbell Misfeld (to May)

Finance and Operations

Geoff Walshaw
Joanne Eager
Tony Yan
Lynne Masters (to August)
Jean Attwater (May)
Candice Sheldon

Executive

M.P. Dilshani Weerasinghe
Lou Spichtig (to November)
Genevieve Ketabchi (from July)

Development

Rachael Walsh
Elise Azar
Rose Gamble
Tonia Looker
Kristopher Yates (to November)

Experiences

Kirsten Baumbach (to May)
Adam Sleeman

Human Resources

Jonathan Butler-White (from August)
Beverley Rehbock
Madeleine Soroka

Business Systems & Technology

Marcin Kucfir
Simon Rylance

Performance Health

Zara Gomes
Michelle White
Catherine Neal
Grace Williams
Melissa Tattam
Renee Meffan
Tony Lewis
Louise Drysdale (to June)
Stuart Smith

Marketing

Lisa Summer-Hayes
Ashley Dunn
Angharad Gladding
Cassia Duncan
Hannah Muir
Jakob Perrett
Jessica Davies
Marlo Grover
Miranda Cass
Jennifer Laing (to July)
Tamara Hanton (to July)

Music

Nigel Gaynor
Peter Luff
Brett Sturdy
Roger Cui (from July)
Daniel Le
Stefanie Gumienik (to June)

Production

Shaun O'Rourke
Donald Mackenzie
Benjamin Marcolin
Matthew Allan
Nicole Alexander (from July)
Riley Silk
Heather O'Rourke
Daniel Villiers (to June)

Technical Production

Cameron Goerg
Scott Chiverton

Visitor Experience

Grant Brisland (April to September)
Pryce Pincott (From July)
Danielle Turner
Darcy Boyd (from October)
Donna Fields-Brown
Ish Gahatraj (from June)
Jacqueline Douglas (from May)
Kira Harris (from April)

Casual Dance & Education Teaching Artists

Alexandra Champion
Brooke Cassar
Erica Jeffrey
George Bokari
Hannah Hughes
Heidi Craig
Jake McLarnon
Jamie Delmonte
Dario Zanini-Sassani
Isabella Berberich
Julian Wade
Martha Godber
Summer Till
Danielle Gerard
Leane Ungerer
Maeve Rooney
Morgan Wanless
Myra Turner
Tamara Zurvas
Timothy Brown
Tracey Carrodus
Wing Cheung

Seasonal Staff and Costume & Production Casuals

Alon Jones
Andrew Meadows
Andrew Taylor
Anthony Carter
Ashleigh Bradfield
Bailey McIntosh
Ben Mills
Blair Marks
Brady Ireland
Brenton Slattery
Brianna Stanton
Brigitte Thamm
Caleb Bartlett
Callie Roebuck
Charlotte Kirby
Chris Tollefson
Christopher Conway
Christopher Goeldner
Claire Browning
Clay Mackenzie
Corin Cosh
Daniel Black
Declan Bell
Derek Wilson
Dianne Gibson
Emma Richards
Gabriel Richter
Georgia Pitt
Giselle Lee
Hannah Moroney
Hasen Degebrodt
Jade Ashton
Jake Pafumi
James See
Jason McCabe
Jason Paige (Casual)
Josh Skipp
Karina Parks (Casual)
Kate Monroe
Kathryn O'Halloran
Katrina Hearn
Lauren Sallaway
Matthew Milne
Matthew Skerman
Milan Draca
Mitchell Cooley
Natalie Callaghan
Nathaniel Knight
Rhiannon Booth
Ryan Vardy
Sam Gehrke
Samuel Cujes
Scott Barton
Serena Green
Shannon Mckean
Simon Hardy
Steven Francis
Teegan Kranenburg

Ting Yan Hau
Tobias Trstenjak
Wilson Hodges
Yanni Dubler

Visitor Experience Casuals

Amy Schultz
Brittany Gunther
Courtney Adams
David O'Neill
Emma Summerton
Felix Reid
Hannah Carden
Imogen Millhouse
Jane Ristuccia-Mason
Jennifer Williams
Jordan Lannon
Keisha Caulfield
Lauren Collard
Leonie Simpson
Luke Grenfell
Meghan Shannon
Molly Waters
Rachel Hoodcamp
Samantha Turk
Samuel Piper
Sarah Stafford
Tess Passmore
Virginia Gray

People and Culture

As we reflect on the journey of the past year and anticipate the challenges and triumphs ahead, we are filled with immense gratitude for our people, who make up the vibrant tapestry of our Company. Your dedication, passion, and talent are the very essence of our magical world, and it is with great pride that we celebrate the collective achievements of our remarkable team.

Queensland Ballet are privileged to have employed a total of 350+ arts workers in 2023 across front-of-house & ticketing, production, business support, artistic, performance health and more! From the Academy to the studio, from behind-the-scenes to the forefront of innovation, your contributions continue to shape our Company and enrich Queensland's cultural landscape in profound ways.

FINANCIAL REPORT



Queensland Ballet Company
ABN 26 009 717 079

Statement of profit or loss and other comprehensive income

for the year ended 31 December 2023

	Note	2023 \$'000	2022 \$'000
Revenue from ticket sales – subscriptions		1,513	1,308
– single tickets		5,219	3,729
Revenue from performance fees		425	356
Revenue from rendering of services – dance tuition		2,062	2,000
Other revenue	7	1,135	673
Total revenue		10,354	8,066
Donations - Unrestricted		7,706	7,405
Donations directed – Thomas Dixon Centre		890	4,505
Donations directed - Restricted		-	100
Sponsorship		1,264	1,444
Total donations and sponsorship		9,860	13,454
Government grants and other funding	6	7,044	6,653
Total income		27,258	28,173
Employee expenses	8	(18,547)	(16,828)
Artistic & Production expenses		(4,467)	(3,444)
Marketing & Development expenses		(2,005)	(2,356)
Administration expenses		(2,753)	(1,711)
Depreciation expense		(1,287)	(886)
Loss on disposal of assets		(364)	(718)
Other expenses		(261)	(226)
Total expenditure		(29,684)	(26,169)
Results from operating activities		(2,426)	2,004
Finance income	9	204	40
Finance expenses	9	(998)	(442)
Net financing expense		(794)	(402)
(Deficit)/Surplus for the Year		(3,220)	1,602
Gain on revaluation of land		1,650	2,170
Financial assets – net change in fair value		-	(6)
Other comprehensive income for the year		1,650	2,164
Total comprehensive (loss)/income for the year		(1,570)	3,766

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 5 to 24.

Statement of financial position

as at 31 December 2023

	Note	2023 \$'000	2022 \$'000
ASSETS			
Cash and cash equivalents	10	3,845	2,784
Cash and cash equivalents restricted	10	5,872	7,690
Trade and other receivables	11	2,260	2,440
Assets held for sale	13	11,150	-
Other current assets	12	773	356
Total current assets		23,900	13,270
Land	13	-	9,500
Thomas Dixon Centre right of use asset	14	15,124	15,436
Other right of use assets	15	251	388
Property, plant and equipment	17	3,832	4,779
Other investments	18	1,012	666
Total non-current assets		20,219	30,769
Total assets		44,119	44,039
LIABILITIES			
Trade and other payables	19	3,663	3,922
Loans and borrowings	21	659	-
Employee benefits	20	2,016	1,605
Lease Liabilities	16	2,678	1,305
Total current liabilities		9,016	6,832
Employee benefits	20	387	364
Lease liabilities	16	9,675	10,232
Total non-current liabilities		10,062	10,596
Total liabilities		19,078	17,428
Net assets		25,041	26,611
EQUITY			
Retained Earnings		20,124	23,344
Fair value reserve		(1)	(1)
Revaluation reserve		4,918	3,268
Total equity		25,041	26,611

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 5 to 24.

Statement of changes in equity

as at 31 December 2023

	Note	Fair Value Reserve	Revaluation Reserve	Retained Earnings	Total
\$'000					
Balance at 1 January 2022		5	1,098	21,742	22,845
Total comprehensive income/(loss) for the period					
Surplus/(deficit) 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		-	2,170	-	2,170
Total comprehensive income/(loss) for the period		(6)	2,170	1,602	3,766
Balance at 31 December 2022		(1)	3,268	23,344	26,611
Balance at 1 January 2023		(1)	3,268	23,344	26,611
Total comprehensive income/(loss) for the period					
Surplus/(deficit) for the year		-	-	(3,220)	(3,220)
Change in value of Production centre Land	13	-	1,650	-	1,650
Total comprehensive income/(loss) for the period		-	1,650	(3,220)	(1,570)
Balance at 31 December 2023		(1)	4,918	20,124	25,041

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 5 to 24.

Statement of cash flow

as at 31 December 2023

	Note	2023 \$'000	2022 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash receipts from customers and donors		21,614	21,427
Government grants and stimulus funding received		7,748	7,255
Payments to suppliers and employees		(30,201)	(24,540)
Net cash provided by/(used in) operating activities		(839)	4,142
CASH FLOWS FROM INVESTING ACTIVITIES			
Interest received		202	39
Investment Income		2	1
Payments for Property, Plant and Equipment		(175)	(2,182)
Acquisition of Investments		(344)	-
Net cash used in investing activities		(315)	(2,142)
CASH FLOWS FROM FINANCING ACTIVITIES			
Proceeds from Loans and Borrowings		989	-
Repayment of Loans and Borrowings		(330)	-
Interest paid		(19)	(442)
Payment of lease liabilities		(243)	(1,681)
Net cash from/(used in) financing activities		397	(2,123)
Net decrease in cash and cash equivalents		(757)	(123)
Cash and cash equivalents at beginning of year		10,474	10,597
Cash and cash equivalents at end of financial year		9,717	10,474

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 5 to 24.

Notes to the Financial Statements

for the year ended 31 December 2023

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*.

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 17 July 2024.

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. Material accounting policies

The Company adopted Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards (Amendments to AASB 1049, 1054 and 1060) from 1 January 2023. Although the amendments did not result in any changes to the accounting policies themselves, they impacted the accounting policy information disclosed in the financial statements. The amendments require the disclosure of 'material', rather than 'significant' accounting policies. The amendments also provide guidance on the application of materiality to disclosures of accounting policies, assisting entities to provide useful, entity-specific accounting policy information that users need to understand other information on the financial statements.

Management reviewed the accounting policies and made updates to the information disclosed in notes below Material accounting policies (2022: Significant accounting policies) in certain instances in line with the amendments. A number of other new accounting standards are also effective from 1 January 2023, but they do not have a material effect on the Company's financial statements.

Summary of material accounting policies

The accounting policies set out below have been applied consistently to all periods presented in these consolidated financial statements and have been applied consistently by the Company.

3. Material accounting policies (continued)

(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 after 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.

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 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).

3. Material accounting policies (continued)

(a) Financial instruments (continued)

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 transactions whereby it transfers assets recognised in its statement of financial position but retains either all or substantially all 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 recognised 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.

3. Material accounting policies (continued)

(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.

3. Material accounting policies (continued)

(b) Impairment (continued)

(i) Non-derivative Financial assets (continued)

Credit-impaired financial assets (continued)

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 another 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 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.

3. Material accounting policies (continued)

(d) Revenue

When a contract falls under AASB15 the following steps are taken 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 income in advance.

(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.

(iv) 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.

(v) 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.

3. Material accounting policies (continued)

(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

Except for 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

Several 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.

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 2023 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

	2023	2022
	\$'000	\$'000
Audit and review of financial report	\$45	\$53

6. Government funding

	2023	2022
	\$'000	\$'000
Grants received:		
Australia Council for the Arts (Federal)– Base funding	815	796
Arts Queensland Baden Clay Scholarship	5	-
Department of Infrastructure, Transport, Regional Development, Communications, and the Arts	1,750	-
Queensland Government Arts Grant — Base funding	3,289	3,238
Queensland Government – Sustain MPA Recovery Fund	250	1,750
Queensland Government – Matching subsidy	100	100
Queensland Government – Touring Queensland Fund	208	150
Queensland Government – Department of Education Contribution	438	433
Local Government Grants – Education Tour	134	73
Brisbane City Council	55	55
	7,044	6,595
GST on grants received	704	660
Total cash received from government grants	7,748	7,255
Grants credited as income:		
Australia Council for the Arts (Federal)– Base Funding	815	796
Department of Foreign Affairs and Trade	-	50
Queensland Government – Department of Multicultural Affairs	-	8
Department of Infrastructure, Transport, Regional Development, Communications, and the Arts	1,750	-
Queensland Government Arts Grant — Base funding	3,289	3,238
Queensland Government – Sustain MPA Recovery Fund	250	1,750
Queensland Government – Matching Subsidy	100	100
Queensland Government – Touring Queensland Fund	208	150
Queensland Government – Department of Education Contribution	438	433
Local Council Grants – Education Tour	134	73
Arts Queensland Baden Clay Scholarship	5	-
Brisbane City Council	55	55
	7,044	6,653
Total Grants Credited as Income	7,044	6,653
Government grants and other income	7,044	6,653

7. Other revenue	2023 \$'000	2022 \$'000
Other revenue:		
Membership fees	1	1
Venue hires and related income	742	176
Other production and sundry income	392	496
	<u>1,135</u>	<u>673</u>

8. Employee expenses	2023 \$'000	2022 \$'000
Wages and salaries	16,211	14,821
Contribution to defined contribution plans	1,621	1,403
Other personnel expenses	715	604
	<u>18,547</u>	<u>16,828</u>

9. Finance income and expenses	2023 \$'000	2022 \$'000
Interest income	202	39
Investment income	2	1
Finance income	<u>204</u>	<u>40</u>
Bank loan interests	19	-
Interest expenses on lease liabilities	979	442
Finance expenses	<u>998</u>	<u>442</u>

10. Cash and cash equivalents	2023 \$'000	2022 \$'000
Cash and cash equivalents - Operational		
Cash on hand	2	3
Bank accounts	3,843	2,781
Cash and cash equivalents	<u>3,845</u>	<u>2,784</u>
Cash and cash equivalents restricted		
Call deposits	5,872	7,690
Cash and cash equivalents restricted	<u>5,872</u>	<u>7,690</u>
Cash and cash equivalents in the statement of cash flows	<u>9,717</u>	<u>10,474</u>

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

11. Receivables	2023 \$'000	2022 \$'000
Current		
Receivables	2,207	2,106
Income receivable	40	65
Other receivables	13	269
Trade and other receivables	<u>2,260</u>	<u>2,440</u>

12. Other current assets	2023 \$'000	2022 \$'000
Current		
Prepayments		
Deferred Production Costs	89	224
General	684	132
Other current assets	<u>773</u>	<u>356</u>

13. Land	2023 \$'000	2022 \$'000
Yatala Cost		
Balance at 1 Jan	9,500	7,330
Revaluation Adjustment	1,650	2,170
Transfer to assets held for sale	(11,150)	-
Balance at 31 Dec	<u>-</u>	<u>9,500</u>

Land

Land is classified as held-for-sale if it is highly probable that it will be recovered principally through a sale transaction rather than through continuing use.

Land is measured at the lower of its carrying amount and fair value less costs to sell.

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.

During the year, the Directors resolved to market the Yatala land, and the Queensland Ballet Company entered into a contract for the sale of land at 11 Transport Street, Yalata (Lot 2 on SP312600) on 4 March 2024 at the price of \$12,650,000 exclusive of GST. The sale settled on 3 May 2024. A commission fee of 2% of the sale price excluding GST (\$253,000) was charged by the selling agent, Jones Lang LaSalle Brisbane.

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.

	2023 \$'000	2022 \$'000
Cost		
Balance at 1 Jan	15,576	-
Additions	-	12,428
Transfer from property, plant and equipment	-	3,148
Balance at 31 Dec	<u>15,576</u>	<u>15,576</u>
Depreciation / Amortisation		
Balance at 1 Jan	(140)	-
Depreciation	(312)	(140)
Balance at 31 Dec	<u>(452)</u>	<u>(140)</u>
Carrying Amounts		
At 1 Jan	15,436	-
At 31 Dec	<u>15,124</u>	<u>15,436</u>

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.

	2023 \$'000	2022 \$'000
Cost		
Balance at 1 Jan	2,168	1,816
Additions	80	352
Terminations	(488)	-
Balance at 31 Dec	<u>1,760</u>	<u>2,168</u>
Depreciation / Amortisation		
Balance at 1 Jan	(1,780)	(1,464)
Depreciation	(217)	(316)
Terminations	488	-
Balance at 31 Dec	<u>(1,509)</u>	<u>(1,780)</u>
Carrying Amounts		
At 1 Jan	388	352
At 31 Dec	<u>251</u>	<u>388</u>

16. Lease Liability

Thomas Dixon Centre

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

	2023 \$'000	2022 \$'000
As at 1 Jan	11,109	-
Additions	-	12,428
Accretion of interest	964	431
Payments	-	(1,750)
As at 31 Dec	<u>12,073</u>	<u>11,109</u>
Current	2,448	997
Non-current	9,625	10,112
Amounts recognised in profit or loss		
Carrying Amounts		
Interest on lease liabilities	964	431
Amounts recognised in statement of cash flows	-	1,750
Future lease payments ROU		
The total future lease payments are disclosed for each of the following periods.		
Less than one year	3,328	1,664
One to five years	6,655	6,655
More than five years	6,655	8,318

Other Leases

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

	2023 \$'000	2022 \$'000
As at 1 Jan	428	438
Additions	80	352
Accretion of interest	15	11
Payments	(243)	(373)
As at 31 Dec	<u>280</u>	<u>428</u>
Current	230	308
Non-current	50	120
Amounts recognised in profit or loss		
Interest on lease liabilities	15	11
Expenses related to short-term leases and leases of low-value assets that are not recognised as right-of-use assets	488	12
Amounts recognised in statement of cash flows	243	373

16. Lease Liability (continued)

Future lease payments

The total future lease payments are disclosed for each of the following periods.

Less than one year	139	231
One to five years	52	128

Total Lease Liability as at 31 December

	2023	2022
	\$'000	\$'000
Current	2,678	1,305
Non-current	9,675	10,232

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, 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.

17. Property, Plant & Equipment

	Theatre Fitout	IT equipment and infrastructure	Fixtures and Fittings	Art	Capital work in progress	Total
Cost						
Balance at 1 Jan 2023	2,274	1,808	815	757	285	5,939
Additions	-	63	33	-	79	175
Disposals	-	-	-	-	(364)	(364)
Balance at 31 Dec 2023	2,274	1,871	848	757	-	5,750
Accumulated Depreciation						
Balance at 1 Jan 2023	(113)	(943)	(60)	(44)	-	(1,160)
Depreciation	(231)	(281)	(150)	(96)	-	(758)
Balance at 31 Dec 2023	(344)	(1,224)	(210)	(140)	-	(1,918)
Carrying Amounts						
At 1 Jan 2023	2,161	865	755	713	285	4,779
At 31 Dec 2023	1,930	647	638	617	-	3,832

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.

17. Property, Plant & Equipment (continued)

(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:

	2023	2022
• Theatre fit out	1 – 10 years	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	1 – 20 years

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

18. Other investments

	2023 \$'000	2022 \$'000
Non-current investments		
Interest in unlisted unit trust available-for-sale	12	12
Reserve Incentives Scheme deposit	1,000	654
	1,012	666

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. The movement of the deposit is mostly related to the further fund of \$344 deposited to the term deposit.

19. Trade and other payables

	2023 \$'000	2022 \$'000
Current- unsecured		
Trade payables	968	1,058
Non-trade payables and accrued expenses	743	1,411
Subscriptions, other income and grants in advance	1,952	1,453
	3,663	3,922

20. Employee benefits

	2023 \$'000	2022 \$'000
Current		
Liability for annual leave	1,541	1,042
Liability for long-service leave	475	563
	2,016	1,605
Non-Current		
Liability for long-service leave	387	364
	387	364

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. Loans and borrowings

				2023 \$'000	2022 \$'000
Unsecured bank loan	Currency AUD	Nominal Interest Rate 6.36%	Year of Maturity 2024	659	-
				659	-

22. Financial Instruments

Accounting classifications

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

	Note	2023 \$'000	2022 \$'000
Financial assets measured at fair value through profit or loss			
Interest in unlisted unit trust available-for-sale	18	12	12
Total financial assets measured at fair value through profit or loss		12	12
Financial assets measured at amortised cost			
Trade receivables	11	2,207	2,106
Cash and cash equivalents	10	9,717	10,474
Reserves Incentives Scheme Deposit	18	1,000	654
Total financial assets measured at amortised cost		12,924	13,234
Financial liabilities measured at amortised cost			
Loans and borrowings	21	659	-
Trade payables and accrued expenses	19	1,711	2,469
Total financial liabilities measured at amortised cost		2,370	2,469

23. 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
Julianne Alroe	2018		Chair
Paula McLuskie	2016	April 2024	Deputy Chair
David Carter	2018		Director
Cameron Costello	2022		Director
Susannah George	2021		Director
Ian Klug	2021		Director
Brett Clark	2023		Director
Luke Fraser	2023		Director
Danielle McFall-Weiss	2023		Director
Gene Moyle	2013	May 2023	Director
Allan Pidgeon	2016	May 2023	Director
Amanda Talbot	2013	May 2023	Director
Executive Management	Appointed	Resigned	Role
Li Cunxin	2012	December 2023	Artistic Director
Dilshani Weerasinghe	2011		Executive Director
Gregory Horsman	2023		Assistant Artistic Director

Non-Executive Directors are volunteers and receive no remuneration. Key management personnel compensation of executives was \$888,696 for the year ended 31 December 2023 (2022: \$1,080,970).

24. 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 2023 amounts to \$50 (2022: \$46), (11 ordinary members and 14 Honorary Life Members).

25. Events after balance date

The Company entered into a contract for the sale of land at Yalata on 4 March 2024 at the price of \$12,650,000 exclusive of GST. The sale settled on 3 May 2024.

There has not arisen in the interval between the end of the financial year and the date of this report any item, other 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.


Queensland Ballet Company
ABN 26 009 717 079

DIRECTORS' DECLARATION

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

- (a) The Company is not publicly accountable.
- (b) the financial statements and notes set out on pages 1 to 24, are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:
 - (i) giving a true and fair view of the Company's financial position as at 31 December 2023 and of its performance, for the financial year ended on that date; and
 - (ii) complying with Australian Accounting Standards – Simplified Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2022*; and
- (c) 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

Dated at Brisbane this 17 day of July 2024.


Brett Clark
Director



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 2023 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


B E Lovell
Partner

Brisbane
17 July 2024



Independent Auditor's Report

To the members of Queensland Ballet Company

Opinion

We have audited the **Financial Report** of 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 2023, 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 Regulations 2022 (ACNCR)*.

The **Financial Report** comprises:

- Statement of financial position as at 31 December 2023;
- Statement of profit or loss and other comprehensive income, Statement of changes in equity, and Statement of cash flows for the year then ended;
- Notes, including material accounting policies; and
- 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 ethical 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.

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 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 the Financial Report.

As part of an audit in accordance with the *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 audit.

KPMG

B E Lovell
Partner

Brisbane
17 July 2024

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Statement of profit or loss and other comprehensive income

for the year ended 31 December 2023

- 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 audit.



KPMG



B E Lovell
Partner

Brisbane
17 July 2024

Photography credits

- 02 Soloists Georgia Swan and Vito Bernasconi performing Derek Deane's *Strictly Gershwin*. Photo by David Kelly
- 03 Artistic Director Li Cunxin AO 2013 - 2023. Photo by David Kelly
- 04 Senior Soloist Chiara Gonzalez and Principal Artist Patricio Revé performing *The Nutcracker* by Ben Stevenson OBE. Photo by David Kelly
- 05 Executive Director Dilshani Weerasinghe; Board Chair Brett Clark AM. Photos by Angharad Gladding
- 06 Jette Parker Young Artists Joseph Moss and Mia Zanardo performing *The Little Mermaid* by Paul Boyd. Photo by David Kelly
- 07 Queensland Ballet Artists performing *Elite Syncopations* by Kenneth MacMillan. Photo by David Kelly
- 08 Queensland Ballet Academy Artists performing *Swarm* by Grant Aris in *Aspire '23*. Photo by David Kelly
- 09 Queensland Symphony Orchestra onstage for Derek Deane's *Strictly Gershwin*. Photo by David Kelly
- 10 Principal Artist Alexander Idaszak and Senior Soloist Chiara Gonzalez performing *Three Preludes* by Ben Stevenson OBE. Photo by David Kelly
- 11 First Company Artists Sophie Zoricic and Rian Thompson performing *Four Last Songs* by Natalie Weir in *Bespoke*. Photo by David Kelly
- 12 Artistic Director Li Cunxin AO 2013 - 2023. Photo by David Kelly
- 13 Dance for Parkinson's class. Photo by Jakob Perrett
- 14 Performance Health team. Photos by Angharad Gladding
- 15 Brisbane Open House at the Thomas Dixon Centre. Photo by Jakob Perrett
- 16 Brisbane Open House at the Thomas Dixon Centre. Photo by Jakob Perrett
- 17 Photo by Jakob Perrett. *Pas*. Magazine edition 12 flat lay created by Kleek Designs
- 18 Academy Director Christian Tatchev. Photo by Angharad Gladding
- 19 Queensland Ballet Academy's *Soirée*. Photo by David Kelly
- 20 Queensland Ballet Academy Mid-Year Demonstration Lower School Rehearsal. Photo by Jakob Perrett
- 21 Queensland Ballet Academy Mid-Year Demonstration Lower School Rehearsal. Photo by Jakob Perrett
- 22 Principal Artist Yanela Piñera and Queensland Ballet Artists performing *Giselle* by Marius Petipa. Photo by David Kelly
- 23 Principal Artists Patricio Revé and Yanela Piñera performing *A Midsummer Night's Dream* by Liam Scarlett. Photo by David Kelly
- 24 Principal Artists Patricio Revé and Mia Heathcote performing *Giselle* by Marius Petipa. Photo by David Kelly
- 25 Principal Artists Mia Heathcote and Victor Estevez, and Soloist Laura Tosar performing *My Brilliant Career* by Cathy Marston. Photo by David Kelly
- 26 Jette Parker Young Artists Taron Geyl and Mia Zanardo performing *The Little Mermaid* by Paul Boyd. Photo by David Kelly
- 27 Company Artist Shaun Curtis and Queensland Ballet artists performing *Miroirs* by Remi Wörtmeyer from *Bespoke*. Photo by David Kelly
- 28 Queensland Ballet Academy dancers Jenson Blight and Ruby Day performing *Tchaikovsky Suite* by Paul Boyd. Photo by David Kelly
- 29 Principal Artists Joel Woellner and Mia Heathcote performing Derek Deane's *Strictly Gershwin*. Photo by David Kelly
- 30 Principal Artist Patricio Revé and Senior Soloist Chiara Gonzalez performing *The Nutcracker* by Ben Stevenson. Photo by David Kelly
- 31 Principal Artist Neneka Yoshida, Company Artist Mali Comlekci and Queensland Ballet artists performing *Elite Syncopations* by Sir Kenneth MacMillan. Photo by David Kelly
- 33 Queensland Ballet Academy dancers performing *Swarm* by Grant Aris in *Aspire '23*. Photo by David Kelly
- 34 Queensland Ballet Academy dancer Alyssa Park and former Queensland Ballet Principal Artist Camilo Ramos performing *Being Beauteous* by Natalie Weir in *Soirée*. Artwork is *Mum's Wedding Dress* by Michael Zavros. Photo by David Kelly
- 35 Forever Fund launch dinner on the Talbot Theatre stage. Photo by Angharad Gladding
- 36 Soloist Laura Tosar wearing Hope Soaring, photo by Jakob Perrett; Director of Development and Endowment Rachael Walsh, photo by Angharad Gladding
- 37 Circles of Support annual dinner – *A Midsummer Night's Dream* onstage. Photo by Jakob Perrett
- 41 Principal Artists Victor Estévez and Mia Heathcote performing *Miroirs* by Remi Wörtmeyer in *Bespoke*. Photo by David Kelly
- 57 Artistic Director Li Cunxin AO 2013 - 2023 and Ballet Mistress Mary Li with Queensland Ballet artists. Photo by David Kelly



Contact

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