

Queensland **Ballet**



Annual Report

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Executive Director and Board Chair Report

In 2024, Queensland Ballet continued to rise—through change, challenge, and significant achievement. It was a year that tested our resilience but ultimately underscored the strength of our people, our programs, and our purpose.

Our commitment to artistic excellence and community impact remained steadfast, with more than 60,000 people engaging across performances, classes, education programs, and Dance Health initiatives. Importantly, we achieved a 13% increase in box office revenue, a powerful testament to the strength of our programming and the loyalty of our audiences.

This growth was mirrored in our regional expansion. In a significant step forward, we employed our first Regional Teaching Artists, extending our reach into Cairns and laying the groundwork for a broader state-wide footprint in years to come.

We also celebrated a major milestone with the launch of the Ballet Boys Project, addressing the urgent national decline in male participation in ballet. With free boys-only classes and wide-reaching media coverage, the program is helping reshape perceptions and support the next generation of male dancers.

Our work in community health advanced meaningfully with the support of new multi-year funding from Queensland Health. This enabled the appointment of our first dedicated Dance Health Teaching Artist, as well as the rollout of impactful new initiatives such as Dance Rehab at STARS Hospital, Ballet Serenade in aged care, and Dance for Veterans in partnership with RSL Queensland. These programs, alongside our ongoing Dance for Arthritis classes, are helping to position Queensland Ballet as a leader in dance-based health innovation.

At the heart of our operations, the Thomas Dixon Centre reached new heights. We became the first performing arts organisation in the world to achieve WELL Certification at the Platinum level, recognising our deep commitment to wellbeing. Further activating the site, we announced a new partnership with VenuesLive and celebrated chef Shane Delia, who will open a flagship restaurant in 2025—ushering in a bold new chapter for our home as a cultural and culinary destination.

This was also a year of leadership transition. We welcomed internationally acclaimed ballerina Leanne Benjamin OBE AM as our sixth Artistic Director. While her tenure concluded earlier than planned, we thank her for her time with us, and we will feel her

programming legacy in 2025 as we honour commitments made to creatives and choreographers. Leanne left us in August 2024.

Greg Horsman then stepped into the role of Acting Artistic Director, and under his steady guidance the Company remained artistically strong, our audiences engaged, and our vision intact.

We have continued our advocacy for arts funding parity and ongoing sustainability, and as we move into 2025, with Ivan Gil-Ortega as our Artistic Director, with renewed energy and a continued commitment to nurturing the next generation of artists, we remain conscious of the need for relevance and engagement.

With this in mind, we remain grateful to the Queensland and Australian Governments of their support of our not-for-profit arts organisation. We continue to take immense pride in aiming to leverage their support to inspire 81% of our income from our audiences, student and participation fees, commercial operations, corporate partnerships, philanthropy and increasingly, venue collaborations.



However, in 2024, we experienced a softening in our philanthropic giving, reflecting both the shift in leadership and the loss of some deeply cherished philanthropic champions, contributing to a statutory loss of \$9.45m compared to a loss of \$1.5m in the previous year. Despite these challenges, future pledges from our supporter family combined with a re-visioning of our operations aligned with a refreshed vision in 2025, already paint a bright future ahead.

In 2024, we are most proud of staying true to our artists, arts workers and wider arts sector. We prioritised job security and artistic output, maintaining an ensemble of 60 dancers and honouring wage commitments. Over \$19 million was invested in artists and arts workers, including \$4m directed towards independent creatives and ensembles through our Academy and Artistic programs.

Through all of this, our focus on relevance has never been more important. If we are relevant to our audiences, they will fill our theatres. If we are relevant to artists, they will choose to create and perform with us. And if we are relevant to our communities, they will support, participate, and belong.

As we look to 2025 and welcome incoming Artistic Director Ivan Gil-Ortega, we do so with renewed momentum and purpose. Our gratitude goes, once again, to the Queensland and Australian Governments, and to the donors, partners, and patrons who believe in our vision. Most of all, we thank the artists and arts workers whose passion powers everything we do, everyday, and who sit at the heart of our every decision.

Together, we continue to build a legacy—for our artform, for our state, and for future generations.



Dilshani Weerasinghe
Executive Director



Brett Clark AM
Board Chair



Acting Artistic Director Report

In a year of change and growth, Queensland Ballet's commitment to producing a full complement of artistically vibrant productions and engaging brilliant creatives remained steadfast.

I would like to acknowledge Leanne Benjamin OBE AM for her impactful months at the company. Leanne introduced dynamic new creatives and talent to QB's artistic endeavours and it was important that we honour these commitments made to creatives during her leadership, which will be realised during the 2025 season.

Since joining the company in 2013 I have served as Assistant Artistic Director commencing 2023 and graciously accepted the role of Acting Artistic Director after Leanne's departure. It is my privilege to step into this position and I bring my years of knowledge and experience in working with our gifted dancers, artistic and business teams and of course continue my passion for choreography.

Our 2024 season saw the premiere of *gundirgan, wise woman*, choreographed by Wakka Wakka and Kombumerri artist Katina Olsen, featuring Queensland Ballet dancers and guest artist Tara Robertson.

The music was a significant highlight, performed and commissioned by Southern Cross Soloists (SXS) and the SXS Didgeridoo Commissioning Project, composed by Seán O'Boyle AM and featuring Chris Williams, Wakka Wakka didgeridoo soloist and SXS Artist in Residence.

As part of the creative process, our dancers visited Ban Ban Springs on Wakka Wakka Country to deepen their connection to First Nations culture and Country, reinforcing our commitment to artistic collaboration and cultural awareness. Our Education Team also developed two new First Nations In-School Workshops in collaboration with teachers and Elders, creating free resources for educators and professional development opportunities that empower teachers to inspire students' connections to place and cultural identity.

Another highlight in the 2024 artistic season was the sellout season *Coco Chanel: the Life of a Fashion Icon*, which surpassed target by \$285,000 and was touted as the 'must-see' show of the year. We were thrilled to present the Australian premiere of Annabelle Lopez Ochoa's co-production with Hong Kong Ballet and Atlanta Ballet. Brisbane audiences were captivated with the production's rich storytelling and evocative choreography.

We believe new works are essential to a vibrant and sustainable cultural landscape – they enable us to explore new ideas, share historical stories, engage emerging talent, and push the boundaries of dance as a vehicle for storytelling.

Coco Chanel was a controversial character, filled with ambition, creativity and complexity, and I must extend my gratitude once again to Annabelle for sharing this story with us.

Another outstanding result was family favourite, *The Nutcracker*, which broke box office records, exceeding the target by \$405,000.

We are proud of the role we continue to play in Queensland's creative economy and are deeply grateful to our audiences, donor, government and corporate partners who continue to advocate and support their state ballet company as we continue to forge ahead with creative purpose and optimism in 2025.

Greg Horsman
Acting Artistic Director
August 2024 – February 2025
Chief Ballet Master and Head of Artistic Operations

2024 Company Highlights

Our 2024 season was a vibrant year of artistic collaborations, sell-out productions, and community outreach across Queensland.

60

dancers

\$19m

invested in artists and
arts workers

134

performances

13%+

box office revenue
(year on year)

184

staff



82,828

total attendance

\$7,638,000

total box office



Season 2024



Total attendance
4,830

Performances
9

“For those unused to ballet, a night of four short pieces like this can open a window on a diverse world of beauty and passion”

– Queensland Performing Arts Review

Queensland Ballet on Tour

Regional Tour

28 FEBRUARY – 27 MARCH 2024

GOONDIWINDI WAGGAMBA COMMUNITY CULTURAL CENTRE, 28 FEBRUARY
THE EMPIRE THEATRE, TOOWOOMBA, 1 MARCH
BROLGA THEATRE AND CONVENTION CENTRE, MARYBOROUGH, 6 MARCH
MONGRIEFF ENTERTAINMENT CENTRE, BUNDABERG, 8 MARCH
THE EVENTS CENTRE, CALOUNDRA, 15 MARCH
THE WORLD THEATRE, CHARTERS TOWERS, 20 MARCH
CAIRNS PERFORMING ARTS CENTRE, 22-23 MARCH
PILBEAM THEATRE, ROCKHAMPTON, 27 MARCH

Three Preludes

Choreographer Ben Stevenson OBE

Music Sergei Rachmaninoff Op.32 No.10, Op.23 No.1, Op.32 No.9

Lighting Designer Cameron Goerg

Music recording by Pianist – Vladimir Ashkenazy

Tchaikovsky Mash

Choreographer Matthew Lawrence

Music Pyotr Ilyich Tchaikovsky

Lighting Designer Cameron Goerg

Music recording by L'Orchestre Symphonique de Montreal, conducted by Charles Dutoit, Royal Philharmonic Orchestra, conducted by Nicolae Moldoveanu, and New Zealand Symphony Orchestra, conducted by Patrick Flynn

A Rhapsody in Motion

Choreographer Greg Horsman

Music Sergei Rachmaninoff's Rhapsody on a Theme of Paganini, Op.43

Costume Designer Zoe Griffiths

Lighting Designer Cameron Goerg

Music recording by Philadelphia Orchestra, conducted by Yannick Nézet-Séguin, Pianist – Daniil Trifinov

Bringing ballet to the regions is a beloved tradition of Queensland Ballet that goes back to 1960s, and in 2024 we were thrilled to tour across Queensland with our *Queensland Ballet on Tour* program – a replica of the Queensland Ballet at Home season. Audiences in towns including Maryborough, Rockhampton, and Cairns enjoyed the mixed bill featuring Ben Stevenson OBE's *Three Preludes*, Matthew Lawrence's *Tchaikovsky Mash*, Marius Petipa's *Le Corsaire Pas de Deux*, and Greg Horsman's *A Rhapsody in Motion* – 2nd and 3rd Movements, that, according to the Cairns Post, gave audiences a “taste of high quality ballet and left them wanting more.”

Queensland Ballet at Home

21 – 24 FEBRUARY 2024

11 – 13 MARCH 2024

TALBOT THEATRE, THOMAS DIXON CENTRE

Four glittering works from the vault were presented in our first production of 2024, *Queensland Ballet at Home*, at the Talbot Theatre, Thomas Dixon Centre. Ben Stevenson OBE's sweeping *Three Preludes* took audiences on a journey of falling in love, told through graceful, synchronised movement with sublime music by Sergei Rachmaninoff. *Tchaikovsky Mash* by Matthew Lawrence evoked the classical era of dance with its compilation of works featuring music from Tchaikovsky's *Swan Lake* and *The Sleeping Beauty*. Marius Petipa's *Le Corsaire* pas de deux, one of the most famed excerpts in ballet history, transported audiences to exotic landscapes while showcasing technical brilliance and precise partnering. And after premiering in 2022 to audience and critical acclaim, Greg Horsman's beautiful *A Rhapsody in Motion* – 2nd and 3rd Movement once again explored the fascinating relationship between the dancer and the music of Rachmaninoff.

Three Preludes

Choreographer Ben Stevenson OBE

Music Sergei Rachmaninoff Op.32 No.10, Op.23 No.1, Op.32 No.9

Lighting Designer Cameron Goerg

Music recording by Pianist – Vladimir Ashkenazy

Tchaikovsky Mash

Choreographer Matthew Lawrence

Music Pyotr Ilyich Tchaikovsky **Lighting Designer** Cameron Goerg **Music recording by** L'Orchestre Symphonique de Montreal, conducted by Charles Dutoit, Royal Philharmonic Orchestra, conducted by Nicolae Moldoveanu, and New Zealand Symphony Orchestra, conducted by Patrick Flynn

Le Corsaire

Choreographer Marius Petipa

Music Riccardo Drigo 1846 – 1930 (arr. John Lanchbery) Pas de deux and Variations

Costume Designer Zoe Griffiths

Lighting Designer Cameron Goerg

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

A Rhapsody in Motion

Choreographer Greg Horsman

Music Sergei Rachmaninoff's Rhapsody on a Theme of Paganini, Op.43

Costume Designer Zoe Griffiths

Lighting Designer Cameron Goerg

Music recording by Philadelphia Orchestra, conducted by Yannick Nézet-Séguin, Pianist – Daniil Trifinov

Total box office income
\$115,542

Total attendance
1,836

Performances
10



“This is a brilliant start to the new ballet season. The Thomas Dixon Centre at West End ushers us through a quartet of dance pieces to teach and to delight,”

– Queensland Performing Arts Review

A photograph of a stage production of A Midsummer Night's Dream. A male and female dancer are in a romantic pose, surrounded by a magical forest setting with glowing trees and a large, ornate tree trunk in the background. The lighting is blue and ethereal.

A Midsummer Night's Dream

12 – 27 APRIL 2024
PLAYHOUSE, QPAC

Choreographer Liam Scarlett

Stager Laura Morera

Music Felix Mendelssohn

Music Arranger and Conductor Nigel Gaynor

Costume and Set Designer Tracy Grant Lord

Lighting Designer Kendall Smith

Music Performed by Camerata – Queensland's Chamber Orchestra

Performed over 12 nights to audience and critical acclaim, Liam Scarlett's much-loved rendition of this Shakespearian classic brought joy, laughter, and a touch of magic to many. Beautifully enhanced by Tracy Grant Lord's costumes and sets and Kendall Smith's lighting, which transformed the stage into a moonlit forest, the production captured the whimsical mayhem of the story. Dancers moved gracefully and expressively to Felix Mendelssohn's score, played live by Camerata – Queensland's Chamber Orchestra. A co-production with the Royal New Zealand Ballet, Scarlett's *A Midsummer Night's Dream* last charmed Australian audiences in our 2023 regional Queensland tour.

Total box office income

\$1,289,839

Total attendance

12,148

Performances

17

"There is a great deal of joy in Liam Scarlett's deliciously funny, sensual *A Midsummer Night's Dream*...Overall it is just what Shakespeare ordered: funny, sensual, touching and memorable,"

– Deborah Jones

Coppélia

7 – 22 JUNE 2024
PLAYHOUSE, QPAC

Choreographer Greg Horsman, after Arthur Saint-Léon & Marius Petipa
Music Léo Delibes
Music Arranger and Conductor Nigel Gaynor
Costume Designer Noelene Hill
Set Designer Hugh Colman
Lighting Designer Jon Buswell
Music Performed by Queensland Symphony Orchestra
Animation Produced by PixelFrame:
Illustrated by S.M. Olive
Directed by Lucas Thyer
Edited by Ryan Smith

It was the 10-year anniversary of the premiere of Greg Horsman's Australian-infused rendition of *Coppélia*, and by all accounts, time had not affected its charm. Set in the German settlement town of Hahndorf in South Australia, Horsman's comic family ballet was loved by audiences and critics alike; favourable reviews spoke of a 'well-crafted' and 'enchanted' ballet, a 'distinctly Australian flavour', and 'magnificent dancing'. Media attention was high during the rehearsal period, with the Brisbane Lions attending class to teach the dancers how to throw and catch an AFL football. A co-production with West Australian Ballet, Horsman's *Coppélia* was first performed in Brisbane in 2014.

Total box office income

\$826,160

Total attendance

8,589

Performances

15



“The storyline in this delightful production is so strong, so dominant and so well told that the ballet, score and orchestra all merged together in my mind. Where has Coppélia been for the past decade? This production should be widely shared...”

A wonderful night at the ballet. The hugest of congratulations to Greg Horsman on the creation of this mesmerising and unforgettable work. Well done to the entire creative team.”

– Deborah Jones



Cinderella

My First Ballet

20 - 29 JUNE 2024

TALBOT THEATRE, THOMAS DIXON CENTRE

Choreographer Ben Stevenson OBE

Adapted for My First Ballet Matthew Lawrence

Music Sergei Prokofiev

Costume Designer Tracy Grant Lord

Set Designer Thomas Boyd

Lighting Designer Cameron Goerg

Video Designer Craig Wilkinson

Sound Designer Wil Hughes

Narration Sarah McIntosh

Part of our *My First Ballet* series aimed at our youngest audience members, this shortened version of *Cinderella* was adapted by choreographer Matthew Lawrence, with permission from Ben Stevenson OBE. At a family-friendly one-hour run time, it was a perfect fit for audiences of all ages and offered a delightful blend of love, magic, and breathtaking choreography. Sparkling costumes were by Tracy Grant Lord, with set designs by Thomas Boyd. Prokofiev's majestic score enhanced the production. Additional experiences to complement the outing were available for purchase at the Thomas Dixon Centre, including a Fairy Tea Party as a special pre-show treat for children and carers. Due to popular demand, we also added an extra show to the season, which was scheduled during the school holidays for optimum engagement.

Total box office income

\$291,157

Total attendance

6,169

Performances

19

"It would be a mistake to think that Cinderella is just for the very young. This tasteful and gorgeous adaptation truly captures the magic and power of storytelling. With something for everyone, Cinderella is a must-see inclusion in the 2024 Queensland Ballet season."

– Sarah Skubala, The Blurb

Bespoke

gundirgan, wise woman

Birds of Paradise

Papillon

25 JULY – 3 AUGUST 2024

TALBOT THEATRE, THOMAS DIXON CENTRE

gundirgan, wise woman

Choreographer Katina Olsen

Music performed and commissioned by Southern Cross Soloists (SXS) and the SXS Didgeridoo Commissioning Project, composed by Seán O'Boyle AM and Chris Williams, featuring Wakka Wakka didgeridoo soloist and SXS Artist in Residence, Chris Williams

Cultural Consultants Uncle Prof. Kevin Williams, Aunty Sue-Ann Williams, Aunty Patricia Lieschke and Chris Williams

Costume Designer Noelene Hill

Lighting Designer Ben Hughes

Birds of Paradise

Choreographer Milena Sidorova

Music Lagrene Bireli, Schwandt W/Andre F/Kahn G, Dom la Nena, Le bars Hugues Yves, Presley E/Matson V, Schubert F/Mueller W, Django Reinhardt, Yorgui Loeffler

Costume Design collaboration by Milena Sidorova and Timothy Corne

Lighting Designer Ben Hughes

Papillon

Choreographer Jack Lister

Music Louis Frere-Harvey

Costume Design collaboration by Jack Lister and Zoe Griffiths

Lighting Designer Ben Hughes

Bespoke returned for its seventh year in 2024, pushing the boundaries of dance with three daring and creative contemporary works by a mix of international and local talent. Making her Queensland Ballet debut, Wakka Wakka and Kombumerri choreographer, Katina Olsen collaborated with Southern Cross Soloists (SXS) commissioned composers Sean O'Boyle AM and Wakka Wakka composer and didgeridoo soloist Chris Williams along with SXS musicians to tell the powerful Queensland story of Aunty Maureen Williams in *gundirgan, wise woman*. Milena Sidorova, an award-winning Ukrainian-Dutch choreographer, and Young Creative Associate at the Dutch National Ballet, adds her own unique international flair to the line-up contributed the stunning *Birds of Paradise*, a comedic exploration of bird-like courtship. And Australian choreographer and Associate Artistic Director of Australasian Dance Collective Jack Lister collaborated with composer Louis Frere-Harvey to create *Papillon*, a new work featuring Queensland Ballet's Jette Parker Young Artists, which Fjord Review reviewer described as "quite simply, one of the best things (she had seen) in the last four years".

Total box office income

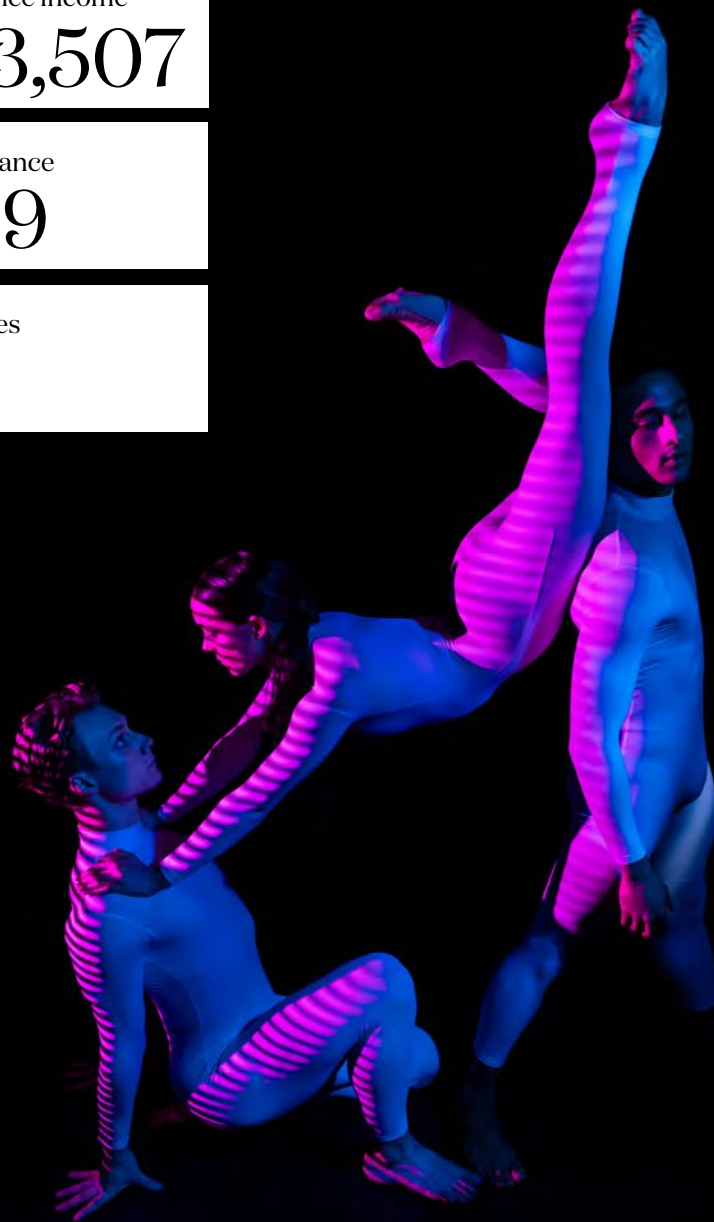
\$223,507

Total attendance

3,589

Performances

12



“There is definitely a hunger for more productions like these; works that experiment with structure and form, and provide the opportunity to support local and First Nations artists,”

– Fjord Review, Madelyn Coup



Total box office income

\$75,099

Total attendance

1,364

Performances

4

Queensland Ballet Academy Gala

9 - 11 AUGUST 2024

TALBOT THEATRE, THOMAS DIXON CENTRE

Donizetti Variations

Choreographer Paul Boyd
Composer Gaetano Donizetti
Costume Stylist Kathryn Lee
Dancers Level 1 and 3

Kin

Choreographer Louise Deleur
Composer Peter John and Miguel Marin Pavon
Dancers Contemporary Course

Dance of the Rose Maidens

Excerpt from the ballet Gayane
Choreographer Arranged by Veronika Sheremetieva
after Nina Anisimova
Composer Aram Khachaturian
Dancers Level 2

Release

Choreographer Louise Deleur
Composer Adrian Berenguer and Frederico Albanese
Dancers Level 1

Antics

Choreographer Louise Deleur
Composer John Adams
Dancers Level 3

Intimate Dialogues

Choreographer Contemporary Course's Self Creation
Composer Khosh Ensembles
Dancers Contemporary Course

Above and Beyond

Choreographer Grant Aris
Composer Pustopestski Ilan
Costume Stylist Kathryn Lee
Dancers Level 2

Le Corsaire

Choreography Arranged by Claire Phipps-Males
and Camilo Ramos after Marius Petipa
Composer Adolphe Adam
Dancers Pre-Professional Program

Student Works

Cheating Death

Choreographer Matthew Erlandson
Composer Alexander Ewald
Dancer Matthew Erlandson - Level 1

Strum

Choreographer Erin Theone King
Composer Paul George and Carey O'Sullivan
Dancer Erin Theone King - Level 2

La Silla

Choreographer Emanuel O'Kane
Composer Milos Kardagalic
Dancer Emanuel O'Kane - Level 1

Mechanical Mechanism

Choreographer Mathilda Guerin
Composer Travis Lake
Dancer Mathilda Guerin - Level 2

Academy Défilé

Choreographer Paul Boyd
Composer Pyotr Ilyich Tchaikovsky
Dancers Level 6 - Pre-Professional Program

Lighting Design by Glenn Hughes.

Coco Chanel:

The Life of a Fashion Icon

4 - 19 OCTOBER 2024
PLAYHOUSE, QPAC

Choreographer Annabelle Lopez Ochoa
Artistic Collaborator Nancy Meckler
Stager Luis Torres
Composer Peter Salem
Costume and Set Designer Jérôme Kaplan
Costume Assistant to the Designer Mark A. Zappone
Revival Lighting Designer Jon Buswell, after Billy Chan
Sound Designer Roy Cheung
Conductor Nigel Gaynor
Music performed by Camerata – Queensland's Chamber Orchestra

With all 17 performances sold out before the season had begun, *Coco Chanel: the Life of a Fashion Icon* was a ballet Brisbane had been waiting eagerly for. Created by Belgian-Columbian choreographer Annabelle Lopez Ochoa, the full-length narrative work unravelled the captivating and controversial life of the iconic French designer Gabrielle 'Coco' Chanel. Audiences were treated to elegant Chanel-inspired costumes and sets by Jérôme Kaplan, and a sublime score by Peter Salem – resulting in the biggest orchestra ever fitted into QPAC's Playhouse. A celebration of high fashion and dynamic dance, this co-production with Hong Kong Ballet and Atlanta Ballet was rightfully declared by The Australian as a 'never-ending feast for the eyes'.

A co-production of Queensland Ballet, Hong Kong Ballet and Atlanta Ballet, first performed in Hong Kong, China, on 24 March 2023.

“The movement, reflecting Chanel’s vision for simplicity of design, is minimalist but eclectic, drawing from the classical and contemporary canons, with the odd nod to the expressive jazz dynamic. Featuring a plethora of arabesques of all heights, especially penchés, spinning chaînés, needle-sharp pointe work and angled arms, it is crisp, coherent and eloquent.”

– Dance Australia Denise Richardson

Total box office income

\$1,681,840

Total attendance

13,269

Performances

17



The Nutcracker

13 – 21 DECEMBER 2024

LYRIC THEATRE, QPAC

Choreographer Ben Stevenson OBE

Composer Pyotr Ilyich Tchaikovsky

Music Arranger and Conductor Nigel Gaynor

Costume Designer Desmond Heeley

Associate Costume Designer Noeline Hill

Set Designer Thomas Boyd

Lighting Designer David Walters

Revival Lighting Designer Cameron Goerg

Music performed by Queensland Symphony Orchestra

The twelfth season of our much-adored festive season delighted audiences once again with its enchanting mix of storytelling, whimsical characters, expressive choreography, and a familiar, delightful score. Audiences of all ages were captivated over the 12-performance season and story of Clara and the Nutcracker Prince with the box office result the highest in the history of Queensland Ballet, surpassing the previous record held by *The Sleeping Beauty* in 2021. 2024 statistics show that more than 185,000 people had seen it since we began performing it annually in 2013.

Total box office income

\$2,482,660

Total attendance

22,297

Performances

12

“The Queensland Ballet’s twelfth season of this perennial classic is not merely a ballet; it has become, for many people, part of the fabric of Christmas itself.”

– John Andrew

Queensland Ballet presents

Derek Deane's

The Lady of the Camellias

Performed by Shanghai Ballet

4 – 8 DECEMBER 2024

LYRIC THEATRE, QPAC

Choreographer Derek Deane OBE

Composer Carl Davis

Scenery and Costume Designer Adam Nee

Lighting Designer Friðbjófur Þorsteinsson

Assistant to the Choreographer Ivan Gil-Ortega

In December, we presented Derek Deane OBE's *The Lady of the Camellias* by Shanghai Ballet, in a season exclusive to Brisbane. A sister company to Queensland Ballet, the performances were in response to a signed Memorandum of Understanding, and an incredible four-city China tour that we completed in 2018. It was our pleasure to welcome Shanghai Ballet and reiterate our appreciation and commitment to cultural diplomacy, and experience some Shanghai magic in 2024. Based on the landmark 1848 novel by French author Alexandre Dumas fils, Deane's *The Lady of the Camellias* featured sumptuous choreography, exquisite set designs and elegant costumes. Also joining us for the stunning season was international star Ivan Gil-Ortega in his first return to the stage since retiring 16 years prior.

Total box office income

\$449,087

Total attendance

3,904

Performances

5



“It is an elegant looking company, the dancers uniformly very accomplished....
I hope it is not another seven years before they return,”

– Denise Richardson, Dance Australia



Academy Director Report

It was another busy year for Queensland Ballet Academy, with classwork and academic work, six performance seasons, and multiple performance opportunities with Queensland Ballet and across southeast Queensland.

I had the pleasure of attending the prestigious Prix de Lausanne competition in Switzerland in February, where two Academy Pre-Professional Program (PPP) dancers were the only finalists and prize winners from Australia. Jenson Blight was honoured with the Bourse Astarte Scholarship Award, and Ruby Day received the Rudolph Nureyev Foundation's Best Young Talent Award. Another student, Sienna Baensch, participated in the 2024 Partner School choreographic project. After this success, Jenson accepted a position with the Dutch National Ballet's Junior Company, while Ruby accepted a Company position with Queensland Ballet, which commenced in November 2024. I couldn't be prouder of their success, and their achievements marked their dedication and passion for the art form under the mentorship of our Academy team, underscoring our Academy's commitment to nurturing world-class talent.

In March, we presented *Tchaikovsky Suite* with Queensland Youth Orchestra. Following successful collaborations in the past, it was wonderful to join forces together at the Talbot Theatre, Thomas Dixon Centre for two performances, and the two art forms of music and dance were enjoyed by many.

The PPP dancers performed in *Aspire '24* in May, a program of contemporary and classical works including, for the first time, excerpts of Ben Stevenson OBE's *The Nutcracker*. The purpose of this annual season is to celebrate our graduating students and provide them with a platform for professional performance; this opportunity is vital to their development and their preparations for future careers in the dance industry.

Aspire '24 was followed by a successful Lower School Mid-Year Demonstration in June, as well as our Upper School Open Assessments, which were open to the public for the very first time in our Academy theatre at Kelvin Grove.

The following day was the opening night of our annual Academy Gala, part of the Queensland Ballet season, which was performed to a sold-out theatre for all four performances, with ticket sales extended to our Final Dress Rehearsal, due to the high popularity of the season. From beloved pieces in the Classical Ballet canon including the famous *Le Corsaire Pas de Trois*, to works that pushed the boundaries of neo-classical and contemporary dance, the program featured a diverse range of repertoire and showcased all levels of our Academy. Highlighting our commitment to fostering new creative voices, a selection of vibrant student choreographed works were a standout feature of the program.

Following a successful *End of Year Demonstration*, we presented our fourth season of *Soirée* at the Talbot Theatre, in collaboration with Philip Bacon Galleries, and accompanied by sublime live music by Camerata – Queensland's Chamber Orchestra. This year we had the privilege of working with the artworks of William Robinson AO, considered one of Australia's greatest living artists.

Our gratitude goes to Philip Bacon AO for his support of this unique artistic collaboration, to William Robinson AO for sharing his wonderful works with us, and to Camerata for the joy of live music.

In addition to our 2024 season performances, Academy dancers took part in various events across Brisbane, including the World Science Festival, and a standout performance opportunity was Stephanie Lake's *Colossus* at the Brisbane Powerhouse.

Offstage, one of the year's biggest events was the launch of the Ballet Boys Project – an initiative to address the shortage in boys and men in dance. Since 2020, the Academy has seen a 36 per cent decline in male enrolments, a trend I've observed across the professional training industry globally. From July, the Company began offering free weekly classes to boys aged 11 to 14. The initiative, providing fully subsidising classes, with no uniform or audition requirements, saw boys attend from as far as Coffs Harbour, the Gold and Sunshine Coasts, and even Yeppoon. We look forward to continuing this initiative throughout 2025.

The Ballet Boys Project

By the end of 2024, I was pleased to see five PPP dancers become Queensland Ballet Jette Parker Young Artists, and others securing industry employment across the globe. It is always a true joy to watch the dancers grow, not only into skilled and assured artists but also into confident young people. The year undoubtedly brought its challenges, yet the young dancers met each one with resilience, dedication, and hard work.

I would like to warmly thank the entire Academy faculty, as each single member of the team played a key role in the dancers' development and successes.

My gratitude goes to the wider teams across the Academy and Company from each department – artistic, health, production, costume, facilities and the teams in business, who ensure each season we do runs smoothly and professionally.

I would also like to acknowledge our Academic partner, Kelvin Grove State College, and the Department of Education for their continuous support.

Thank you of course to our donors and supporters who enable the dreams and ambitions of the next generation of artists, and for supporting all that we do.



Christian Tatchev
Director of Queensland Ballet Academy

"The opportunity for boys to have a class together with a male teacher. Josh is the only boy in all of his dance classes, so this is a remarkable opportunity."



2024 Queensland Ballet Academy Highlights

22 performance
works

270 students enrolled
in Academy programs

50% alumni part of
Queensland Ballet ensemble





Total box office income
\$19,750

Total attendance
613

Performances
2

Tchaikovsky Suite

16 MARCH 2024
TALBOT THEATRE, THOMAS DIXON CENTRE

Act I

Queensland Youth Orchestra 2

Gabrieli
Sonata Pian e Forte CH. 175
Beethoven
Egmont Overture
Bruch
Violin Concerto No. 1, Movt. 1, soloist Liam Beak

Act II

Queensland Ballet Academy's Pre-Professional Program Dancers and Queensland Youth Orchestra 2

Tchaikovsky
The Seasons, Op.37b, *February, Carnival*
The Seasons, Op.37b, *November, Troika* The Seasons, Op.37b, *July, Song of the Reaper*
Valse-Scherzo in C Major, Op.34
The Seasons, Op.37b, *June, Barcarolle*
The Seasons, Op.37b, *December, Christmas*
6 Morceaux, Op.19, *Nocturne in C-Sharp Minor*
The Seasons, Op.37b, *September, The Hunt*

Queensland Ballet Academy

Choreographer Paul Boyd
Costume Designer Kathryn Lee

Pre-Professional Program Dancers
Asher Flynn-Kann Jorja Signitzer
Brooke Tarry Mia Pakse
Eli Southurst Moeki Kojima
Grace Ye Rubi Hawkins
James Willis Ruby Day
Jazmin Townsend Saya Hibino
Jeannie Mok Taya Barnard
Jenson Blight Telia Townsend
Jessica McAll Yasmin Ibrahim
Lucia Minju-Song Zara Ibrahim

Following successful collaborations with Queensland Youth Orchestras at the Old Museum Concert Hall in previous years, we were thrilled to present *Tchaikovsky Suite* together in 2024. Performed by our Pre-Professional Program dancers, it was such a pleasure to see the talent from both our Academy and QYO come together for this stunning season, enjoyed by lovers of dance and live music at the Talbot Theatre, Thomas Dixon Centre.

Aspire '24

24 – 25 MAY 2024

TALBOT THEATRE, THOMAS DIXON CENTRE

The Nutcracker*

Choreographer Ben Stevenson OBE

Music Pyotr Ilyich Tchaikovsky

Music Arranger Nigel Gaynor

Costume Designer Noelene Hill

Lighting Designer Cameron Goerg

*Excerpts

Waltz of the Flowers

Pas de trois - Mirlitons

Arabian Pas de deux

Spanish Pas de deux

Russian - Gopak solo

Grand Pas de deux

Finale

For my Friend

Choreographer Louise Deleur

Music MK & Dom Dolla and Zbigniew Preisner

Lighting Designer Cameron Goerg

Costume Designer Kathryn Lee

Aspire '24 showcased the technical and artistic talent of our Pre-Professional Program dancers in a program encompassing contemporary and classical works and, for the first time, excerpts from Ben Stevenson OBE's *The Nutcracker*. Presented over two days at the Talbot Theatre, Thomas Dixon Centre, the purpose of *Aspire '24* is to celebrate the graduating students and provide them with a platform for professional performance.

Bolero...912 seconds

Choreographer Paul Boyd

Music Maurice Ravel

Lighting Designer Cameron Goerg

Costume Designer Kathryn Lee

Visual Specialist Angharad Gladding

Student Works

Each performance featured two works by the following dancers, alternating per performance:

Jenson Blight, Jazmin and Telia Townsend,
Rubi Hawkins and James Willis, Maeve Rooney and
Jorja Signitzer

Total box office income

\$27,182

Total attendance

741

Performances

3





Total box office income
\$44,004

Total attendance
892

Performances
4

Soirée

24 - 25 MAY 2024

TALBOT THEATRE, THOMAS DIXON CENTRE

Drift

Choreographer Louise Deleur

Composers Ezio Bosso and Brendan

Joyce **Performed by** Contemporary Course

Costume Designer collaboration by Kathryn Lee
and Louise Deleur

Artwork by William Robinson AO

Creation Landscape - Earth and Sea

Dark tide Boganar

Starry night

Study for Creation Landscape, Darkness and Light

Aventures d'une sieste l'après-midi (Adventures of an Afternoon Nap)

Choreographer Paul Boyd

Composers Maurice Ravel

Assistant to the Choreographer Claire Phipps-Males

Costume Stylist Kathryn Lee

Performed by Level 1 Ballet Course*

Artwork by William Robinson AO

Feeding the birds

Unanimous self portrait

Bastille

Pont des Arts

Le Louvre

The Dome of Space and Time

Choreographer Natalie Weir

Composers Franz Schubert, Johann Sebastian
Bach, Sergei Rachmaninoff, Ludwig van Beethoven,
Alexander Scriabin and Nigel Gaynor

Costume Designer Kathryn Lee

Performed by Pre-Professional Program* (*Also
featuring Level 1 and Level 3)

Artwork by William Robinson AO

Creation Landscape - Dome of Space and Time

Farmyard 21 (Heading off)

Out of the dawn

Veranda after Piero

Shaded garden & morning coffee

Self portrait with goosefeathers

Creation Landscape - The Ancient Trees

Self Portrait with panama and Shells

Catharsis

Choreographed and performed by Jeannie Mok
(Pre-Professional Program)

Composers Johann Sebastian Bach

Artwork by William Robinson AO

Passing Storm

late afternoon

Beechmont ('mountain' series)

水鏡 (suikyō)

Choreographed and performed by Saya Hibino and
Moeki Kojima (Pre-Professional Program)

Composers Pyotr Ilyich Tchaikovsky

Artwork by William Robinson AO

Creation Night

Beechmont (study)

Lighting Design by Glenn Hughes.

Community, Education and Health Highlights

52,322
total participants

7,985
dance health participants

97%
satisfaction rating

40
regional locations



Community Health Institute

Community, Education, Dance and Performance Health

- In late 2023, Queensland Ballet was granted \$750,000 in funding from Queensland Health to sustain the delivery of a range of Dance Health programs over three years, including:
 - Dance for Parkinsons
 - Ballet for Brain Injury
 - Dance for Arthritis
 - Dance Rehab (modified in hospital classes)
 - Ballet Serene (modified classes in aged care)
- Community, Education and Dance Health Regional Touring programs reached 6,615 participants across 40 regional and remote communities.
- In 2024, we had the pleasure of working and collaborating with elite sports organisations, including Diving Australia and Queensland Academy of Sport, to tailor ballet programs that assist their athletes' training and performance.



- Our highly successful online Dance for Arthritis class program (in partnership with Arthritis Queensland) continued, with approximately 180 participants joining weekly classes online from their own homes around Queensland. A new research project in partnership with the University of Queensland commenced in late 2024, which will examine participants outcome measures across mobility and function, pain levels, confidence and wellbeing, during and after the Dance for Arthritis program.
- Our Education Team developed two new First Nations In-School Workshops in collaboration with incredible Teachers and Elders. This work enabled the development of free resources available to teachers, as well as professional development offering that empowers teachers with accessible and engaging strategies to spark students' connections to place and cultural identity.



- Our Performance Health team enabled peak performance of our 60 Company dancers and Academy Upper Level and Pre-Professional Program students, on stage and off, as well as treating and managing injuries to rehab dancers back to the stage.



Accessibility

Across all Queensland Ballet productions at QPAC and the Thomas Dixon Centre in 2024, a total of 285 Companion Card seats were booked. This provision is for Companion Card holders to receive a complimentary ticket at no cost, where attending patrons have a need for attendant care support.

In 2024, Queensland Ballet offered audio-described performances for our seasons of *A Midsummer Night's Dream*, *Coppélia*, and *The Nutcracker*, and we were pleased to welcome vision-impaired audiences to these special performances. Whilst awareness of this offering is low, the impact this inclusive offering has with patrons is profound.

"Last Saturday, I had the wonderful experience of going to a Ballet at QPAC. It was the first time since my vision deteriorated badly.

Arranging QPAC's audio description availability by phone beforehand, a QPAC member fitted me out and showed me how to operate the system. I spoke with one of the audio describers, I was seen to my seat, and they made sure it was working well.

I have some vision still and could see shapes of blue moving on the stage. The audio description brought these shapes to life and informatively spoke of the story. I was blown away by the excitement in the describers voice; the scenery, props, gestures and costumes were described in detail. I was caught up in the performance.

The two audio describers - Jane and Joanne were volunteers from Vision Australia and I thank them so much for making the ballet so enjoyable. I will definitely go again."

These insights continue to shape Queensland Ballet's audience engagement strategies, ensuring a dynamic and inclusive approach to growing and sustaining its community of ballet lovers.



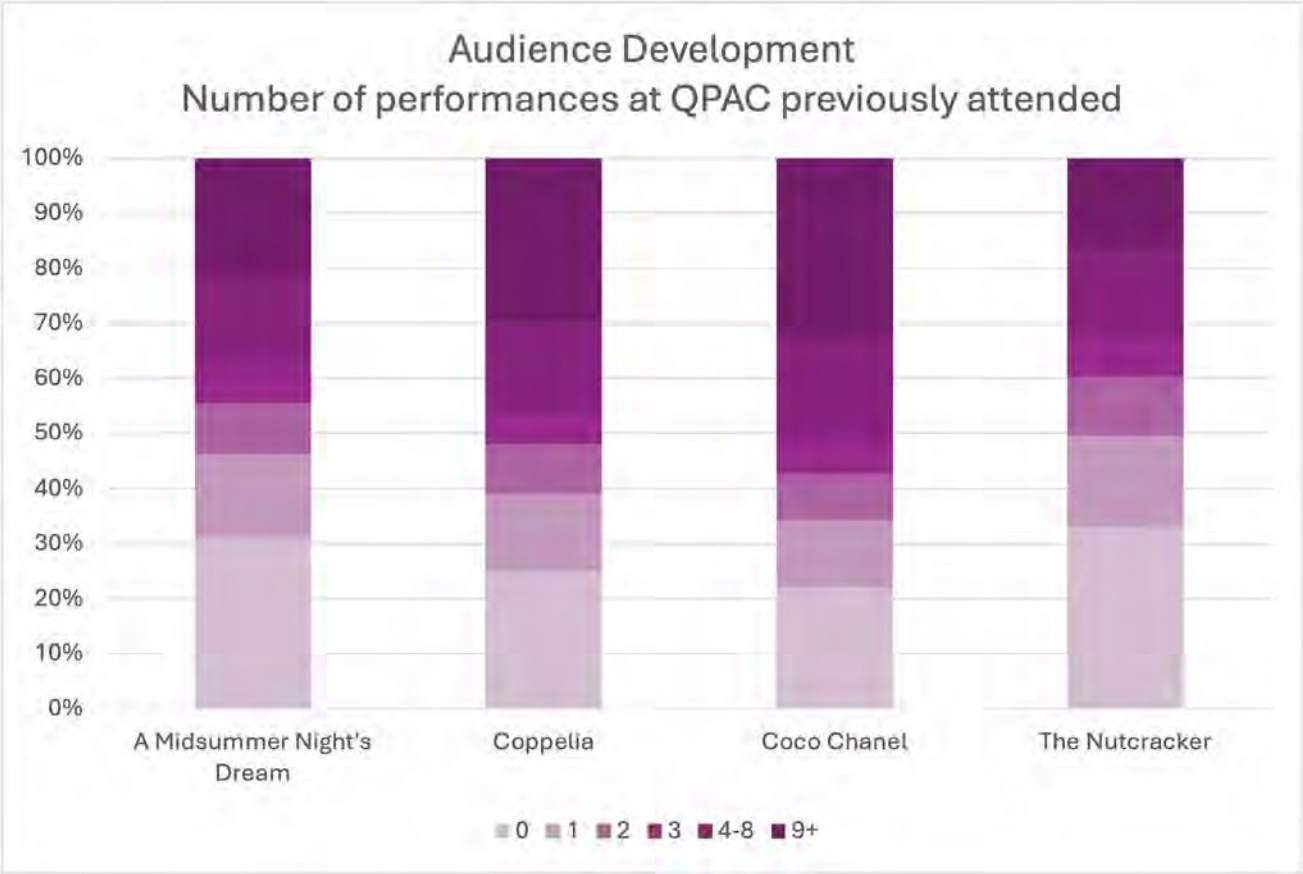
Audience Insights

Audience Development

Queensland Ballet's 2024 Season presented a diverse program that resonated with both new and returning audiences. Across all QPAC-venued productions, the company successfully attracted first-time attendees while deepening engagement with loyal patrons.

The season opened with *A Midsummer Night's Dream*, a production that proved highly popular, drawing a 31% new audience. *The Nutcracker* remained a festive favourite, welcoming 33% new attendees, reinforcing its role as an entry point for new audiences.

Queensland Ballet audiences are typically culturally active, with a strong representation from the Expression culture segment (Morris Hargreaves McIntyre). Expressions are enthusiastic 'yes' people, drawn to a wide range of cultural experiences that reflect their interests in learning, community, and nature. They value inclusivity and see culture as a means to connect with others and broaden their horizons.



From a socio-demographic perspective, audiences for each production shared common traits, with strong representation from four key Mosaic profiles:

A First-Class Life – Affluent, experience-driven individuals with a passion for arts and culture.

Family Fringes – Suburban families balancing cultural engagement with family life.

Traditional Pursuits – Older audiences who appreciate heritage, tradition, and high-quality cultural experiences.

Mature Freedom – Active retirees who enjoy travel, leisure, and lifelong learning.

Digital Marketing Engagement

QUEENSLAND BALLET

	Facebook	Instagram	LinkedIn	YouTube
2023	93,394	55,704	5,635	7,523
2024	94,181	63,341	6,767	8,273
+/-%	+0.84%	+13.71%	+20.09%	+9.97%

QUEENSLAND BALLET ACADEMY

	Facebook	Instagram
2023	5,955	8,827
2024	6,627	9,993
+/-%	+11.28%	+13.21%

THOMAS DIXON CENTRE

	Facebook	Instagram	LinkedIn
2023	743	1,555	851
2024	985	2,441	1,144
+/-%	+32.57%	+56.98%	+34.43%

Publicity

In 2024, Queensland Ballet continued to strengthen its media presence and public profile, achieving steady growth across key communications metrics. Between 1 January and 17 December, Queensland Ballet was mentioned in 4,280 media stories, representing a 5% increase from the previous year. The total potential news reach expanded to 1.4 billion, a 25% increase, reflecting strong national and international visibility for the Company's activities and initiatives.

Media sentiment remained largely positive, with 84% of coverage classified as positive in tone, underscoring continued audience and media support. Queensland Ballet's strongest media coverage aligned with key productions and announcements, with June and October emerging as high engagement periods.

Coverage spanned a wide range of platforms, including broadcast, print, online, and social media. Top-tier media outlets such as ABC Brisbane, The Courier-Mail, Nine Brisbane, and Dance Australia featured Queensland Ballet throughout the year. In terms of reach, significant amplification came from ABC Online, MSN.com, The Sydney Morning Herald, and Daily Mail, contributing to strong national and global editorial exposure.

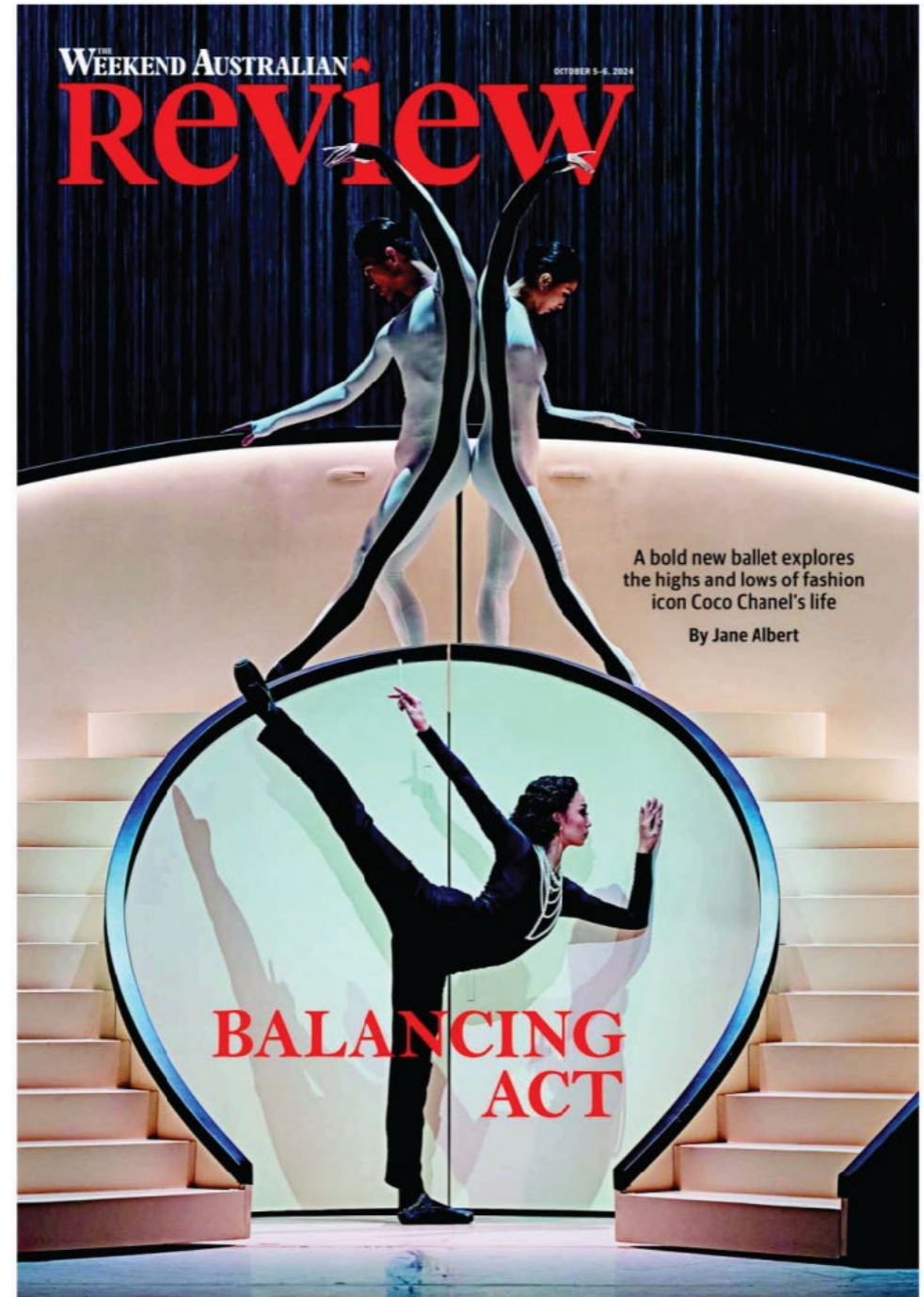
Queensland Ballet Academy also featured prominently in earned media coverage across all formats, reinforcing the Academy's strategic role in nurturing the next generation of dance talent and its growing profile within the education and cultural sectors.

The Company was frequently mentioned alongside major national organisations such as the Brisbane Lions, Qantas, and Cricket Australia, positioning Queensland Ballet within broader cultural and social conversations.

The estimated advertising value equivalent (AVE) of Queensland Ballet's earned media was USD \$13.2 million, with online and print media comprising the majority of this value. This outcome reflects the cost-effective impact of the Company's media strategy in delivering high-quality exposure.

Platform-level analysis showed that traditional media and social channels continued to serve as effective communication tools, with news media, Facebook, X (formerly Twitter), Instagram, and broadcast media accounting for the largest share of coverage.

Queensland Ballet's media and communications activity in 2024 supported broader organisational goals, including audience development, community engagement, and brand leadership. Through strategic storytelling and targeted media engagement, the Company reinforced its position as a leading cultural institution in Queensland and a respected voice within the Australian arts landscape.



Thomas Dixon Centre Highlights

- In 2024 we saw 18% growth in unique external hirers, compared to 2023.
- Thanks to the TDC Access Program, generously supported by Arts Queensland, we have enabled 14 Queensland based arts companies subsidised venue hire.
- Queensland Ballet has become the first arts company in the world to achieve the highest, Platinum level certification awarded by the International WELL Building Institute for the Thomas Dixon Centre.
- We continued supporting the local community group, Kurilpa Futures, in their finalisation of the Montague Road Project. The project is a community- led vision for the Montague Road, informing the BCC Montague Transport study and supporting the development of the suburb in collaboration with the community.
- We installed a kids' corner in the public foyer of the Thomas Dixon Centre, providing a safe and engaging play space for our youngest visitors.
- We launched regular Auslan guided tours.
- Thomas Dixon Centre has become a southside hub for the Brisbane Open House Festival, during which we collaborated with a local artist group, Brisbane Urban Sketchers (enabling a public exhibition of their works) and John Paul College (enabling their ensembles performances).

2024 Snapshot

Ticketed guests

36,477

Dance class participants

40,442

Children's workshop participants

492

Dance sector venue bookers

38

TOTAL VISITORS

71,694



Queensland Ballet is proudly supported by:

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.

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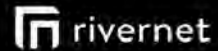
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A cultural club celebrating heritage and vibrancy of ballet.

Dr Marosh & Lily Vrtik

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Our grateful thanks go to our
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Gifts \$2-\$999 (X)

Our People

329

artists and arts workers

QUEENSLAND BALLET

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Gabrielle Johnston
Louise Smith
Paul Boyd
Veronika Sheremetieva
Abbey Brown (to August)
Amelia Waller
Benjamin Drozdovskii
Brett Sturdy
Camilo Ramos Soto
Catherine Yu
Claire Phipps-Males
Clare Morehen (to December)
Gary Dionysius
Grant Aris
Guy Wheatstone
Hannah Carden (since August)
Jake McLarnon
Jane Wilkinson
John Sandurski
Jung-sun Na
Kali Harris
Kym Stokes
Lisa Edwards
Lonii Garnons-Williams
Lucas Lynch (to March)
Luke Edmiston (since July)
Mark Leung
Miyoun Kim
Nicola Pierrepont
Nicole Grant
Paige Ristevski
Tabitha Watson
Taylor Atley (since November)
Verity Barnes (to November)
Wendy Raitelli
Zenía Tatcheva

ARTISTIC AND MUSIC

Darcy Boyd
David Power
James Barton (since September)
Jillian Vanstone
Laura Hidalgo Andia
Lillian Condon
Mary Li
Matthew Lawrence
Nathaniel Griffiths (May to October)
Nigel Gaynor
Roger Longjie Cui
Yuko Yoshioka (since April)

BALLET ARTISTS

Alexander Idaszak
Alfie Shacklock (since December)
Alisa Pukkinen
Alison McWhinney (since July)
Amber Mitchell-Knight
Ari Thompson
Briana McAllen
Bronte Kielly-Coleman
Brooke Ray
Callum Mackie
Chiara Gonzalez
Clayton Forsyth
D'Arcy Brazier
Dylan Lackey
Edison Manuel
Eliza Wenham
Frederick Montgomery
Georgia Swan
Heidi Freeman
Indi Drew (August to December)
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Isabella Swietlicki
Ivan Surodeev
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Joel Woellner (to June)
Joshua Ostermann
Kaho Kato
Kayla Van Den Bogert
Kohei Iwamoto
Laura Tosar Romero
Leisel Rose
Lewis Formby

Liam Geck (to April)
Libby-Rose Niederer
Lina Kim-Wheatstone
Luca Armstrong
Lucy Green
Luke DiMattina
Mehmet Comlekci
Neneka Yoshida
Paige Rochester
Patricio Revé
Renee Freeman
Rian Thompson
Ruby Day (since November)
Sean Ferenczi (since December)
Shaun Curtis
Sophie Scicluna
Tara Robertson (April to August)
Vanessa Morelli
Vito Bernasconi
Yanela Piñera

2024 JETTE PARKER YOUNG

ARTISTS

Alyssa Park
Annabelle McCoy
Asher Flynn-Kann (June)
Ashlee Basford
Corina Poh
Ethan Rmarcovski
Gina Lee
Jack Jones
James Willis (June)
Jenson Blight (June to August)
Joseph Moss
Joshua Douglas
Milana Gould
Seth Marshall
Taron Geyl

COSTUME

Lauryn Jackson
Aeron Malbasias (since November)
Ai Shaw
Amanda Newman
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Bethany Cordwell
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Erin Krosch
Frances Pyper
Isabelle Lacombe
Katherine Lionheart
Kathryn Lee
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Michael Green
Noelene Hill
Rebecca Firkins
Sarah Parker
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Paula Perkins (since October)
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Matthew Jeffrey (since November)
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Valentina Romero Silva (since July)
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Catherine Leckenby
Elizabeth Bowden
Joseph Chapman (to April)
Kate Usher (since September) Melissa
Godwin (since July)
Rose Gamble
Tonia Looker
Victoria Cella (since September)

PEOPLE & CULTURE

Beverly Rehbock
Jonathan Butler-White (to October)
Madeleine Soroka
Robert Wilson (since April)
Sandra Deans (since November)

BUSINESS SYSTEMS &

TECHNOLOGY

Simon Rylance
Marcin Kucfir

Our People

PERFORMANCE HEALTH

Catherine Neal
Grace Williams (to September)
Isabelle Kelly (since December)
Melissa Tattam
Michelle Istria (since July)
Michelle White
Olivia Quinn (since October)
Renee Meffan
Tony Lewis

MARKETING & COMMUNICATIONS

Lisa Summer-Hayes
Abbi Ryan (since November)
Angharad Gladding
Ashley Dunn
Cassandra Houghton
Cassia Duncan
Hannah Muir
Jakob Perrett
Jessica Davies
Marlo Grover
Meryn Cooper
Miranda Cass

PRODUCTION

Shaun O'Rourke
Benjamin Marcolin
Cameron Goerg
Donald Mackenzie
Heather O'Rourke
Matthew Allan
Nicole Alexander (to November)
Riley Silk
Samuel Packer (since March)
Scott Chiverton
Shannon Tilley (since February)

VISITOR EXPERIENCE

Danielle Turner
Donna Fields-Brown
Ishwor Gahatraj
Jacqueline Douglas
Kira Harris
Pryce Pincott

CASUAL TEACHING ARTISTS & DANCE HEALTH PIANISTS

Alisha Matthews
Brooke Cassar
Erica Jeffrey
Feodora Zu Hohenlohe
George Bokaris
Hannah Hughes
Heidi Craig
Indika Williams
Jamie Delmonte
Joseph Stewart
Leane Ungerer
Maeve Rooney
Meg Burstow
Morgan Wanless
Myra Turner
Olivia Rooney
Rubi Hawkins
Sabine Zavari
Sheriden Newman
Sophie Kerr
Tamara Zurvas
Timothy Brown
Tracey Carrodus
Wing Cheung
Zara Ibrahim

SEASONAL STAFF AND COSTUME & PRODUCTION CASUALS

Aislynn Maczyszyn
Andy Pudmenzky
Ashleigh Bradfield
Barbara Kerr
Bella Wilkinson
Ben Mills
Blair Marks
Brianna Stanton
Byron Jackson
Caleb Bartlett
Cate Petersen
Claire Browning
Clay Mackenzie
David Walters
Declan Bell
Douglas Carr
Emma Richards
Gabriel Richter
Georgia Pitt
Hasen Degebrodt
Hayley Woodward
Jack Menzies
James See
Jason McCabe
Jason Paige
Karen Blinco
Karina Parks
Kate Monroe
Katrina Hearn
Kevin Stallan
Kristen Matthews
Lauren Sallaway
Matthew Milne
Matthew Skerman
Michelle Potts
Milan Draca
Nathaniel Knight
Rebecca Hubbard
Rebekah Ellis
Rhiannon Booth
Ryan Vardy
Sam Gehrke
Serena Fisher

Simon Hardy
Stella Harris
Steven Francis
Timothy Gawne
Ting Yan Hau
Tobias Trstenjak
Wilson Hodges
Winter Chapman
Yasmin Rich

VISITOR EXPERIENCE CASUALS

Amy Schultz
Courtney Adams
Darcy Jackson
David O'Neill
Ella Gamble
Emma Summerton
Imogen Millhouse
Jane Ristuccia-Mason
Jennifer Williams
Jenny Stanton
Jordan Lennon
Leonie Simpson
Liam Johnson
Luke Grenfell
Meghan Shannon
Molly Waters
Sabrina Kucfir
Samantha Turk
Samuel Piper
Tallulah Bennetton
Tess Passmore
Virginia Gray

Photography Credits

- 01** Senior Soloist Chiara Gonzalez. Photo by David Kelly.
- 03** Executive Director Dilshani Weerasinghe and Board Chair Brett Clark. Photos by Jakob Perrett.
- 05** Acting Artistic Director Greg Hormsan backstage at Queensland Ballet on Tour. Photo by David Kelly.
- 06** Backstage at Coco Chanel: the Life of a Fashion Icon. Photo by David Kelly.
- 07** Principal Artist Alexander Idaszak. Photo by David Kelly.
- 08** Principal Artist Patricio Revé and Soloist Laura Tosar performing in Rhapsody in Motion. Photo by David Kelly.
- 09** Principal Artist Patricio Revé and Soloist Laura Tosar performing in Rhapsody in Motion. Photo by David Kelly.
- 10** Former Principal Artists Joel Woellner and Mia Heathcote. Photo by David Kelly.
- 11** Principal Artist Patricio Revé and Senior Soloist Chiara Gonzalez performing Coppélia. Photo by David Kelly.
- 12** First Company Artist Libby-Rose Niederer. Photo by David Kelly.
- 13** Principal Artist Patricio Revé, Soloist Laura Tosar, and Company Artist Edison Manuel. Photo by David Kelly.
- 14** Queensland Ballet Academy Gala. Photo by David Kelly.
- 15** Principal Artist Yanela Piñera. Photo by David Kelly.
- 16** Company Artist Ines Hargreaves. Photo by David Kelly.
- 17** Shanghai Ballet dancers performing Derek Deane's The Lady of the Camellias.
- 18** Queensland Ballet Academy Artistic Director Christian Tatchev. Photo by Jakob Perrett.
- 19** Ballet Boys Project class. Photo by Angharad Gladding.
- 20** Queensland Ballet Academy Gala. Photo by David Kelly.
- 21** Tchaikovsky Suite. Photo by David Kelly.
- 22** Aspire '23. Photo by David Kelly.
- 23** The Dome of Space and Time in Soirée. Photo by David Kelly.
- 24** Jazz for Seniors class. Photo by Jakob Perrett.
- 25** Dance for Parkinsons class. Photo by Jakob Perrett.
- 25** Dance for Rehab class. Regional Tour. Kombumerri Dreaming Workshop. Photos by Angharad Gladding.
- 25** Community Workshop. Photo by Angharad Gladding.
- 26** Panel discussion following A Midsummer Night's Dream. Photo by David Kelly.
- 30** Thomas Dixon Centre promenade. Photo by Jakob Perrett.