

THE AUSTRALIAN BALLET

ANNUAL REPORT

2012



50 CELEBRATING
50 YEARS
1962-2012



The
Australian
Ballet

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Lana Jones, Rachel Rawlins and Madeleine Eastoe in the *Overture* as part of the 50th Anniversary Gala
Photography Lynette Wills

PERFORMANCE AND ACCESS SCHEDULE

LOCATION	ACTIVITY	DATES	PERFORMANCES/EVENTS
Melbourne	<i>Infinity</i>	24 February – 6 March	13
	<i>Let's Dance</i>	7 – 16 June	11
	<i>Onegin</i>	23 June – 4 July	13
	<i>Icons</i>	30 August – 8 September	11
	<i>Swan Lake</i> (Baynes)	18 – 29 September	14
	50th Anniversary Gala	31 October – 3 November	5
Sydney	<i>Infinity</i>	5 – 25 April	21
	<i>Onegin</i>	1 – 21 May	22
	<i>Icons</i>	8 – 26 November	19
	<i>Swan Lake</i> (Baynes)	30 November – 19 December	22
Brisbane	<i>Romeo & Juliet</i>	23 – 28 March	6
Adelaide	<i>Romeo & Juliet</i>	25 – 30 May	6
Perth	<i>Romeo & Juliet</i>	10 – 14 October	7
Canberra	Telstra Ballet in the Park	16 March	1
New York	<i>Infinity</i>	12 – 13 June	2
	<i>Swan Lake</i> (Murphy)	15 – 17 June	4
Regional VIC, NSW, QLD	The Dancers Company <i>Don Quixote</i>	18 July – 21 August	17
Regional and metropolitan VIC, NSW, SA, QLD, WA, TAS	Education events in schools, in theatres and in communities	February – November	692



CHAIRMAN’S REVIEW



In our 50th anniversary year, The Australian Ballet expanded its traditional programming footprint to celebrate with the entire nation and on the international stage. It was an exceptional year of artistic activity and community engagement that took years of planning and hard work to deliver within budget.

In theatres, in schools, in stores, via documentaries, broadcasts and exhibitions – The Australian Ballet reached over two million people through ballet. Our dancers performed in almost every capital city of Australia, in New York and across regional Australia, while our team behind the scenes pulled off a swathe of additional projects for television and online, worked with prestigious partner institutions on world-class exhibitions, created a children’s clothing line and developed commemorative coins, stamps and an iPhone and Android app.

We saw our 50th birthday celebrations as an opportunity to explore and share the rich history and exciting future of our remarkable art form with as many people as possible, regardless of location or socio-economic status. According to research conducted by Newspoll, people across the nation certainly chose to celebrate with us. Awareness of our birthday more than doubled over the year and unaided awareness of the company was more than three times higher than any performing arts organisation in Australia. In terms of media coverage, volume increased by 30%, and in terms of digital reach, we saw a huge rise in our online audiences across the year.

It’s an incredibly exciting time for ballet in Australia and as the peak body for dance in this country we take our role in engaging and inspiring our future artists and lovers of dance very seriously. According to a 2012 survey by the Australian Bureau of Statistics (ABS), almost 420,000 young people between the ages of five and 14 participate in dance across the

nation. While participation in most leisure activities – such as AFL, netball, tennis and cricket – fell since the last ABS survey was conducted in 2009, dance participation rose by seven per cent. And yet, still, we operate in an environment where we battle for every corporate and government dollar raised and the discrepancy in funding given to the major sporting codes compared to the arts is enormous.

We made the ambitious decision to largely self-fund a major tour to New York City in 2012. A significant financial and artistic investment was made to reconnect with our audiences in North America after a 13-year absence. And connect we did. The city was blanketed with coverage; there was no escaping an awareness that The Australian Ballet was in town. The gamble paid off with close to 70% paid capacity – a strong result for an international tour and our best result since 2006. The tour was also a tremendous professional development opportunity for our dancers. Personally, I will never forget the feeling as an entire theatre of traditionally reserved New Yorkers rose to their feet to applaud our company. It was the perfect celebration of Australian artistry on the international stage, which is why we are committed to further investment in international touring as we continue to build our global profile.

On top of so much additional activity, we also realised our long-held dream of building a new home to house our valuable assets, with the completion of a new production centre in Altona. Our production assets had formerly been housed in a 100-year-old wool store in Kensington, and it was imperative that we created a state-of-the-art facility to store our rich collection of costumes. In addition, we are now able to create and maintain our huge array of sets and props in-house while training the artisans and technicians of the future.

On behalf of the Board and the company I must thank our government and corporate partners, individual donors and loyal audiences for their incredible support and enthusiasm for our 50th anniversary.

In 2012, we marked 28 years of partnership with our Principal Sponsor Telstra and it was fantastic for this achievement to be acknowledged with two Sponsorship Australasia Awards. We are proud to be a part of one of the longest running and most successful arts partnership in Australia and look forward to our 30th anniversary in 2014.

In our 50th year, it is particularly pertinent that I acknowledge the tremendous support of the various volunteer groups around the country – The Australian Ballet

Society in Victoria and Friends of The Australian Ballet in New South Wales and South Australia. In 2012, these volunteer groups provided us with one of their greatest contributions ever and we are indebted to their commitment.

Expanding our programming footprint to encompass as much of Australia as possible meant that we performed with a wider number of orchestras – brilliant musicians from across the nation – Orchestra Victoria, the Australian Ballet and Opera Orchestra, Queensland Symphony Orchestra and Adelaide Symphony Orchestra. We also worked with the Tasmanian Symphony Orchestra, who joined us on tour to Perth and who collaborated with us on a commemorative CD collection of music that celebrates the 50-year history of The Australian Ballet.

An epic journey of this nature cannot be achieved without the passion and dedication of a remarkable team of individuals. Ballet is a multidisciplinary art form, with each performance realised not only by the incredible dancers who take to the stage, but by a suite of experts across a range of teams. Each and every member of the company embraced additional touring and workloads to deliver our 50th anniversary program on stage and in communities across Australia with the grace, style and energy that The Australian Ballet is renowned for.

Finally, I bid farewell to Executive Director Valerie Wilder, who announced at the end of 2012 that she will leave the company in June 2013 at the completion of her five-year contract. Valerie has been an excellent business partner to Artistic Director David McAllister since 2008, helping him to bring outstanding ballets to the stage. She has delivered strong financial results over her five years, strengthening the company’s financial platform and net assets while significantly enhancing the company’s philanthropic program.

Congratulations to David, Valerie and the entire company for pulling off a truly epic year of achievements.

Chris Knoblanche
Chairman

EXECUTIVE DIRECTOR'S REPORT



There is no doubt that 2012 will be remembered for its ambition and impact. We have defined the face of ballet in Australia for 50 years, from 1962 to 2012, and there was reason to celebrate.

Our anniversary year capped five years of proactive management and strong financial performance. Consolidated surpluses were achieved each year and net assets more than doubled over the same period. This intentional strategy of strengthening the company's underlying financial platform allowed us to invest in major additional artistic activity, considerable community engagement and international exposure in 2012. We chose to make this investment to ensure that we reached as broad an audience as possible in our 50th year.

As can clearly be seen in the Ballet Footprint on page 14–15 of this year's report, the company reached all corners of Australia through performances, broadcasts, special events and education activity. From Devonport to Katherine and Perth to Toowoomba, The Australian Ballet made a commitment to make our 50th anniversary a year-long celebration that culminated in Melbourne with a gala performance on the anniversary of our first performance.

Through focused management our 2012 financial results were better than expected, consistent with our historic business model. An intended operating deficit for ballet company activities of \$1.5 million was far less than budgeted and a consolidated surplus of \$5.8 million was achieved.

Another significant achievement for the company in 2012 was the realisation of our long-term objective to build a new production centre. This project satisfies a key focus to solidify our infrastructure assets and provides us with an impressive new home to create, maintain and store our company's \$40 million collection of

costumes, sets, scenery and props. We could not have achieved this vision without the generous support of government partners and private individuals. The federal government's grant of \$2 million for fit-out of the new building was vital, as too the Victorian government's \$10 million low-interest loan. Meanwhile, donors have pledged an impressive \$1.8 million towards the project to date. The move into our new premises is transformational and has already drastically improved the way we do business behind the curtain.

Another goal in the lead up to our 50th anniversary was to engage and expand our community of donors to support our plans, aspirations and future potential as one of Australia's most successful arts organisations. Increasing assets in The Australian Ballet Foundation has been part of that shared vision to enhance our sustainability, particularly under the shadow of volatile global economic conditions.

Australians did support us in 2012, contributing \$7.3 million in the milestone year, up from \$5.7 million in 2011. It would be fair to say that our ambitious 2012 projects and activities, including the New York tour, would not have been possible without the philanthropic support of our donors. In addition to monies raised, many patrons pledged multi-year gifts and notified us of bequests. Their far-sighted generosity will provide a magnificent legacy of resources to the company in future years.

Importantly, we have also seen an expansion in giving, where our subscriber base is making the jump from loyal audience members to new donors to the company. In 2012 we were thrilled that close to 500 subscribers became donors to help The Australian Ballet present the very best performances, to reach as many schools as possible, to use the best medical technology at hand to ensure our dancers' bodies are cared for and to build state-of-the-art facilities to house our precious onstage assets.

We were so pleased to celebrate our 50th anniversary with dance lovers who travelled from all over the country to attend our gala performance, featuring international dance superstars, on our birthday in Melbourne on 2 November 2012. Her Excellency Ms Quentin Bryce, Governor General of the Commonwealth of Australia, paid tribute to the company by celebrating with our major donors at a commemorative dinner at Government House in Canberra. In addition, 120 patrons travelled to see the company perform in the David H Koch Theatre at the Lincoln Center in New York City.

In terms of ballet operating revenue, box office is still our main source of income, at 62.4% of total operating revenue. In 2012 box-office income increased by 14% to \$24.5 million due to increased performance activity. It was important for us to celebrate our 50th anniversary with all of Australia and in 2012 we performed not only in our home venues of Melbourne and Sydney, but also in Adelaide, Brisbane, Perth and at a free outdoor performance in Canberra. Overall paid capacity was down, but in a truly adventurous year of programming our audience remained loyal and strong, at almost 80% nationally.

We continue to develop strategies to ensure that we reach as many people as possible with the art form. For a number of years we have been thinking outside of our traditional in-theatre format by exploring and harnessing new technologies to develop innovative programs and initiatives to share ballet with a wider, global audience. We take our role as leaders in the digital space in the arts in Australia seriously and will continue to strive to push the boundaries in terms of presenting the art form in new ways. This makes not only good business sense, but opens the art form to new ways of interpretation in the future.

As a company we achieved so much in our 50th year and I am proud of every member of staff for digging deep to present a truly excellent array of performances and activities across the country.

Along with the whole company, I congratulate my partner and Artistic Director David McAllister for his ambitious and impressive programming achievements. He managed to perfectly marry the contrasting sides of our motto in the 50th year by caring for tradition while showing no fear in daring to be different.

It has been a great pleasure and privilege to play a role in The Australian Ballet's success since 2008. I have loved working with David, the many wonderful artists and fantastic, entrepreneurial staff in achieving our ambitious goals. It is with some sadness that I finish my last Executive Director's Report before I leave the company in June 2013.

I must also thank our Chairman Chris Knoblanche and the Board for their support and guidance at such a pivotal time for the company.

Valerie Wilder
Executive Director



ARTISTIC DIRECTOR'S REPORT



Our 50th anniversary year of programming was close to five years in the making. We achieved things both on and off the stage that thrilled, astonished and challenged. I joked with friends and colleagues that as every month of the year approached, there was something scary to achieve. Yet, the excitement and energy that was generated by this momentous anniversary enabled the company to blitz these challenges and hurdles with the grace and brio that have become our hallmark over the past 50 years.

It was an ambitious program in every way. The logistics of travelling across Australia to present one of our largest touring footprints on record – not to mention a tour to New York City – were huge. Presenting ten different programs with five world premieres, three documentaries, two broadcasts, two major exhibitions, a 368-page commemorative anniversary book, a set of CDs, commemorative coins, a set of stamps, a children's clothing range and an exciting array of parties across the year certainly kept every department of The Australian Ballet on its toes!

On the stage, I was keen to celebrate our past achievements while focusing on the future with five new commissions that encompassed the breadth of ballet in the 21st century.

Infinity began the year with the debut of three all-Australian works. Opinions on the season may have been divided but the result was an absolutely compelling night in the theatre.

Sharing the stage once again with the extraordinary Bangarra Dance Theatre in *Warumuk – in the dark night* was a great joy. Stephen Page, David Page, Jennifer Irwin, Jacob Nash and Pdraig O Suilleabhain created a truly luminous work. We felt great pride in collaborating on a work that was drawn directly from the rich culture of our country's first peoples, and the production clearly resonated with our audiences at home and in New York.

Gideon Obarzanek's *There's Definitely a Prince Involved* was a fascinating study of ballet through the lens of *Swan Lake*. Further to this, it was a contemporary look at romantic love and relationships. Gideon worked with a stellar design team in Alexi Freeman and Ben Cisterne and made great use of the historical riches of The Australian Ballet's costume and scenery archives. He combined the music of Pyotr Ilyich Tchaikovsky with Stefan Gregory's original score, which resulted in a richly layered, humorous and emotional work. It was a pleasure for our dancers to work with the talented guest artists who performed

across the season: Sara Black, Kristina Chan, Harriet Ritchie, Robbie Curtis and James O'Hara.

Graeme Murphy, alongside creative associate Janet Vernon, has created signature works for each major anniversary of The Australian Ballet. Following his lavish series of full "story" ballets, *The Narrative of Nothing* was an opportunity for him to explore the dynamic commissioned score by composer Brett Dean. With designs by long-time collaborators Jennifer Irwin and Damien Cooper, *The Narrative of Nothing* was an electrifying example of Murphy's boundless creativity and our dancers' fearless technique. His work was featured across the year with premiere seasons of the epic *Romeo & Juliet* in Brisbane, Adelaide and Perth and the restaging of his classic *Beyond 12* as part of the *Icons* program.

Let's Dance was another season of world premieres, exclusive to Melbourne. Tim Harbour's *Sweeedeedee* saw the welcome return to the stage of two of our company's most loved principal artists, Justine Summers and Steven Heathcote, alongside two stars of the future – Steven's daughter Mia Heathcote and a fellow student from The Australian Ballet School, Lennox Niven. It was too rare a pleasure to share the stage with dance companies from all around Australia and a wonderful opportunity to enjoy the diversity and range of talent that has flourished across the nation. Dancenorth's *Fugue* by artistic director Raewyn Hill and Expressions Dance Theatre's *Don't* by artistic director Natalie Weir premiered in this program. Garry Stewart's *Be Yourself* for Australian Dance Theatre, François Klaus's *Cloudland* for Queensland Ballet, Rafael Bonachela's *2 One Another* for Sydney Dance Company and Ivan Cavallari's *Ombra Leggera* for West Australian Ballet were all highlights of longer works that had never been performed in Melbourne. While Tasdance was unable to be with us in person due to prior touring commitments, Anna Smith's haunting dance film *Momentary* provided us with a glimpse of the wonderful work that company is creating.

The final world premiere for the year was Stephen Baynes' beautiful new production of *Swan Lake*. With costume and set designs by Hugh Colman, lighting designs by Rachel Burke and projections by Domenico Bartolo, this production closed the circle on 50 years of history, beginning with Dame Peggy van Praagh's inaugural production for The Australian Ballet of *Swan Lake* in 1962. Our fourth interpretation of this most loved of all ballets, Baynes' production is a wonderful

addition to our repertoire and a great opportunity for the dancers to explore the tradition of this benchmark work through the clarity of Stephen's retelling.

Our heritage was not forgotten, with hugely anticipated revivals of some of our most loved and admired works. John Cranko's masterpiece *Onegin* is one of our most requested ballets and after an absence of 16 years it was glorious to have this lovingly refurbished ballet back with a whole new generation of dancers in the leading roles. Sir Robert Helpmann's *The Display* was the first all-Australian work created for The Australian Ballet and it was a joy to see it revived by Wendy Walker with expert advice and coaching from Garth Welch and Bryan Lawrence (who created the two male leading roles) and Julie da Costa. Glen Tetley's *Gemini* looked as new and contemporary as it was almost 40 years ago when he created it for The Australian Ballet. Restaged by Associate Artistic Director Danilo Radojevic and coached by Tetley expert Bronwen Curry, it was an exhilarating revival of a work that is now unique to our company.

Of the many special events that took place across the year, it was the gathering of The Australian Ballet's alumni in Melbourne on 11 February that was the most emotional. From a personal perspective, it was especially wonderful to have so many of the original company together in one room to celebrate their pioneering work in building the company of which we are now the custodians.

The 50th Anniversary Gala in Melbourne centred around the anniversary of our first performance on 2 November. Broadcast for free and live across Australia to regional cinemas and live sites, the program was then transmitted on ABC1 on 4 November. This spectacular gala event gathered together dancers from around the world to celebrate 50 years of The Australian Ballet on the world stage. Thanks to a generous gift from the Joan and Peter Clemenger Trust we were able to bring Julie Kent from American Ballet Theatre, Sofiane Sylve, Damien Smith and Pierre-François Vilanoba from San Francisco Ballet, Zhu Yan and Sun Ruichen from The National Ballet of China, Mizuka Ueno and Naoki Takagishi from Tokyo Ballet and Elisa Badenes and Daniel Camargo from Stuttgart Ballet together under one roof for a thrilling night of theatre. Our dancers also shone, with Lana Jones and Kevin Jackson dancing George Balanchine's *Tchaikovsky Pas de Deux*, expertly staged by our new ballet mistress Eve Lawson. Amber Scott and Adam Bull partnered our international guests Damien Smith and Julie Kent respectively in pas

de deux from Christopher Wheeldon's *After the Rain*® and Sir Kenneth MacMillan's *Manon*. The full company performed Harald Lander's *Études* – a dazzling showpiece of ballet technique – that was reproduced by long-time guest teacher and coach and former star of the Royal Danish Ballet, Johnny Eliassen.

A key highlight for the year was the week we spent in New York City performing in the David H Koch Theatre (built for George Balanchine's New York City Ballet) at the Lincoln Center. Presenting two programs of all-Australian works that were all North American premieres, in a week, was both daunting and exhilarating. It was seven days that I don't think any of us will ever forget – most of all for the amazing audience reception we received after each performance. Our dancers, along with Bangarra Dance Theatre, who were our guests in the performance of *Warumuk – in the dark night* in the opening program, lit up the stage. Graeme Murphy's *Swan Lake* brought the audience to their feet and Wayne McGregor's *Dyad 1929* drew rare praise from the New York critics.

But it was around Australia that we focused our main celebrations. The Dancers Company toured Ai-Gul Gaisina's joyous production of *Don Quixote* to regional Victoria, New South Wales and Queensland. For the first time ever we brought our Telstra free outdoor performance to Canberra, playing to a capacity audience on Stage 88 in Commonwealth Park. Our education program *Out There – The Australian Ballet in schools* shared the joy of dance with students across Australia, while our in-theatre programs continued to allow our audiences closer access to the company with activities and talks.

We also farewelled some of our most important company members in 2012. Colin Peasley retired after 50 years of tireless service. His skill as a communicator both on and off the stage and his burning passion for the company saw him awarded a Life Membership of The Australian Ballet by our Board of Directors. I am sure, however, that we have not seen the last of Colin on stage! Principal Artist Rachel Rawlins also retired from dance after performing the role of Odette/Odile in *Swan Lake* at the Sydney Opera House during our last performance of the year. She is one of the great classicists of our company, and it was a glorious way to finish a distinguished career. Sadly we also farewelled former principal artist Paul DeMasson, who passed away early in the year, and whose passionate performances will live on in the memories of his many fans.

Our Executive Director Valerie Wilder announced that she will also be leaving the company at the end of her current contract in mid-2013. For five years Valerie has shared her considerable experience with the company and I have learned so much from her over this time. I thank her for her partnership as joint CEO and congratulate her for the wonderful results she has achieved in building the financial stability of the company.

I am fortunate to have had the wonderful support of the Board of Directors of The Australian Ballet, led by our Chairman Chris Knoblanche, throughout the year. Their support of our ambitious 50th year was vital in making it possible.

It was an amazing year – the magnitude of which I could hardly appreciate until its close. I sat on my last Qantas flight back to Melbourne and the in-flight entertainment played two episodes of our in-house documentary series *A Year Inside The Australian Ballet*. As I watched, tears welled in my eyes and I was overwhelmed by two very strong, yet conflicting emotions. Firstly – a great pride in the company, whose every member of the organisation reached incredible achievements in celebrating this milestone anniversary. Secondly – a great sense of relief and a little sadness that it had all come to an end.

However, as I sit here and reflect, I feel incredibly honoured to have been involved in both the past and future of this amazing, creative and talented company. I am incredibly excited about what lies ahead as we boldly move into our next 50 years.

David McAllister AM
Artistic Director

BOARD OF DIRECTORS

The Board of The Australian Ballet has the ultimate responsibility to its members for the strategy and performance of the company. The Board is dedicated to fulfilling these duties in a lawful and professional manner, and with the utmost integrity and objectivity. As such the Board actively seeks to pursue best practice governance processes. The Board is governed by the company's corporate Governance Policy (Board Charter). This policy defines the respective roles, responsibilities and authorities of the Board.

The names and biographies of the Directors in office during 2012 are:

						
CHRIS KNOBLANCHE CHAIRMAN	ROBERT ALBERT AO RFD RD	JIM COUSINS AO DEPUTY CHAIRMAN	LI CUNXIN	JOHN ELLICE-FLINT	PENNY FOWLER	CHRISTOPHER GOLDSWORTHY DANCERS' REPRESENTATIVE
<i>Member of the Audit Committee, Investment Committee and Infrastructure Committee</i>	<i>Member of the Infrastructure Committee and Nomination Committee</i>	<i>Member of the Audit Committee, Nomination Committee and Foundation Board</i>	<i>Member of the Foundation Board</i>	<i>Member of the Audit Committee</i>	<i>Member of the Infrastructure Committee</i>	
<i>Chair of the Nomination Committee</i>	Company Director, music publisher and solicitor. Member of one of Australia's pioneering music publishing and broadcasting families.	<i>Chair of the Infrastructure Committee</i>	After seven years of dance training at the Beijing Dance Academy, Li commenced his career at Houston Ballet, rising through the ranks to principal dancer. He joined The Australian Ballet in 1995 and danced a further four years as a Principal Artist while completing his Graduate Diploma at the Securities Institute of Australia.	Following a 26-year overseas career at Unocal Corporation, John Ellice-Flint became Managing Director and CEO of Santos Limited, Australia's largest domestic gas producer, from 2000–2008.	With a background in business and marketing, Penny is the director of various private companies.	Assistant Executive Director, the Business/Higher Education Round Table. Director, The National Theatre. Member, Cultural Sector Advisory Committee, Innovation & Business Skills Australia.
Currently Senior Advisor, Citigroup Australia and New Zealand, Principal – Advisory & Capital Pty Ltd, Director – Norton Rose Australia Advisory Board, Director – Environment Protection Authority, Director – Whistle Funds Management Pty Ltd.	Former Partner of Allen Allen & Hemsley. Former Fellow and Bursar of St Paul's College. Chairman of St Paul's College Foundation. President of the Navy League of Australia (NSW). Governor and Patron of the Sydney Heritage Fleet.	Jim is Chairman of the Melbourne Dental Clinic Ltd as well as a member of the Melbourne Museum Board and the Melbourne Grammar School Council. He is the former Chair of the Melbourne Recital Centre, former Chair and now Founding Chairman, Committee for Geelong, former Trustee/Deputy President of the National Gallery of Victoria, and has previously chaired The Public Galleries Association of Victoria, Geelong Performing Arts Centre and Geelong Art Gallery.	Li danced many title roles in classical ballets and contemporary works and has worked with internationally acclaimed choreographers.	Currently Acting Chairman of Blue Energy, John is the former Chairman of the South Australian Museum (2002–2011) and past Chairman of Cleanseas Tuna. He is a distinguished alumni of the New England University.	She is currently the Deputy Chair of the McClelland Gallery & Sculpture Park, Board Member of the Melbourne Grammar School Foundation and an Ambassador for Second-Bite.	Christopher is a graduate of The Australian Ballet School and former dancer of The Australian Ballet (1982–1994). Christopher holds an MBA and a Master of Business Law degree.
Previously, Managing Director and Head of Corporate and Investment Banking Citigroup Australia and New Zealand, former Asia-Pacific Managing Partner Andersen Business Consulting and Andersen Australian CEO.	<i>Appointed 1988</i>		His best-selling autobiography <i>Mao's Last Dancer</i> was published in 2003 and the film of his life was launched in 2008 to international acclaim.	<i>Appointed 2009</i>		Previously, Manager Business & Strategy, the New Zealand Schools of Dance & Drama; Vice-President, Agilitas USA; Company Manager, Essgee Entertainment. Christopher has also consulted to the allied health and consumer finance sectors.
Director Australian Business Arts Foundation (ABAF) 1999, Deputy Chair 2000. Former member of the Business Council of Australia (BCA) former Chair of the Committee for Sydney 2000–2003.		Jim has chaired and been President of the Geelong Art Gallery Foundation, the NGV Foundation, and the Melbourne Recital Centre Foundation.	Formerly a senior manager at one of the largest stockbroking firms in Australia, Li became Artistic Director of Queensland Ballet in July 2012.			Member, Australian Institute of Company Directors.
In 2003 Chris was awarded the Centenary Medal by the Federal Government for his contribution to business and the arts.		He was appointed an AO in 2004 and awarded an Honorary Doctor of Letters by Deakin University in 2004. Appointed Emeritus Trustee National Gallery of Victoria 2009.	<i>Appointed 2011, resigned February 2012</i>			<i>Appointed 2010</i>
<i>Appointed 2001</i>		<i>Appointed 2009</i>				

						
CATHERINE HARRIS AO PSM	SIOBHAN MCKENNA	SARAH MURDOCH	BRUCE PARNCUTT	PETER SMEDLEY	JULIE SOMERS (DA COSTA) OAM	CRAIG SPENCER FAICD
<i>Member of the Nomination Committee</i>	<i>Member of the Audit Committee and Nomination Committee</i>	<i>Member of the Nomination Committee</i>	<i>Chair of the Investment Committee</i>	<i>Member of the Investment Committee and Infrastructure Committee</i>	<i>Member of the Foundation Board</i>	<i>Member of the Infrastructure Committee</i>
Catherine Harris is the Chairwoman of Australia's largest independent produce retailer, Harris Farm Markets.	Director Ten Network Holdings Ltd. Director NBNCo, the company designing, building and operating the Government's National Broadband Network. Director of DMG Radio, Managing Partner of Illyria Pty Ltd, a media focused investment company. Commissioner of the Australian Productivity Commission. Former Partner of McKinsey & Company, an international management consulting firm, and former Member of the Advisory Board of the Australian Bureau of Meteorology.	Sarah studied classical ballet from the age of three and has always been passionate about dance and the performing arts.	Bruce is currently Chairman of investment banking group, Lion Capital, President of the Council of Trustees of the National Gallery of Victoria, Board member of NGV Foundation, Director of Acrux Limited and Praemium Ltd.	<i>Chair of the Audit Committee</i>	Julie (da Costa) was the inaugural recipient of the Gallery First Nighters' Scholarship to The Australian Ballet School. After graduating in 1968, she joined The Australian Ballet and for the following 15 years performed an extensive and diverse repertoire of principal and soloist roles, toured widely both nationally and internationally and worked with many of the world's most renowned choreographers, coaches, teachers and dancers.	Craig is the Managing Director and owner of the Carter & Spencer Group, one of Australasia's largest fresh produce companies, with operations throughout Australia, New Zealand and Asia. Based in Brisbane, the company grows, distributes and markets fresh fruit and vegetables to supermarkets and leading retailers throughout Australia and globally.
She is a Director of The National Gallery of Australia and The Australian Rugby League Commission and the Board of the Australian School of Business, she is also the Honorary Consul to Bhutan.		Appointed Ambassador of the Murdoch Children's Research Institute in 2000, Sarah is also a member of its Development Board. She has been a Patron of the National Breast Cancer Foundation since 2001.	Previously Managing Director of McIntosh Securities, Senior Vice President of Merrill Lynch, a Director of Australian Stock Exchange Ltd, a number of listed public companies, and a member of Council of Melbourne Grammar School.	Chairman Arrium Ltd, Orygen Youth Research Centre and director of the Haven Foundation.	Retired as senior artist in 1984, returned as a guest principal artist in 1986 and has since been a guest artist with both the company and the School in various productions. Won a Green Room Award 1985.	Craig has served on many industry boards including: Produce Marketing Association Australia/ New Zealand. Chairman Australian United Fresh (Qld), Qld Food Fibre and Agribusiness Council, and Qld Chamber of Fruit & Vegetable Industries Co-Operative Ltd. Currently a Director of City of Brisbane Investment Corporation Ltd and Director of the Churchie (Anglican Church Grammar School) Foundation.
She has held the roles of Deputy Chancellor UNSW, The Director of Affirmative Action, a Trustee of the SCG, a Director of ADFA, The MCA, and Chairperson of the Australia Japan Foundation.		In 2003, Sarah was awarded the Celebrity Advocacy Award by Research Australia and the InStyle Magazine Award for Charity & Community.	<i>Appointed 2012</i>	Previously Chairman Spotless Group Ltd, Chairman CARE Australia, Director CARE International, Managing Director and CEO of Colonial Ltd and Mayne Ltd, Chairman State Bank of NSW Colonial First Pty Ltd, Drayton Coal Pty Ltd, Capricorn Coal Management, Callide Coalfields Pty Ltd, Deputy Chairman Newcrest Mining Ltd, Executive Director Shell Australia Ltd, Director Austen & Butta Ltd, Australian Davos Connection, Worsley Alumina Pty Ltd, Founding Chairman of CARE Australia Business Council, Member of The Business Council of Australia.		
		In 2004, Sarah was appointed the International Ambassador for The Australian Ballet		<i>Appointed 2004</i>	Former Member of the Council of Management of The Australian Ballet School and appointed Honorary Life Member in 2002. Former Artistic Advisor to The Australian Ballet School. Director of several private companies.	
		In 2009, Sarah was appointed to the Federal Government's National Body Image Advisory Group to address the growing problem of lack of self-esteem in Australia's youth.				
<i>Appointed 2012</i>		<i>Appointed 2006</i>			<i>Appointed February 2002, retired December 2012 after 11 years of service</i>	

THE 2012 BALLET FOOTPRINT

- Mainstage
- Out There – The Australian Ballet in schools
- The Dancers Company
- Live Broadcasts
- Special events



THE GOLDEN YEAR

Reiko Hombo
Photography Alex Coppel, *Herald Sun*



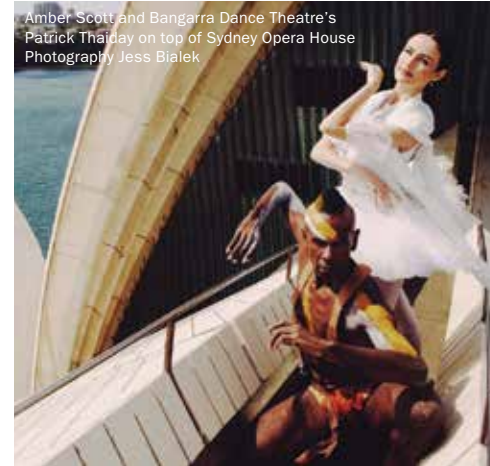
Amber Scott and Adam Bull
in a shoot for *Vogue Australia*
Photography Will Davidson



Colin Peasley and Rachel Rawlins
during their final curtain call
Photography Jess Bialik



Reiko Hombo in New York
Photography Lisa Tomasetti



Collet Dinnigan and The
Australian Ballet for Target
Photography Jez Smith



Ballet & Fashion exhibition
Vivienne Wong in Ralph Rucci Costume 2007
C. to C. (*Close to Chuck*), American Ballet Theatre
American Ballet Theatre Collection, New York © Ralph
Rucci - Photography Jo Duck
Make-up courtesy Napoleon Perdis



Miwako Kubota in a shoot for
Australian Women's Weekly
Photography Hugh Stewart



Natalie Fincher meets a young fan during the Telstra
Ballet in the Park free performance, Canberra
Photography Lynette Wills



Swans in Melbourne
Photography Eli Wallis



Dana Stephensen farewells Colin Peasley
Photography Lynette Wills



Valerie Wilder, David McAllister, Brodie James, Imogen
Chapman, Simon Crean and Nicola Roxon at the Altona
site of The Australian Ballet Production Centre
Photography Lynette Wills



Curtain call at The Australian Ballet's 50th Anniversary Gala
Photography Filip Koniskowski



Marilyn Jones and David McAllister
at the 50th Alumni celebrations
Photography Teagan Glenane



The Governor General with (from left) Roslyn Arnold,
Barbara Duhig and Vervan Fullerton
Photography Andrew Taylor

50TH ANNIVERSARY CELEBRATIONS



In 2012, The Australian Ballet celebrated its 50th anniversary. It was an epic year of activity that reached over 2 million people in theatres, in schools, via documentaries and broadcasts and through exhibitions.

On top of one of our largest touring footprints in history (our dancers performed in nearly every capital city, in New York and across regional Australia) we have presented world-premiere ballets and classic revivals, collaborated on three documentary projects for television and online, prepared exhibitions with the National Gallery of Victoria, Arts Centre Melbourne, the State Library of NSW and the Sydney Opera House, built a new production centre, collaborated with Collette Dinnigan and Target on an exclusive children's clothing line, produced a collection of CDs in collaboration with the Australian Broadcasting Corporation, developed commemorative coins with the Royal Mint and stamps with Australia Post!

To top it all off, we also launched the 50th Anniversary Ballet Project, a choreographic, music and design competition that encouraged Australian artists to submit ideas for a brand-new ballet work. With thanks to the generosity of The Australian Ballet Society in Victoria, the winning

entrants Richard Cilli, James Wade and Monica Morales received \$30,000 and will have their work considered for future staging by The Australian Ballet.

It was a massive year that will be remembered by all involved for its impact and ambition.

NEWSPOLL

The Australian Ballet saw 2012 as a unique opportunity to raise awareness of the company and our 50th birthday not only with our loyal audience base, but also with the general public across Australia.

We commissioned Newspoll to measure, among other things, the awareness of our 50th anniversary. Over two waves of research – the first took place in August 2011 prior to the season launch and the second at the beginning of December 2012 after our last show of the year opened – Newspoll conducted a telephone poll across a large national sample of people across Australia.

The Australian Ballet was thrilled that awareness of our 50th anniversary amongst the general public had more

than doubled since the original poll. Unaided awareness of the company was more than three times higher than any other performing arts organisation in Australia.

MEDIA COVERAGE

Another clear demonstration that our 50th anniversary was celebrated by all of Australia was through official analysis of our media coverage. In terms of sheer volume, our media coverage for 2012 increased by 30% from 2011 – the company's best result on record. This equates to 20 mentions of The Australian Ballet in the media on each day of the year. The independent analysis by 360m also told us that a third of all discussions of The Australian Ballet in the media across the year mentioned the 50th anniversary.

OUR REACH



MAINSTAGE
243,862



REGIONAL TOURING
9,640



INTERNATIONAL TOURING
10,896



FREE OUTDOOR PERFORMANCE
5,000



LIVESITES & CINEMAS
2500



ABC1 GALA BROADCAST
90,600



ABC1 DOCUMENTARY
234,506



CHANNEL TEN SERIES*
937,000



STUDIO INFINITY BROADCAST
11,000



EDUCATION EVENTS
23,400



BALLET & FASHION EXHIBITION
NATIONAL GALLERY OF VICTORIA*
137,357



TIME IN MOTION ARTS CENTRE MELBOURNE
& STATE LIBRARY OF NSW*
139,665



QANTAS EXHIBITION
182,500



*Note: these exhibitions and series continued to run into 2013, these figures for 2012 only



FULFILLING OUR MISSION

The Australian Ballet's vision is to:

CARE FOR TRADITION

WHILE DARING TO BE DIFFERENT

Our mission is to:

CREATE INSPIRING PERFORMANCES

ACHIEVE EXCELLENCE ON BOTH SIDES OF THE CURTAIN

ENGAGE MORE PEOPLE IN THE ART FORM

COMMIT TO INNOVATION

ENSURE A SUSTAINABLE BUSINESS PLATFORM

On top of one of our largest touring footprints and a swathe of additional events and initiatives to celebrate our 50th anniversary, The Australian Ballet kept its mission at the forefront of core activities – the highlights and achievements of which are celebrated in the following pages.

CREATE INSPIRING PERFORMANCES

By nature, ballet is a multidisciplinary art form integrating dance, music, costume, set and lighting design and recording and broadcast. Each performance is the result of extensive collaboration and multiple forms of traditional and new artistry.

2012 MAINSTAGE PERFORMANCES

Total performances: 170
Total paid attendees: 230,798
Total box-office income: \$23,357,283

As a national company it is our priority to develop and reach audiences across Australia. Government funding supports The Australian Ballet's mainstage productions in Sydney and Melbourne while we largely self-fund our national tours and education activities to ensure that we cover the nation.

2012 REGIONAL PERFORMANCES

Total performances: 17
Total paid attendees: 8,878
Total box-office income: \$377,258

The Dancers Company, the regional touring arm of The Australian Ballet, has been taking dance to the furthest reaches of the country for over 30 years. In 2012, the company toured *Don Quixote* to eleven towns in regional and remote areas of Victoria, New South Wales and Queensland.

2012 INTERNATIONAL PERFORMANCES

Total performances: 5
Total paid attendees: 7,532
Total box-office income: \$517,396

The Australian Ballet is one of the few Australian arts companies to regularly represent the nation on the world stage. In 50 years the company has toured to 37 countries and five continents. In 2012 the company embarked on a landmark international tour to New York City – the first to America in 13 years.



Robyn Hendricks, Adam Bull, Sharni Spencer and Laura Tong in *Études* as part of The Australian Ballet's Anniversary Gala season
Photography Jeff Busby



Photography Jeff Busby

INFINTY

Three choreographic stars, three rare visions and three brave new works – Graeme Murphy, Gideon Obarzanek and Stephen Page united for the first time to begin The Australian Ballet's 50th anniversary celebrations.

"It was a calculated risk for The Australian ballet to open their 50th anniversary year with three new works, but the gamble has paid off"
The Age

THE NARRATIVE OF NOTHING

Choreography Graeme Murphy
Creative associate Janet Vernon

Music Brett Dean*

Costume design Jennifer Irwin

Stage and lighting design Damien Cooper

Sound design Bob Scott

**Fire Music* by Brett Dean was commissioned by the Stockholm Philharmonic Orchestra, BBC Radio 3 and The Australian Ballet

THERE'S DEFINITELY A PRINCE INVOLVED

Choreography Gideon Obarzanek after Marius Petipa and Lev Ivanov

Music Stefan Gregory after Piotr Ilyich Tchaikovsky

Costume design Alexi Freeman*

Stage concept Benjamin Cisterne and Gideon Obarzanek**

Lighting design Benjamin Cisterne

*Original costumes from *Swan Lake* (1977) and *Night Shadow* (1993) designed by Tom Lingwood for The Australian Ballet

** Original cloths designed for The Australian Ballet by Hugh Colman used with kind permission of Mr Colman

WARUMUK – IN THE DARK NIGHT with Bangarra Dance Theatre

Choreography Stephen Page

Music David Page*

Orchestrated by Jessica Wells

Costume design Jennifer Irwin

Set design Jacob Nash

Lighting Design Padraig O Suilleabhain

Sound design Bob Scott

*featuring Dhuwa and Yirritja songs and stories from North East Arnhem Land. Vocals by Jamie Wanambi, Banula Marika and Janet Gypunguna Munyarryun.

MELBOURNE 24 FEBRUARY – 6 MARCH

Arts Centre Melbourne, State Theatre with Orchestra Victoria

SYDNEY 5 – 25 APRIL

Sydney Opera House, Opera Theatre
with Australian Opera and Ballet Orchestra

PERFORMANCE FIGURES

Melbourne: 13

Sydney: 21

TOTAL 34

PAID ATTENDANCES 44,147

GROSS BOX-OFFICE INCOME \$4,462,434



Photography Jeff Busby

ROMEO & JULIET

Australia's most celebrated choreographer, Graeme Murphy, collaborated with a sublime creative team including fashion luminary Akira Isogawa to reinterpret Shakespeare's tragic tale, in which love blooms fast, burns bright and dies young.

"...that famous Murphy magic still casts its spell..."
The West Australian

ROMEO & JULIET

Choreography Graeme Murphy
Creative associate Janet Vernon

Music Sergei Prokofiev

Costume design Akira Isogawa

Set design Gerard Manion

Lighting design Damien Cooper

Projection design Jason Lam

BRISBANE 23 – 28 MARCH

in association with QPAC
Queensland Performing Arts Centre, Lyric Theatre
with Queensland Symphony Orchestra

ADELAIDE 25 – 30 MAY

Adelaide Festival Centre, Festival Theatre
with Adelaide Symphony Orchestra

PERTH 10 – 14 OCTOBER

Crown Perth, Crown Theatre Perth
with Tasmanian Symphony Orchestra

PERFORMANCE FIGURES

Brisbane: 6

Adelaide: 6

Perth: 7

TOTAL 19

PAID ATTENDANCES 29,477

GROSS BOX-OFFICE INCOME \$2,533,043



ONEGIN

John Cranko was a master of the story ballet and his adaptation of Alexander Pushkin's revered novel *Onegin* is considered his crowning achievement. A Byronic cad shatters a young girl's heart – and the stage is set for a fateful tale of broken dreams and wasted love.

“In its anniversary year, *Onegin* 2012 is a living reminder of how far The Australian Ballet has developed in defining its own identity.”
The Daily Telegraph

Choreography John Cranko
Guest répétiteur Jane Bourne
Music Kurt-Heinz Stolze after Piotr Ilyich Tchaikovsky
Décor and costume design Jürgen Rose
Lighting design Francis Croese

MELBOURNE 23 JUNE – 4 JULY
Arts Centre Melbourne, State Theatre
with Orchestra Victoria

SYDNEY 1 – 21 MAY
Sydney Opera House, Opera Theatre
with Australian Opera and Ballet Orchestra

PERFORMANCE FIGURES
Melbourne: 13
Sydney: 22
TOTAL 35

PAID ATTENDANCES 44,551
GROSS BOX-OFFICE INCOME \$4,601,643



LET’S DANCE

Leading dancers and companies from around Australia gathered in Melbourne at the invitation of The Australian Ballet to celebrate the company's 50th birthday.

“*Let’s Dance* demonstrates Australian dance is very much alive. The fact that these eight companies present work of such high calibre, and are thriving in a world of uncertain funding, is a triumph for the dance community as a whole.”
The Age

SWEDEEDEE
Choreography Tim Harbour
Musical Director Chong Lim
Costume design Lexi George
Set and lighting design Benjamin Cisterne
Projection designs The Apiary

BE YOUR SELF (excerpt)
Australian Dance Theatre
Choreography Garry Stewart and the ADT dancers

FUGUE
Dancenorth
Choreography Raewyn Hill

DON’T
Expressions Dance Company
Choreography Natalie Weir

CLOUDLAND
ACT 1 “Almost Like Falling in Love” and “No Moon at All”
Queensland Ballet
Choreography François Klaus

2 ONE ANOTHER (excerpts)
Sydney Dance Company
Choreography Rafael Bonachela

MOMENTARY
Tasdance
Choreography Anna Smith

OMBRA LEGGERA
West Australian Ballet
Choreography Ivan Cavallari

MELBOURNE 7 – 16 JUNE
Arts Centre Melbourne, State Theatre

PERFORMANCE FIGURES
Melbourne: 11
TOTAL 11

PAID ATTENDANCES 14,968
GROSS BOX-OFFICE INCOME \$1,314,635



ICONS

Three iconic works that formed The Australian Ballet's innovative reputation in contemporary dance were given fresh life by a new generation of stars.

“In acknowledging its foundation, the Australian Ballet is moving forward into its next 50 years with great confidence.”
Sydney Morning Herald

THE DISPLAY
Choreography Robert Helpmann
Guest répétiteur Wendy Walker
Music Malcolm Williamson
Décor Sidney Nolan
Original backcloth design reinterpreted by Paul Kathner
Original lighting design William Akers
Reproduced by Francis Croese

GEMINI
Choreography Glen Tetley
Guest répétiteur Bronwen Curry
Music Hans Werner Henze “Symphony No. 3”
Costume and set design Nadine Baylis
Original lighting design Francis Croese

BEYOND TWELVE
Choreography Graeme Murphy
Creative Associate Janet Vernon
Guest répétiteur Mark Kay
Music Maurice Ravel “Piano Concerto in G Major”
Costume and set design Alan Oldfield
Original lighting design Christopher Maver
Reproduced by Francis Croese

MELBOURNE 30 AUGUST – 8 SEPTEMBER
Arts Centre Melbourne, State Theatre with Orchestra Victoria

SYDNEY 8 – 26 NOVEMBER
Sydney Opera House, Joan Sutherland Theatre
with Australian Opera and Ballet Orchestra

PERFORMANCE FIGURES
Melbourne: 11
Sydney: 19
TOTAL 30

PAID ATTENDANCES 34,169
GROSS BOX-OFFICE INCOME \$3,480, 609



SWAN LAKE

The classic tale of a troubled prince and tragic swan queen returned to its traditional beginnings in the hands of resident choreographer Stephen Baynes.

“Company choreographer Stephen Baynes has beautifully reinvigorated the oldest ballet in the AB's repertoire, paring it back to a more classical tradition where the focus is firmly on dance”
The Daily Telegraph

Choreography Stephen Baynes
Music Piotr Ilyich Tchaikovsky
Costume and set design Hugh Colman assisted by Lexi George*
Lighting design Rachel Burke
Projections designed & directed by Domenico Bartolo (21-19)

MELBOURNE 18 – 29 SEPTEMBER
Arts Centre Melbourne, State Theatre with Orchestra Victoria

SYDNEY 30 NOVEMBER – 19 DECEMBER
Sydney Opera House, Joan Sutherland Theatre
with Australian Opera and Ballet Orchestra

PERFORMANCE FIGURES
Melbourne: 14
Sydney: 22
TOTAL 36

PAID ATTENDANCES 57,281
GROSS BOX-OFFICE INCOME \$6,095,054



Photography Jeff Busby

50TH ANNIVERSARY GALA

The crème de la crème of international ballet stars gathered in Melbourne to perform alongside the world-class dancers of The Australian Ballet as part of an official celebration to mark the inaugural performance of the company on 2 November 1962.

“...a triumphant firework finale to an extremely busy year for the company.”
The Australian

THE AUSTRALIAN BALLET

Études

Performed by Artists of The Australian Ballet
Choreography Harald Lander (by special permission of Lise Lander)
Guest répétiteur Johnny Eliassen
Music Knudåge Riisager (after music by Carl Czerny)

Tschaikovsky Pas de Deux
Performed by Kevin Jackson and Lana Jones
Choreography George Balanchine
© The George Balanchine Trust
Music Piotr Ilyich Tschaikovsky

AMERICAN BALLET THEATRE
Manon Bedroom pas de deux
Performed by Julie Kent and Adam Bull (The Australian Ballet)
Choreography Sir Kenneth MacMillan
Music Jules Massenet
Orchestrated and arranged by Martin Yates

NATIONAL BALLET OF CHINA
Giselle Act II pas de deux
Performed by Zhu Yan and Sun Ruichen
Choreography Feng Ying after Jules Perrot
Music Adolphe Adam

THE TOKYO BALLET
Carmen Suite Love pas de deux
Performed by Mizuka Ueno and Naoki Takagishi
Choreography Alberto Alonso
Music Georges Bizet arranged by Rodion Shchredrin

SAN FRANCISCO BALLET
After the Rain© pas de deux
Performed by Damian Smith and Amber Scott (The Australian Ballet)
Choreography Christopher Wheeldon
Music Arvo Pärt

Swan Lake Act II White Swan pas de deux
Performed by Sofiane Sylve and Pierre-François Vilanoba
Choreography after Lev Ivanov
Music Piotr Ilyich Tschaikovsky

STUTTGART BALLET
Little Monsters
Performed by Elisa Badenes and Daniel Camargo
Choreography Demis Volpi
Music performed by Elvis Presley

Don Quixote excerpt
Choreography after Marius Petipa
Music Ludwig Minkus
orchestrated by John Lanchbery

MELBOURNE 31 OCTOBER – 3 NOVEMBER
Arts Centre Melbourne, State Theatre with Orchestra Victoria

PERFORMANCE FIGURES
Melbourne: 5
TOTAL 5

PAID ATTENDANCES 6,205
GROSS BOX-OFFICE INCOME \$869,865

WITH THANKS

INFINITY
The creation of *The Narrative of Nothing* was made possible with the support of the Angior Family Foundation

The creation of *Warumuk – in the dark night* was made possible with the support of The Ross Trust

The commissioning of three new music compositions for *Infinity* was generously supported by The Robert & Elizabeth Albert Music Fund

The Australian Ballet Society generously supported the broadcast of the *Infinity* season

ROMEO & JULIET
The 2012 Perth season of *Romeo & Juliet* has been generously supported by the McCusker Charitable Foundation

The Australian Ballet is grateful for the vital support of Friends of The Australian Ballet in South Australia for our 2012 season of *Romeo & Juliet* in Adelaide

LET’S DANCE
The Australian Ballet received generous support from the McCusker Charitable Foundation for the appearance of the West Australian Ballet

ICONS
The recreation and restaging of *The Display* was made possible with the support of The Lord Mayor’s Charitable Foundation’s Eldon & Anne Foote Trust

The *Icons* season was generously supported by The Australian Ballet Society

SWAN LAKE
*Lexi George’s mentorship with Hugh Colman was assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body

50th ANNIVERSARY GALA
We are deeply grateful to the Joan & Peter Clemenger Trust, whose major gift made the 50th Anniversary Gala possible. Philanthropic gifts like these enable us to keep delivering the highest standard of performance to our audiences.

The presentation of the National Ballet of China was supported by the Commonwealth through the Australia-China Council, of the Department of Foreign Affairs and Trade

The presentation of The Tokyo Ballet was supported by the Commonwealth through the Australia Japan Foundation, of the Department of Foreign Affairs and Trade

Artists of The Australian Ballet in Graeme Murphy’s *The Narrative of Nothing* as part of the *Infinity* season
Photography Jeff Busby



Amy Harris and Jake Mangakahia accepting the Telstra Ballet Dancer Award and People's Choice Award
Photography Jess Bialek



ACHIEVE EXCELLENCE ON BOTH SIDES OF THE CURTAIN

ONSTAGE EXCELLENCE

The Australian Ballet was recognised with a number of prestigious accolades in 2012:

Green Room Awards

- Best Female Dancer, Kirsty Martin for her role in *The Merry Widow*
- Best Dance Ensemble, awarded for *Concerto*
- Best Sound & Music Composition and/or Performance in Dance with Orchestra Victoria for *Requiem*

Telstra Ballet Dancer Award

- After previous nominations in 2008 and 2010, it was a case of third time lucky for senior artist Amy Harris who won the Telstra Ballet Dancer Award in 2012
- Rising star Jake Mangakahia was the overwhelming winner of the People's Choice Award

Australian Production Design Guild Awards

- Jennifer Irwin received an award for Best Costume Design for *Waramuk – in the dark night*

Once again, our dancers were highly sought after as guest artists on the international stage:

- Sharni Spencer performed with Het Nationale Ballet in Amsterdam and throughout the Netherlands while on an eight-week Khiterics Scholarship
- Yosvani Ramos performed with the National Ballet of Mexico, Ballet de Monterrey and at the 18th Fire Island Dance Festival near New York City while travelling on a Lissa Black scholarship

The international stature of our company was demonstrated when ballet stars from around the world travelled to Australia as guest artists to perform as part of our 50th anniversary gala. They included:

- Elisa Badenes and Daniel Camargo, Stuttgart Ballet
- Zhu Yan and Sun Ruichen, National Ballet of China
- Mizuka Ueno and Naoki Takagishi, The Tokyo Ballet
- Damian Smith, Sofiane Sylve and Pierre-François Vilanoba, San Francisco Ballet
- Julie Kent, American Ballet Theatre

In addition:

- Rink Sliphorst of Het Nationale Ballet joined The Australian Ballet as part of the *Infinity* season
- Tomoya Imai, principal artist with the Tani Momoko Ballet Company of Japan, joined The Australian Ballet in 2012 as an occupational trainee for a 12-month period
- Our dancers were also ambassadors for special events at home:
 - Reiko Hombo and Daniel Gaudiello were guest artists at the Committee for Melbourne gala event at the National Gallery of Victoria
 - Ty King-Wall and Rachel Rawlins performed at the 175th Anniversary of the Theatre Royal in Hobart
 - Daniel Gaudiello was invited to perform as part of Queensland Ballet's international gala

- Kevin Jackson and Leanne Stojmenov returned home to Perth to perform at Youth Ballet WA's fundraising gala
- Rudy Hawkes travelled to Brisbane to perform a solo created for him by Lucas Jervies at the Kawai Festival
- Lucinda Dunn, Halaina Hills and Chris Rodgers-Wilson performed at a gala to celebrate the work of the legendary Tanya Pearson
- Adam Bull, Rudy Hawkes, Lana Jones and Amber Scott performed a number of works at qualia on Hamilton Island as part of the *Pas de Deux in Paradise* series

EXCELLENCE OFFSTAGE

On the other side of the curtain, the Australian Ballet and Telstra's 28-year partnership won two awards at the 2012 Sponsorship Australasia Awards:

- Best Integrated Arts Sponsorship
- and Best Overall Partnership

Expertise throughout the company was also recognised as staff represented The Australian Ballet at national and international industry events across the year:

- Artistic Director David McAllister presented at the Green Room Awards, Helpmann Awards and Australian Dance Awards
- He was also on the judging panel for the McDonald's Sydney Eisteddfod and

the Royal Academy of Dance's Genée International Ballet Competition in New Zealand. David also adjudicated the finals for the Australian Institute of Classical Dance's International Ballet Awards in Adelaide.

• Artistic Director David McAllister was a guest speaker at the Rural Retreat for Future Artistic Leaders in Suffolk, England

• He also delivered the keynote address at the Royal Academy of Dance's launch of their new grades syllabus in Sydney and was a panel member at the Emerging Leaders Development Program in Mount Eliza, Victoria

• Executive Director Valerie Wilder and Director of Philanthropy Kenneth Watkins presented at a seminar hosted by the Australia Council and Artsupport for leaders of the performing arts and other non-profit organisations

• David McAllister and Valerie Wilder were guest speakers at a special evening held in honour of The Australian Ballet at the Australian Club in Melbourne

• Valerie Wilder was invited to speak to the Board of the Melbourne Theatre Company

• Principal Artist Lucinda Dunn taught at the World's Biggest Ballet Class in Sydney as part of Project Dance for the Sydney Council

• The Australian Ballet sent 15 delegates from seven departments to the Australia and New Zealand Tessitura Regional Users Conference (ANZTRUC) in Sydney. Five members of staff presented at the conference – CRM Manager Amalia Horden; Digital Marketer Chrystal Daniel; IT Manager Damien Calvert; Philanthropy Services Manager Susan Learner and Director of Corporate Relations Libby Gauld.

• Amalia Horden also presented to the Australia Council Marketing Summit

• Seven delegates represented The Australian Ballet at the annual Tessitura Learning and Community Conference in San Diego, California. Amalia Horden, Chrystal Daniel and Associate Executive Director Philippe Magid all presented at the conference.

• Education Program Director Helen Cameron presented at the 'CONNECT FOR: improved outcomes for Victoria's vulnerable young people' conference

ENGAGE MORE PEOPLE IN THE ART FORM

EDUCATION

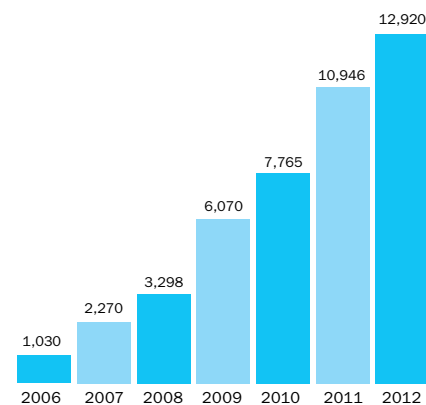
Across the nation, 23,400 people participated in education programs in 2012. The Australian Ballet presented 692 education events, an eight per cent increase from 2011.

These hugely popular events ensured our audience base gained greater access to the company via in-theatre and in-community talks, classes, workshops, tours, Q&As and the *Out There – The Australian Ballet in schools* program.

In schools

One of The Australian Ballet's core aims is to ensure that young Australians are given the opportunity to participate in and to value dance as a form of learning, artistic expression, recreational activity and entertainment. *Out There* is delivered by the company's Dance Education Ensemble – a group of specially trained members of the company who encourage students to be fit, alert and imaginative as they explore the concept of movement.

Since the program's inception in 2006, *Out There* attendance has increased exponentially:



In 2012, *Out There – The Australian Ballet in schools* included 12,920 students, teachers and community members in workshops and demonstration forums across metropolitan and regional Australia. A strong focus was placed on delivering the program to students of Indigenous, refugee and disadvantaged backgrounds. Through the remarkable generosity of The Ian Potter Foundation, The Australian Ballet is able to deliver many of these programs free of charge.

Developing programs for primary school teachers

As part of its commitment to ensuring dance is recognised as part of the Australian Curriculum, The Australian Ballet designed and developed, in association with the Victorian Curriculum and Assessment Authority, a professional learning program in dance education for generalist primary school teachers. The learning model was workshopped with teachers across regional Victoria throughout the year.

In addition, the company worked closely with the Australian Curriculum Assessment Authority in readiness learning for the performing arts.

Partnership programs

Strong partnership programs continued between The Australian Ballet and the Bundanon Trust in regional NSW and the Joan Sutherland Performing Arts Centre in Western Sydney. Both relationships reached their fourth year of development in 2012. We also developed a new partnership with Arts Centre Melbourne, delivering a highly successful school holiday dance program for young people.

Mentoring

In 2012 The Australian Ballet welcomed Eric Avery, a young Indigenous artist, who was engaged with the Dance Education Ensemble in a six-month mentoring program, thanks to partnership funding from the Australia Council.

DIGITAL AND SOCIAL MEDIA

The Australian Ballet's continued exploration of the ever-expanding digital media space provides exciting opportunities for deep community engagement.

The company's digital profile is incredibly strong and allows us to connect with and inspire Australians regardless of location or socio-economic factors through our corporate website, mobile app, *Behind Ballet* blog, YouTube, Facebook, Twitter, Instagram and Pinterest. In 2012:

australianballet.com.au

- Over 3.5 million page views

- Over 680,000 visits

Mobile app

The Australian Ballet's online audiences are clearly following global trends with huge increases in their access of online content via mobile devices. In October 2012, the company took its next steps into the mobile digital space with the launch of CloudTix – a mobile app and mobile web redirect service.

Behindballet.com

- *Behind Ballet* is the blog of The Australian Ballet. Looking at dance through the prism of fashion, music, art and literature since 2009, the blog unravels stories behind the company's productions and explores ballet's rich past.

- Almost 350,000 page views

- Almost 200,000 visits

- Unique visitors from 171 countries with the most visitors from Australia, the United Kingdom, Germany and Canada

The Australian Ballet Story

- Since its launch in May 2012, *The Australian Ballet Story* website has had almost 10,500 unique visitors to the site and over 86,600 page views

- Average site duration was 3.05 minutes with an average of six page views per visit

YouTube

Our YouTube channel saw a huge increase in traffic, up from almost 75,000 views in 2011 to over 650,000 in 2012. The Australian Ballet's subscriber base on YouTube is the highest of any performing arts organisation or major performing arts venue in Australia.

Facebook

Almost 44,000 fans at the end of 2012 – more than three times as popular as any other performing arts organisation in Australia

Twitter

- The company's Twitter profile had more than 8,300 followers by the end of 2012

- Almost half of the company's dancers tweet, and have more than 9,000 followers between them

Instagram

Capitalising on the high social media interest in 2012, we made our first foray into Instagram, asking audience members to Instagram photos of themselves participating in our birthday celebrations

Pinterest

The Australian Ballet also joined the content-sharing service Pinterest in 2012 under the *Behind Ballet* profile – generating further interest in and broader traffic reach to the company's blog

MEDIA ATTENTION

In our 50th year, The Australian Ballet generated its greatest level of discussion across all traditional media forms (print, radio, television and internet) on record. Overall volume increased by 30% from 2011 with a total audience circulation of 294 million people.

REGIONAL TOURING

The Dancers Company – the regional touring arm of The Australian Ballet – was founded in 1980 by then-Artistic Director Marilyn Jones. The most important purpose of the new company was to take the great repertoire of The Australian Ballet, in specially modified stagings, to rural centres that might otherwise never experience classical ballet.

In 2012, 33 years later, The Dancers Company toured *Don Quixote* throughout Victoria, New South Wales and Queensland. They presented 17 performances to 9,640 people and travelled approximately 8,000 kilometres across the country.

FREE OUTDOOR PERFORMANCE

In March 2012, the company took its annual free outdoor performance to the Commonwealth Park in Canberra. Sponsored by Telstra since 2000, the outdoor series gives people of all ages the chance to experience an evening of ballet free of charge. More than 5000 people braved the rain to watch a performance of popular divertissements.

EXHIBITIONS

As part of the company's 50th anniversary celebrations, The Australian Ballet collaborated with the National Gallery of Victoria and Arts Centre Melbourne to present two exhibitions: *Ballet & Fashion* (at the NGV) and *Time in Motion* (at the Arts Centre and State Library of NSW).

- *Ballet & Fashion* is a joint project between The Australian Ballet and the National Gallery of Victoria with support from *Vogue Australia*, showcasing some of the most successful collaborations between fashion designers and dance companies over the past three decades. The exhibition opened in the week of The Australian Ballet's 50th birthday, and was seen by a potential audience of almost 140,000 people by the end of 2012. The exhibition remained open until May 2013.

- *Time in Motion* celebrated the enduring style, strength and passion of The Australian Ballet by reflecting on the development of the company over 50 years. Drawn primarily from Arts Centre Melbourne's Performing Arts Collection and The Australian Ballet's archives, the exhibition was presented at Arts Centre Melbourne and the State Library of NSW. Almost 140,000 people saw the exhibit at both venues in 2012, with the show open in NSW until Feb 2013.

Also in celebration of the company's 50th anniversary, Major Sponsor Qantas created an in-terminal exhibition on The Australian Ballet that travelled to Sydney, Melbourne and Brisbane Airports. With over 180,000 viewers across three cities, the exhibition featured costumes, accessories and photographs from productions that have toured internationally with Qantas.

RECORDING AND BROADCAST

One of The Australian Ballet's business-critical visions is to provide ballet fans and those new to the art form with opportunities to experience the company's performances, regardless of where they live or what their income may be.

Traditionally, Australians have experienced ballet in the theatre – yet with advances in technologies, ballet can now be experienced by a wider and more diverse demographic.

With the company's limited capacity to schedule additional performances or to create more seats in theatres, demand to see ballet online (on desk-tops, mobiles and tablets), on television and in regional cinemas is high.

In 2012, the company recorded and screened a number of productions to ensure that all Australians could join in the 50th anniversary celebrations:

- The *Infinity* triple-bill was recorded by STUDIO in Melbourne. Eleven thousand tuned in to watch a number of delayed broadcasts on the pay-tv channel.

- The 50th Anniversary Gala was filmed by ABC TV on the company's actual birthday – 2 November 2012 – and broadcast live to regional cinemas and live sites across the country.

- ABC1 telecast the Gala in full with a delayed broadcast on 4 November. Eighty-three thousand watched the television broadcast while an additional 7,600 people viewed it on iView.

The company also embarked on a number of documentary projects to celebrate the 50th anniversary:

- In partnership with ABC TV, for inclusion in the ABC's 'Artscape' series, The Australian Ballet produced a half-hour documentary that looked at the history of the company through the prism of its ever-evolving productions of the ballet classic *Swan Lake*. The documentary was watched by over 230,300 people on television and viewed 4,200 times on iView.

- In partnership with Network TEN, The Australian Ballet and The Australian Ballet School produced a six-part series for children titled *Once Upon a Dream*. Narrated by David Wenham, the series aimed to inspire young people across Australia to consider the joys of dance and in particular, ballet. Approximately 900,000 people viewed the series, an average of 150,000 per episode. Online, 37,000 people watched the series in 2012, with repeats scheduled for 2013.

- In-house, along with a myriad of online mini-documentaries, The Australian Ballet produced a year-long online series with The Apiary titled *A Year Inside The Australian Ballet*. Following the journey of two Telstra Ballet Dancer Award Nominees – Amy Harris and Jake Mangakahia – the ten-part series was hugely popular and watched by more than 127,000 people online.



COMMIT TO INNOVATION

A NEW PRODUCTION CENTRE

By the close of 2012, The Australian Ballet had put the finishing touches on a new, state-of-the-art production centre in Altona, Melbourne.

The most important and innovative capital project for the company in more than two decades, the project is crucial to creating, maintaining and storing the company's rich collection of costumes, scenery and props.

The centre marks an enormous improvement in the way The Australian Ballet creates and stores its ballets:

- The 10,000 square metre, custom-designed building features modern facilities to protect the critically acclaimed ballets in our repertoire with sets, costumes and props estimated to be worth \$40 million
- The new centre houses workspaces and training and development facilities for future theatre artisans and technicians
- In the future, interactive digital tours will be explored for interstate and regional schools, harnessing the capabilities of the National Broadband Network

NEW AUSTRALIAN WORKS

The Australian Ballet continued its investment in Australian artists. In 2012, the season featured five new ballets created by Australian choreographers, composers and designers.

A highlight of the year, the *Infinity* program, featured three world-premieres by three Australian choreographers and Australian creative teams.

ARTISTIC INNOVATION

The Australian Ballet continues to invest in artists, with a strong commissioning policy that stretches across our many partners in music, design and choreography. The company provides extensive opportunities for our dancers to work with a diverse group of creators in developing new works. With a wide array of artistic development programs on offer – from scholarships, exchange programs, regular international touring and exposure to guest teachers and répétiteurs – we ensure our dancers are not cut off from the international dance community so that they can continue to grow as artists.

MEDICAL INNOVATION

- Despite a large increase in the number of total performances in 2012, injuries to dancers remained consistently low. Years of preventative strengthening programs have increased the dancers' general physical resilience – successfully preparing them for a huge year of activity.
- A collaborative research project between The Australian Ballet and Monash University into hip pain in ballet dancers continued in 2012. Forty of the company's current dancers, 20 retired dancers (including Artistic Director David McAllister) and 60 elite basketball and tennis players are involved in the study, which includes clinical hip testing and MRI scans of the hip region. While some years away from completion, this groundbreaking study aims to determine if professional ballet causes osteoarthritis of the hip.
- A research paper 'Size and symmetry of trunk muscles in ballet dancers with and without low back pain' by Jan Gildae at the University of Queensland in collaboration with The Australian Ballet was accepted by *The Journal of Orthopaedic & Sports Physical Therapy*
- In 2012, a taskforce was developed to ensure that psychological services are more accessible to all dancers and artistic staff of The Australian Ballet. A key aim is to reduce stigmatism around issues of mental health and to make the area a standard part of core rehabilitation services.

ENSURE A SUSTAINABLE BUSINESS PLATFORM

BOX OFFICE

Another year of positive results at the box office was made possible by awareness of our 50th anniversary, daring programming and continued strengthening of our customer relationship management tools:

- Box office remains our main source of income – contributing \$24.5 million and 62.4% of total revenue generated by the company. 2012 income increased by 14% on 2011, due mainly to increased activity.
- Importantly, in our 50th year we made a commitment to celebrate with the entire nation, with the company performing in Melbourne, Sydney, Adelaide, Brisbane and Perth in the one year
- Paid capacity on the mainstage remains strong at almost 80% despite a particularly adventurous year of programming on the stage, indicating that our audiences remain loyal and strong

PHILANTHROPY

The company continued to engage with donors and to broaden our community of support. This was reflected in a substantial increase in contributions:

- More than ever, in our 50th year, Australians supported us. \$7.3 million was raised in 2012; up 28% from \$5.7 million in 2011 (previously our highest ever result).
- In addition, and not shown in the financial statements, donors increasingly made multi-year commitments and notified us of bequests
- Support was directed towards a range of priorities – annual operations, our tour to New York, 50th anniversary initiatives, The Dancers Company's regional tour of Australia, our new production centre and education programs
- Importantly, the increase in overall support was received not just by existing supporters, but by loyal subscribers who have made the jump to become donors in our 50th year. Our 2012 'Suggested Giving' campaign generated a 23% increase on 2011 in the number of subscribers who donated and a 33% increase in the value of these donations.
- The net worth of The Australian Ballet Foundation Fund increased by 23.6%

MAJOR INFRASTRUCTURE PROJECTS

In 2012 we saw the on-time and on-budget construction of our new state-of-the-art production centre in Altona. This project solidifies our infrastructure assets and provides us with an impressive new home in which to create, maintain and store our company's \$40 million collection of costumes, sets, scenery and props.

Refurbishment of The Primrose Potter Australian Ballet Centre also continued throughout 2012. We finalised external signage, recognising the significant support of The Ian Potter Foundation and Lady Primrose Potter to The Australian Ballet. Attention now turns to continued internal upgrades of our Melbourne headquarters with a focus on our foyers and a major overhaul of our air-conditioning systems.

CORPORATE PARTNERSHIPS

Gone are the days when the placement of a logo on marketing collateral was the core component of a corporate sponsorship deal. Companies are seeking new ways to leverage their partnerships in order to reach the widest audiences possible and The Australian Ballet continues to develop innovative proposals to secure new and nurture existing partnerships:

- 2012 marked 28 years of partnership with Principal Sponsor Telstra. Telstra's suite of long-running initiatives continued to thrive as the Telstra Ballet Dancer Award celebrated its 10th year, our annual free outdoor performance entered its 12th year with a performance in Canberra, The Dancers Company clocked up 33 years of operation and to celebrate our 50th anniversary Telstra partnered with the City of Sydney on a banner campaign that was seen by up to 800,000 people. To cap off a great year, the partnership won two awards at the 2012 Sponsorship Australasia Awards – 'Best Integrated Arts Sponsorship' and 'Best Overall Partnership'.

- Innovative commercial product lines were developed in partnership with The Australian Ballet and a number of partners, both existing and new:

- Target partnered with The Australian Ballet for the first time, creating an exclusive range for children with one of Australia's most internationally renowned fashion designers, Collette Dinnigan. Ten per cent of the retail price of every item sold was donated to The Australian Ballet's education programs.
- Napoleon Perdis produced a *Swan Lake*-inspired make-up range which became one of their best-selling items. The Napoleon team also designed make-up charts for the production of *Swan Lake* and held master classes with dancers.
- Sambag designed a *Swan Lake*-inspired range of ballet flats. Ten per cent of sales were donated to the company's pointe shoe fund.

- Major Sponsor Qantas got behind The Australian Ballet's 50th anniversary with in-terminal exhibitions at Sydney, Melbourne and Brisbane Airports, seen by a potential audience of over 180,000 people; published editorials in their monthly magazine *The Australian Way* valued at over \$800,000; provided in-flight broadcast support for the *A Year Inside The Australian Ballet* series and *Becoming Odette* mini-documentaries; and were our Official Airline for the New York City tour

- Our media partnership with STUDIO entered its third year with a broadcast collaboration for *Infinity*. STUDIO recorded the performance and made it available to all Foxtel and Austar subscribers nationally.

- The Australian Ballet's annual performance at qualia continued to exceed expectations with another sold-out event featuring a series of famous pas de deux

- Editorial support from media partners such as ACP, Qantas and Vogue was estimated to be worth \$1.9 million in advertising-space rates

Audience members enjoy the 2012 Telstra Ballet in the Park, a free outdoor performance in Canberra
Photography William Hall



Heidi Martin, Karen Nanasca,
Brooke Lockett and Halaina Hills,
New York tour
Photography Lisa Tomasetti



KEY PERFORMANCE INDICATORS

	2012	2011	2010	2009	2008
Mainstage performances					
Victoria	67	62	63	61	60
New South Wales	84	88	89	89	89
South Australia	6	6	6	6	5
Queensland	6	-	6	-	7
Western Australia	7	-	-	7	-
Tasmania	-	3	-	-	-
Subtotal	170	159	164	163	161
Free open air performances					
Canberra	1	-	-	-	-
Melbourne	-	-	-	-	1
Brisbane	-	1	-	1	-
Sydney	-	-	1	-	-
Subtotal	1	1	1	1	1
International Performances					
United States	5	-	-	-	-
United Kingdom	-	-	-	-	11
Japan	-	-	7	-	-
France	-	-	-	-	7
Subtotal	5	-	7	-	18
Regional Performances – The Dancers Company					
Victoria	6	6	6	9	8
South Australia	-	-	5	-	3
New South Wales	7	12	-	-	1
Queensland	4	-	-	5	-
Western Australia	-	-	4	-	-
Tasmania	-	3	-	-	-
Northern Territory	-	-	-	4	5
ACT	-	2	-	-	-
Subtotal	17	23	15	18	17
Total	193	183	187	182	197
ARTISTIC VIBRANCY PROFILE OF WORKS					
Australian					
New commissions	5	6	8	9	10
New acquisitions	-	-	2	-	-
Revivals	14	6	13	9	7
Revivals Presented by The Australian Ballet	6	-	-	-	-
International					
New acquisitions	-	-	-	1	3
Revivals	8	3	3	8	11
Revivals Presented by The Australian Ballet	5	-	-	-	-
Total	38	15	26	27	31
EDUCATION PROGRAM EVENTS					
Melbourne	289	188	176	128	82
Sydney	67	80	115	56	33
Adelaide	28	39	59	62	11
Brisbane	35	28	8	-	13
Darwin	-	-	-	2	2
Alice Springs	-	-	-	45	2
Perth	8	-	-	10	2
Tasmania	22	12	30	-	3
ACT	-	2	-	-	-
Regional					
Regional VIC	83	179	61	122	180
Regional NSW	112	56	77	30	11
Regional SA	24	28	5	-	6
Regional QLD	24	27	-	-	7
Regional WA	-	-	4	-	6
Total	692	639	535	455	358

KEY PERFORMANCE INDICATORS

2012					2011			
	No. of performances	All attendances	Paid attendances	Paid capacity	No. of performances	All attendances	Paid attendances	Paid capacity
Main company								
Melbourne	67	106,511	98,295	75.27%	62	102,056	95,809	79.29%
Sydney	84	106,302	103,026	84.41%	88	117,529	113,786	91.12%
Adelaide	6	10,664	10,243	95.05%	6	10,719	10,273	95.71%
Brisbane	6	11,017	10,588	89.76%	-	-	-	-
Launceston	-	-	-	-	3	2,145	2,025	69.66%
Perth	7	9,368	8,646	58.96%	-	-	-	-
Subtotal	170	243,862	230,798	79.62%	159	230,304	219,868	85.74%
The Dancers Company								
Victoria	6	3,484	3,152	73.61%	6	2,296	2,085	72.60%
Queensland	4	2,408	2,199	56.43%	-	-	-	-
Western Australia	-	-	-	-	-	-	-	-
Tasmania	-	-	-	-	3	1,844	1,746	70.43%
South Australia	-	-	-	-	-	-	-	-
New South Wales	7	3,748	3,527	87.26%	12	6,727	6,442	81.63%
ACT	-	-	-	-	2	2,465	2,379	95.62%
Northern Territory	-	-	-	-	-	-	-	-
Subtotal	17	9,640	8,878	72.65%	23	13,332	12,652	80.29%
Overseas								
New York	5	10,896	7,532	68.97%	-	-	-	-
Tokyo	-	-	-	-	-	-	-	-
Nagoya	-	-	-	-	-	-	-	-
Subtotal	5	-	-	-	-	-	-	-
Free performances								
Canberra	1	5,000			-	-	-	-
Penrith	-	-	-	-	-	-	-	-
Melbourne	-	-	-	-	-	-	-	-
Brisbane	-	-	-	-	1	6000	-	-
Subtotal	1				1	6000	-	-
Total	193	269,398	247,208	78.98%	183	251,781	234,545	85.25%

2010					2009			
	No. of performances	All attendances	Paid attendances	Paid capacity	No. of performances	All attendances	Paid attendances	Paid capacity
Main company								
Melbourne	63	104,852	98,241	80.01%	61	106,420	97,185	81.74%
Sydney	89	121,992	116,800	92.46%	89	122,661	116,029	90.80%
Adelaide	6	10,685	9,798	90.92%	6	10,124	9,023	84.01%
Brisbane	6	9,867	8,540	67.23%	-	-	-	-
Perth	-	-	-	-	7	13,907	13,724	93.58%
Subtotal	164	247,396	233,379	85.61%	163	253,112	235,961	86.73%
The Dancers Company								
Victoria	6	2,128	1,880	61.30%	9	4,564	4,135	63.11%
Queensland	-	-	-	-	5	3,616	3,379	69.09%
Western Australia	4	2,609	2,402	81.56%	-	-	-	-
Tasmania	-	-	-	-	-	-	-	-
South Australia	5	2,295	2,057	68.00%	-	-	-	-
New South Wales	-	-	-	-	-	-	-	-
ACT	-	-	-	-	-	-	-	-
Northern Territory	-	-	-	-	4	2,039	1,932	61.76%
Subtotal	15	7,032	6,339	70.14%	18	15,058	13,145	81.39%
Overseas								
New York	-	-	-	-	-	-	-	-
Tokyo	6	9,454	7,575	54.82%	-	-	-	-
Nagoya	1	1400	n/a	n/a	-	-	-	-
Subtotal	7	10,854	7,575	54.82%	-	-	-	-
Free performances								
Canberra	-	-	-	-	-	-	-	-
Penrith	1	3,000	-	-	-	-	-	-
Melbourne	-	-	-	-	-	-	-	-
Brisbane	-	-	-	-	1	7,000	-	-
Subtotal	1	3,000	-	-	1	7,000	-	-
Total	187	268,282	247,293	83.70%	182	270,331	245,407	85.61%



Amber Scott in Stephen Baynes' *Swan Lake*
Photography Lynette Wills

THE AUSTRALIAN BALLET

ABN 57 004 849 987
2012 ANNUAL FINANCIAL REPORT

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DIRECTORS’ REPORT

The Board of Directors of The Australian Ballet have pleasure in presenting their report for the year ended 31 December 2012.

Directors

The following were directors of The Australian Ballet during the financial year:

- Robert Albert
- Jim Cousins
- Li Cunxin
- John Ellice-Flint
- Penny Fowler
- Christopher Goldsworthy
- Catherine Harris
- Christopher Knoblanche
- Siobhan McKenna
- Sarah Murdoch
- Bruce Parncutt
- Peter Smedley
- Julie Somers (da Costa)
- Craig Spencer

Mrs Penny Fowler and Mr Bruce Parncutt were appointed Directors effective 18 July 2012.

Ms Catherine Harris was appointed Director effective 19 September 2012.

Mr Li Cunxin resigned from the board effective 24 February 2012.

Ms Julie Somers (da Costa) retired from the board effective 31 December 2012.

Company Secretary

The Company Secretary is Ms Carol Benson CPA,MAICD,ACIS. Ms Benson was appointed to the position of company secretary on 14 April 2009.

Directors’ Interests

At the date of this report no directors held interests in shares in a related body corporate.

Meetings of Directors

The numbers of meetings of the company’s board of directors held during the year ended 31 December 2012, and the numbers of meetings attended by each director were:

	Full meetings of Directors		
	Eligible	Held	Attd
R Albert	7	7	6
J Cousins	7	7	7
L Cunxin	1	7	1
J Ellice-Flint	7	7	5
P Fowler	4	7	3
C Goldsworthy	7	7	7
C Harris	3	7	3
C Knoblanche	7	7	7
S McKenna	7	7	6
S Murdoch	7	7	5
J B Parncutt	4	7	4
P Smedley	7	7	7
J Somers	7	7	6
C Spencer	7	7	6

Directors’ Benefits

Neither during the financial year nor since the financial year end has a director received or become entitled to receive a benefit (other than a benefit included in the amounts paid or payables to directors as disclosed in the financial statements) by reason of a contract with the director, a firm of which the director is a member, or an entity in which the director has a substantial financial interest, by The Australian Ballet, or an entity that The Australian Ballet controlled, or a body corporate that was related to The Australian Ballet when the contract was made or when the director received or became entitled to receive the benefit.

Principal Activities

During the financial year, the principal activities of the company constituted by The Australian Ballet (the parent entity), and the activities it controlled, were:

- Promoting, encouraging and producing ballet in Australia and overseas;
- Property investment and management; and
- Acting as a corporate trustee.

There was no significant change in the nature of the above activities during the financial year.

Consolidated Result

The net consolidated result of the company for the financial year ended 31 December 2012 was a surplus of \$5,830,832 (2011: consolidated surplus of \$2,453,131).

Significant Changes in the state of affairs

There was no significant change in the state of affairs of the company during the financial year.

Review of Operations

The group result for 2012 was a surplus of \$5.83m, up from \$2.45m in 2011. The result was as forecast and in line with the general operating model where core ballet operations generate a deficit and are supported by net income from the operations of the Primrose Potter Australian Ballet Centre. In the year of our 50th anniversary celebrations Ballet operations recorded a deficit of \$1.52m whilst The Centre recorded a surplus of \$2.59m in 2012. The continuing volatility of equity markets has proven a positive influence on the net result of The Australian Ballet Foundation - which recorded a surplus of \$4.76m in 2012, compared to \$1.34m in 2011.

Review of Operations cont.

On 20 December 2012 The Australian Ballet took possession of a purpose built Production Centre at Altona. This building will be used to house costumes, sets & and props and has replaced the previous accommodation in a former wool store at Kensington, Victoria. The land and building was funded by a \$10m loan from the Victorian State Government whilst the fitout has been funded by a \$2m grant from the Federal Department of Regional Australia, Local Government, Arts and Sport.

Matters subsequent to the end of the financial year

There has been no matter or circumstance arising since 31 December 2012 that has significantly affected, or may significantly affect:

- (a) the group's operations in future financial years; or
- (b) the results of those operations in future financial years; or
- (c) the group's state of affairs in future financial years.

Environmental Regulation

The company has a policy of complying with all relevant Federal and State Law environmental performance obligations. No environmental breaches have been notified by any government agency during the financial year ended 31 December 2012.

Insurance and Officers

The Australian Ballet paid a premium in respect of a contract insuring its directors and officers against a liability of a nature that is required to be disclosed under Section 300 of the Corporate Law.

In accordance with Subsection 300(9) of the Corporations Law, further details have not been disclosed due to confidentially provisions contained in the Insurance Contract.

Non-Audit Services

The board of directors has considered the position and, in accordance with advice received from the audit committee, is satisfied that the provision of the non-audit services is compatible with the general standard of independence for auditors imposed by the Corporations Act 2001. The directors are satisfied that the provision of non-audit services by the auditor, as set out below, did not compromise the auditor independence requirements of the Corporations Act 2001 for the following reasons:

- All non-audit services have been reviewed by the audit committee to ensure they do not impact the impartiality and objectivity of the auditor
- None of the services undermine the general principles relating to auditor independence as set out in APES 110 Code of Ethics for Professional Accountants.

During the financial year ended 31 December 2012, The Australian Ballet paid PricewaterhouseCoopers, the auditor, \$2,200 gst inclusive for non-audit services.

Auditor's Independence Declaration

A copy of the auditor's independence declaration as required under section 307C of the Corporations Act 2001 is set out on page 45.

Signed in accordance with a resolution of the Directors.



Mr Christopher P Knoblanche
Chairman
27 March 2013



Mr Peter J Smedley
Director
27 March 2013

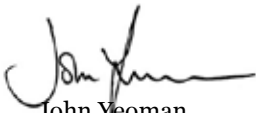


Auditor's Independence Declaration

As lead auditor for the audit of The Australian Ballet for the year ended 31 December 2012 I declare that to the best of my knowledge and belief, there have been:

- a) no contraventions of the auditor independence requirements of the *Corporations Act 2001* in relation to the audit; and
- b) no contraventions of any applicable code of professional conduct in relation to the audit.

This declaration is in respect of The Australian Ballet and the entities it controlled during the period.



John Yeoman
Partner
PricewaterhouseCoopers

Melbourne
27 March 2013

PricewaterhouseCoopers, ABN 52 780 433 757
Freshwater Place, 2 Southbank Boulevard, *SOUTHBANK VIC 3006*, GPO Box 1331, *MELBOURNE VIC 3001*
T: 61 3 8603 1000, F: 61 3 8603 1999, *www.pwc.com.au*

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**CORPORATE
GOVERNANCE STATEMENT**

The Board of The Australian Ballet are committed to a healthy governance structure which underpins the financial and operational strength of the organisation.

The Board of Directors of The Australian Ballet is responsible for:

- The strategic leadership and direction of the company;
- Approving the annual and 5 year business plans submitted by management;
- Monitoring the results achieved against the approved plans;
- Appointing the Artistic Director and Executive Director; and
- Appointing the Company Secretary.

To assist in achieving its objectives, the Board has a number of sub-committees to which various directors are appointed:

Audit Committee

(Five Directors)
Role: To assist the Board in complying with its statutory obligations under the Corporations Act 2001 and accounting standards and to monitor risk management framework of the organisation. Specific duties include, *inter alia*, reviewing financial statements, liaising with external auditors and requesting particular inquiries to be undertaken as circumstances dictate from time to time. This risk management framework covers financial, artistic and operational risk.

Nomination Committee

(Five Directors)
Role: To identify prospective Board members; to interview and recommend appointment of directors, to interview and recommend appointment of and salary levels for the Executive Director, Artistic Director, and Company Secretary.

Investment Committee

(Three Directors)
Role: To manage the investments of The Australian Ballet Ltd, The Australian Ballet Foundation Fund and The Australian Ballet Centre Pty Ltd.

Infrastructure Committee

(Five Directors)
Role: To oversee capital works programs. The current programs are the refurbishment of the Primrose Potter Australian Ballet Centre and the development of a new Production Centre.

The Australian Ballet Foundation Board

(Two Directors)
Role: To attract and encourage pledges, gifts, bequests and endowments to The Australian Ballet and to honour these acts of generosity.

**CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2012**

	Notes	Consolidated 2012 \$	2011 \$
Revenue from Continuing Operations			
Revenue - The Australian Ballet	3	31,082,583	28,194,528
Revenue - The Primrose Potter Australian Ballet Centre	4	3,378,653	3,305,616
Total Revenue from Continuing Operations		34,461,236	31,500,144

Other Income			
Subsidies and government grants – The Australian Ballet	5	8,126,376	6,921,828
Total Revenue from Continuing Operations and Other Income		42,587,612	38,421,972

Expenditure			
Artistic		13,430,571	11,478,425
Production and Stage		11,852,379	10,075,335
Marketing and Communications		5,753,648	6,323,735
Sponsorship and Philanthropy		1,909,227	2,166,795
Administration incl Finance Costs		3,475,995	2,936,511
Domestic Touring		3,692,093	3,163,944
International Touring		2,393,439	64,415
Facilities – The Primrose Potter Australian Ballet Centre		2,258,208	2,597,806
Total Expenditure		44,765,560	38,806,966

NET SURPLUS/(DEFICIT) FROM CONTINUING OPERATIONS		(2,177,948)	(384,994)
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The Australian Ballet Foundation			
Investment Revenue		1,436,309	1,730,551
Realised gain (loss) on assets held for trading	6	-	(377,089)
Net movement in the fair value of financial assets held for trading		1,945,242	(1,463,333)
Total Foundation Investment Revenue		3,381,551	(109,871)

Expenditure			
Other Expenditure		696,447	712,175
Scholarships		14,569	76,151
Total Foundation Expenditure		711,016	788,326

Results from Foundation Investment Activities		2,670,535	(898,197)
--	--	------------------	------------------

Foundation Donations and Bequests Revenue		5,338,245	3,736,322
Total Foundation Reserves Revenue		8,008,780	2,838,125

SURPLUS/(DEFICIT) FOR THE YEAR		5,830,832	2,453,131
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SURPLUS /(DEFICIT) ATTRIBUTABLE TO:	7(b)		
The Australian Ballet		(1,521,110)	(1,355,532)
The Primrose Potter Australian Ballet Centre		2,593,575	2,470,224
The Australian Ballet Foundation		4,758,367	1,338,439
		5,830,832	2,453,131

The above Consolidated Statement of Comprehensive Income should be read in conjunction with the accompanying notes

**CONSOLIDATED BALANCE SHEET
AS AT 31 DECEMBER 2012**

	Notes	Consolidated 2012 \$	2011 \$
CURRENT ASSETS			
Cash and cash equivalents		31,470,383	26,303,143
Trade and other receivables	8	2,421,797	1,460,658
Financial assets held for trading	9	11,152,850	8,808,740
Prepayments	10	488,994	702,555
TOTAL CURRENT ASSETS		45,534,024	37,275,096
NON-CURRENT ASSETS			
Property, plant and equipment	11	17,470,717	7,671,489
Intangible Assets	12	40,711	39,395
TOTAL NON-CURRENT ASSETS		17,511,428	7,710,884
TOTAL ASSETS		63,045,452	44,985,980
CURRENT LIABILITIES			
Trade and other payables	13	2,574,206	1,899,505
Income received in advance	14		
- Government grants		154,010	60,000
- Other		11,980,813	10,684,903
Provisions	15	2,115,579	2,006,420
TOTAL CURRENT LIABILITIES		16,824,608	14,650,828
NON-CURRENT LIABILITIES			
Provisions	15	308,387	253,528
Borrowings	16	10,000,000	-
TOTAL NON-CURRENT LIABILITIES		10,308,387	253,528
TOTAL LIABILITIES		27,132,995	14,904,356
NET ASSETS		35,912,457	30,081,624
EQUITY			
Retained Surplus/(Deficit)	26	17,173,184	13,900,321
General reserves	26	46,000	46,000
Foundation Capital Reserve	2 (g),26	18,693,273	16,135,303
TOTAL EQUITY		35,912,457	30,081,624

The above Consolidated Balance Sheet should be read in conjunction with the accompanying notes.

**CONSOLIDATED STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2012**

	Notes	Consolidated 2012 \$	2011 \$
STATEMENT OF RETAINED SURPLUSES			
Opening balance at the beginning of the year		13,900,321	13,893,472
Net surplus/(deficit) from continuing activities		(2,177,948)	(384,994)
Net surplus/(deficit) from Foundation investment activities		2,670,536	(898,197)
Income from Foundation bequests and donations		5,338,245	3,736,322
Transfer to Foundation Capital reserves		(2,557,970)	(2,646,282)
Transfer from Production Reserve		-	200,000
RETAINED SURPLUS AT 31 DECEMBER 2012		17,173,184	13,900,321
GENERAL RESERVES			
Production Reserves			
Opening balance at the beginning of the year		-	200,000
Transfer from Production Reserve		-	(200,000)
Production Reserves at 31 December 2012		-	-
Asset Revaluation Reserve			
Opening balance at the beginning of the year		46,000	46,000
Asset Revaluation Reserve at 31 December 2012		46,000	46,000
GENERAL RESERVES AT 31 DECEMBER 2012	26	46,000	46,000
FOUNDATION CAPITAL RESERVES			
Opening balance at the beginning of the year		16,135,303	13,489,021
Transfer from retained surplus		2,557,970	2,646,282
Foundation Capital Reserves at 31 December 2012	26	18,693,273	16,135,303
EQUITY RESERVES AT 31 DECEMBER 2012		35,912,457	30,081,624

The above Consolidated Statement of Changes in Equity should be read in conjunction with the accompanying notes.

**CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2012**

	Notes	Consolidated 2012 \$	2011 \$
Cash flows from operating activities			
Receipts inclusive of goods and services tax from:			
Box office and performance fees		24,799,054	22,810,618
Sponsorships and donations		4,886,530	4,878,860
Government Grants and Other subsidies		10,250,325	7,775,711
Property rental		3,484,710	2,772,352
Interest received		784,843	840,347
Other revenue		1,030,330	1,126,299
		45,235,792	40,204,187
Payments to suppliers and employees (inclusive of goods and services tax)		(45,365,042)	(38,630,287)
Interest paid		-	-
		(45,365,042)	(38,630,287)
Net cash provided by/(used in) operating activities		(129,250)	1,573,900
Cash flows from investing activities			
Payment for property, plant and equipment		(10,655,976)	(185,792)
Proceeds from disposal of investments		-	2,281
Foundation donations and bequests		5,338,245	3,736,322
Interest received from investing activities		664,061	469,289
Dividends received from investing activities		160,454	494,576
Refund of imputation credits		216,953	320,048
Payment to suppliers		(427,246)	(931,394)
Net cash provided by/(used in) investing activities		(4,703,509)	3,905,330
Cash Flows from financing activities			
Proceeds from borrowings		10,000,000	-
Net cash used in financing activities		10,000,000	-
Net increase/(decrease) in cash and cash equivalents		5,167,241	5,479,230
Cash and cash equivalents at the beginning of the year		26,303,142	20,823,913
Cash and cash equivalents at the end of the year	27	31,470,383	26,303,143

The above Consolidated Statement of Cash Flows is to be read in conjunction with the accompanying notes.

**NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS**

1 CORPORATE INFORMATION

The financial statements of The Australian Ballet for the year ended 31 December 2012 was authorised for issue in accordance with a resolution of the directors on 27 March 2013. The nature of The Australian Ballet's operations and principal activities is disclosed in the Directors' Report. The Australian Ballet is a company limited by guarantee incorporated in Australia.

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

The principal accounting policies adopted in the preparation of these consolidated financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated. The financial statements are for the consolidated entity consisting of The Australian Ballet and its subsidiaries.

(a) Basis of Accounting

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, other authoritative pronouncements of the Australian Accounting Standards Board, Urgent Issues Group Interpretations and the *Corporations Act 2001*.

Compliance with Australian Accounting Standards – Reduced disclosure Requirements

The consolidated financial statements of the Australian Ballet's group comply with Australian Accounting Standards – Reduced Disclosure Requirements as issued by the Australian Accounting Standards Board (AASB).

Early adoption of standards

The group has elected to apply the following pronouncements to the annual reporting period beginning 1 January 2012:

- AASB 2010-4 *Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project*
- AASB 1053 Application of Tiers of Australian Accounting Standards and AASB 2010-2 *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements*

This includes applying the revised pronouncement to the comparatives in accordance with AASB 108 *Accounting Policies, Changes in Accounting Estimates and Errors*. None of the items in the financial statements had to be restated as the result of applying this standard. The adoption of AASB 1053 and AASB 2011-2 allowed the entity to remove a number of disclosures. There was no other impact on the current or prior year financial statements.

(b) Historical cost convention

The financial statements have been prepared on the historical cost basis except for held for trading financial assets which have been measured at fair value through the profit and loss.

(c) Statement of compliance

Accounting Standards include Australian equivalents to International Financial Reporting Standards.

(d) Critical Accounting Estimates

In the application of the consolidated entity's policies, management is required to make judgements, estimates and assumptions about carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstance, the results of which form the basis of making the judgements. Actual results may differ from these estimates.

The estimates and judgements that have significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are set out as appropriate in the Notes to the Financial Statements.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates and underlying assumptions are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

(e) Comparatives

Where a change in accounting treatment has resulted in significant differences between financial years, prior year data has been reclassified to assist comparison.

NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS

(f) **Basis of consolidation**

The consolidated financial statements presented combines the financial statements of all the entities in the group constituted by The Australian Ballet and the entities it controls. Note 22 provides details of the entities comprising the consolidated entity. The effects of all transactions between entities in the group have been eliminated in full.

The financial statements of subsidiaries are prepared for the same reporting period as the parent company using consistent accounting policies. Subsidiaries are consolidated from the date on which control is transferred to the Consolidated Entity and cease to be consolidated from the date on which control is transferred out of the Consolidated Entity. Where there is loss of control of a subsidiary, the consolidated financial statements include the results for the part of the reporting period during which The Australian Ballet has control.

(g) **Foundation Reserves**

Foundation reserves comprise:-

- a) Capital Protected - funds are donated with the express request that the principal be invested to deliver investment returns available to meet the intentions of the donor.
- b) Non Capital Protected - funds are donated with the express request that the principal is available to meet the intentions of the donor.

(h) **Revenue Recognition Policy**

*** Subscriptions and box office income**

Subscription and box office income from performance ticket sales are recognised when performances, for which the tickets were sold, take place. **Note:** Effective January 2011 subscription and box office income is reported as gross income (exclusive of gst). Previously, subscription and box office income was reported net of credit card and booking fee expenses. Credit card and booking fee expenses are now included with other ticketing expenses.

*** Performance fees**

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

*** Sponsorships and Subsidies and Government Grants**

Sponsorships, Subsidies and Government grants are recognised in the period to which the subsidies and grants relate or to the period for which they are paid. Government grants are normally paid for the specific calendar years. Sponsorships and subsidies which relate to specific performances are brought to account in the year the performances are given.

*** Donations**

Donations are recognised as revenue when they are received, unless they relate specifically to an event, in which case the donations are recognised in the same period as the event take place.

*** Interest revenue**

Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the financial assets.

*** Dividend revenue**

Dividend revenue is recognised when dividends are received.

(i) **Income Tax**

The entities in the consolidated entity are exempt from income tax and no provision is required.

(j) **Depreciation and amortisation of property, plant and equipment**

The depreciation rates used are such that the assets are written off over their expected lives. The method of write-off and the rates are those considered appropriate to each class of assets. Land is not depreciated. Leasehold improvements are amortised over the period of the lease. The applicable rates are as follows:

Assets Category	Rate
Freehold Buildings	2% - 15%
Plant & Equipment	10% - 30%
Leasehold Improvements	15%

In December 2012 the Australian Ballet took possession of the new Production Centre in Altona. The building required an internal fit-out with completion expected to be 31 March 2013. The Production Centre will be fully available for use from 1 April 2013 from which time depreciation will commence.

Impairment

The carrying values of plant and equipment are reviewed for impairment when events or changes in circumstance indicate the carrying value may not be recoverable. For an asset that does not generate largely independent cash inflows, the recoverable amount is determined for the cash-generating unit to which the asset belongs.

NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS

If any such indication exists and where the carrying values exceed the estimated recoverable amount, the assets or cash-generating units are written down to their recoverable amount.

(k) **Production, Marketing and Communication Costs**

The cost of each new production is written off in the year in which it is first mounted. Costs of remounting former productions are written off in the year incurred.

In accordance with AASB138 Intangible Assets, The Australian Ballet expenses advertising and promotional costs as incurred. The treatment has been applied from 1 January 2009 in accordance with amendment 2008-5.

(l) **Provision and Employee Entitlements**

Provisions

Provisions are recognised when the Consolidated Entity has a present obligation (legal or constructive) as a result of a past event, it is possible that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

If the effect of the time value of money is material, provisions are determined by discounting the expected future cash flows at a pre-tax rate that reflects current market assessments of the time value of money and, where appropriate, the risks specific to the liability.

Employee Benefits

The following liabilities arising in respect of employee benefits are measured at their nominal amounts:

- * Wages and salaries, annual leave and other leave regardless of whether they are expected to be settled within twelve months of balance date.
- * Other employee's benefits which are expected to be settled within twelve months of balance date.

Other employee benefits, including long service leave, are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wages and salary level, experience of employee departures and periods of service. Expected future payments are discounted using market yield at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

(m) **Trade and other receivables**

Trade receivables, which generally have 30-90 day terms, are recognised and carried at original invoice amount reduced by any provision for impairment. An estimate for impairment is made when collection of the full amount is no longer probable. Bad debts are written off when identified.

(n) **Cash and cash equivalents**

For consolidated statement of cash flow presentation purposes, cash and cash equivalents include cash on hand, deposits held at call with financial institutions, other short-term, liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

(o) **Payables**

These amounts represent liabilities for goods and services provided to the Group prior to the end of the financial year which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

(p) **Finance costs**

Finance costs are recognised as an expense in the period in which they are incurred.

(q) **Operating Leases**

Leases in which a significant portion of the risks and rewards of ownership are not transferred to the Consolidated Entity as lessee are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessor) are charged to the consolidated statement of comprehensive income on a straight-line basis over the period of the lease.

Lease income from operating leases where the Group is a lessor is recognised in income on a straight-line basis over the lease term.

NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS

(r) Recoverable amount of assets

At each reporting date, the Consolidated Entity assesses whether there is any indication that an asset may be impaired. Where an indicator of impairment exists, the Consolidated Entity makes a formal estimate of recoverable amount. Where the carrying amount of an assets exceeds its recoverable amount the assets is considered impaired and is written down to its recoverable amount.

Recoverable amount is greater of fair value less costs to sell and value in use. It is determined for an individual assets, unless the asset's value in use cannot be estimated to be close to its fair value less costs to sell and it does not generate cash inflows that are largely independent of those from other assets or groups of assets, in which case, the recoverable amount is determined for the cash-generating unit to which the assets belongs.

In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of the money and the risks specific to the assets.

(s) Financial assets held for trading

All investments are initially recognised at cost, being the fair value of the consideration given and including acquisition charges associated with the investment. After initial recognition, investments, which are classified as held for trading, are measured at fair value. Gains or losses on investments held for trading are recognised in the consolidated statement of comprehensive income.

For investments that are actively traded in organised financial markets, fair value is determined by reference to Stock Exchange quoted market bid prices at the close of business on the balance sheet date. For investments where there is no quoted market price, fair value is determined by reference to the current market value of another instrument which is substantially the same or is calculated based on the expected cash flows of the underlying net assets base of the investments.

Purchases and sales of financial assets that required delivery of assets within the time frame generally established by regulation or convention in the market place are recognised on the trade date i.e. the date that the Consolidated Entity commits to purchase the assets.

(t) Other Taxes

Revenues, expenses and assets are recognised net of the amount of GST except:

- Where the GST incurred on a purchase of goods and services is not recoverable from the taxation authority, in which case the GST is recognised as part of the cost of acquisition of the assets or as part of the expenses item as applicable; and
- Receivables and payables are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables in the consolidated balance sheet.

Cash flows are included in the Consolidated Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority, are classified as operating cash flows.

Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the taxation authority.

(v) Borrowings

Borrowings are initially recognised at fair value, net of transaction costs incurred. Borrowings are subsequently measured at amortised cost. Any difference between the proceeds (net of transaction costs) and the redemption amount is recognised in profit or loss over the period of the borrowings using the effective interest method. Fees paid on the establishment of loan facilities are recognised as transaction costs of the loan to the extent that it is probable that some or all of the facility will be drawn down. In this case, the fee is deferred until the draw down occurs. To the extent there is no evidence that it is probable that some or all of the facility will be drawn down, the fee is capitalised as a prepayment for liquidity services and amortised over the period of the facility to which it relates.

NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS

	Consolidated	
	2012	2011
	\$	\$
3 REVENUE – THE AUSTRALIAN BALLET		
BOX OFFICE AND PERFORMANCE FEES		
Main Season	24,092,655	21,031,139
Dancers’ Company Tour	377,258	512,995
Performance fees	-	31,491
Programme fees	231,974	229,974
	24,701,843	21,805,599
SPONSORSHIP AND DONATIONS		
Sponsorships	2,726,618	2,672,529
Dancers’ Company Tour	152,578	150,000
Donations	1,921,640	1,954,791
	4,800,836	4,777,320
Other Revenue	1,579,904	1,611,609
Total Revenue - The Australian Ballet	31,082,583	28,194,528

4 REVENUE – THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE		
Rental Revenue	1,027,079	1,009,921
Car park Revenue	1,827,322	1,792,962
Other Revenue	524,252	502,733
Total Revenue - The Primrose Potter Australian Ballet Centre	3,378,653	3,305,616

5 OTHER INCOME		
Subsidies and Governments Grants		
Commonwealth Government		
Australia Council, Major Organisations Fund		
MPAB Annual Grant	5,429,610	5,312,730
MPAB Professional Development	12,000	-
MPAB Fostering Artistic Vibrancy Grants	75,000	-
MPAB Indigenous Mentorship Program	20,000	-
Playing Australia	217,717	197,916
Austrade - 2012 International Tour	50,000	-
Dept Regional Aust, Local Govt, Arts & Sport *		
- Production Centre Fit-out Grant	814,909	-
Australia - China Council		
-The Australian Ballet’s 50 th Anniversary Gala	15,000	-
Australia - Japan Foundation		
- The Australian Ballet’s 50 th Anniversary Gala	16,060	-
State Governments		
New South Wales	676,045	664,091
New South Wales – Education	-	23,000
Victoria	676,045	664,091
Victoria – Dancers’ Company Tour	60,000	60,000
Victoria – Other	5,990	-
Queensland	50,000	-
Local Councils		
The Council of the City of Sydney	8,000	-
Total Subsidies and government grants – The Australian Ballet	8,126,376	6,921,828

* Total grant received was \$2,000,000 of which \$814,909 has been spent or committed at 31 December 2012. The balance of grant funds of \$1,185,091 will be spent prior to the grant expiry date of 14 August 2014.
There are no unfulfilled conditions or other contingencies attaching to the grant amounts recognised in income. The group did not benefit directly from any other forms of government assistance

6 REALISED GAIN (LOSS) ON FINANCIAL ASSETS AT FAIR VALUE		
THROUGH PROFIT & LOSS		
During the year the Foundation Fund disposed of financial assets, realising a loss on market value as follows:		
Proceeds from sale of financial assets	-	2,281
Market value of financial assets sold	-	(379,370)
	-	(377,089)

**NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS**

	Consolidated	
	2012	2011
	\$	\$
7 THE OPERATING SURPLUS/(DEFICIT) includes -		
(a) Consolidated surplus/(deficit) includes:		
Gains (losses) on fair value adjustments to financial assets held for trading	1,945,242	(221,667)
Depreciation of property, plant and equipment	855,434	869,469
Employee benefits expense	17,863,093	14,929,825
Operating leases – minimum lease payments	665,061	472,825
Dancers Company Tour Costs	887,407	837,726
(b) Surplus/(Deficit) by Entity		
The Australian Ballet		
<i>Consolidated Surplus/(Deficit)</i>	(3,298,392)	(1,092,803)
Satisfaction of Donor Intent – revenue	2,977,880	938,681
Rent – Intercompany expense	(1,149,352)	(1,149,352)
Parking – Intercompany expense	(51,246)	(52,058)
Surplus/(Deficit) before consolidation	(1,521,110)	(1,355,532)
The Primrose Potter Australian Ballet Centre		
<i>Consolidated Surplus/(Deficit)</i>	1,120,444	707,808
Satisfaction of Donor Intent – revenue	269,751	558,224
Rent – Intercompany revenue	1,149,352	1,149,352
Parking – Intercompany revenue	54,028	54,840
Surplus/(Deficit) before consolidation	2,593,575	2,470,224
Australian Ballet Foundation Fund		
<i>Consolidated Surplus/(Deficit)</i>	8,008,780	2,838,126
Satisfaction of Donor Intent – expense	(3,247,631)	(1,496,905)
Parking – Intercompany expense	(2,782)	(2,782)
Surplus/(Deficit) before consolidation	4,758,367	1,338,439
8 TRADE AND OTHER RECEIVABLES – Current		
Trade receivables	192,088	235,954
Accrued income	1,846,556	1,127,066
GST receivable	383,153	97,638
Total trade and other receivables	2,421,797	1,460,658
Trade and other receivables are subject to normal terms of trade which generally provide for settlement within 30 days. The carrying amounts of receivables approximate net fair value which has been determined by reference to the present value of future net cash flows. The maximum credit risk exposure of receivables is presented by the carrying amount of assets recognised in the Consolidated Balance Sheet.		
9 FINANCIAL ASSETS HELD FOR TRADING		
Shares in Australian listed shares at market value as at 31 December 2012	11,152,850	8,808,740
Market value represents the net fair value of investments which have been determined by reference to quoted market bid prices at 31 December 2012. The maximum risk of investments is represented by the carrying amounts of assets recognised in the Consolidated Balance Sheet.		
10 PREPAYMENTS		
Prepayments	488,994	702,555

**NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS**

	Consolidated	
	2012	2011
	\$	\$
11 PROPERTY, PLANT AND EQUIPMENT		
Freehold land at cost	3,908,582	1,670,000
Freehold Buildings		
-at cost	21,630,603	14,386,337
-improvements and additions at cost	644,492	337,549
Accumulated depreciation	(9,938,245)	(9,393,553)
	12,336,850	5,330,333
Plant and equipment, at cost	2,805,095	1,973,033
Accumulated depreciation	(1,649,460)	(1,377,880)
	1,155,635	595,153
Artworks at Valuation Date 1 December 2010	46,000	46,000
	46,000	46,000
Leasehold improvements, at cost	360,856	354,392
Accumulated amortisation	(337,206)	(324,389)
	23,650	30,003
Total property, plant and equipment	17,470,717	7,671,489
Freehold Buildings movement during the year:		
Beginning of the year	5,330,333	5,844,436
Additions	7,551,210	33,116
Depreciation expense	(544,693)	(547,219)
	12,336,850	5,330,333
Plant and Equipment movements during the year:		
Beginning of the year	595,153	699,873
Additions	858,406	137,710
Disposals	-	(40,534)
Depreciation expense	(297,924)	(201,896)
	1,155,635	595,153
Leasehold Improvements movements during the year:		
Beginning of the year	30,003	35,974
Additions	6,464	6,152
Depreciation expense	(12,817)	(12,123)
	23,650	30,003

A sworn market valuation of \$48,515,000 was provided on the land and buildings during the year ended 31 December 2007 by Rushton Valuers. As the valuation exceeds that stated in the Consolidated Balance Sheet, it has been decided to continue to state the assets at historical cost. The valuation is not part of a regular revaluation policy and takes no account of capital gains tax.

**NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS**

	Consolidated	
	2012	2010
	\$	\$
12 INTANGIBLE ASSETS		
Website development and Accounting Software - at cost	534,147	506,487
Accumulated amortisation	(493,436)	(467,092)
	40,711	39,395
Intangible assets movements during the year:		
Beginning of the year	39,395	81,409
Additions	27,660	8,814
Amortisation Expense	(26,344)	(50,828)
	40,711	39,395
13 TRADE AND OTHER PAYABLES - Current		
Taxes Payable	93,497	94,038
Trade Payables	2,480,709	1,805,467
	2,574,206	1,899,505
Trade payables are subject to normal terms of trade with settlement up to 30 days. The carrying amounts of payables approximate net fair values, which have been determined by reference to the present value of future net cash flows.		
14 INCOME RECEIVED IN ADVANCE		
Government grants received in advance		
Victoria	154,010	60,000
	154,010	60,000
Other income received in advance		
Box Office	10,377,674	10,107,706
Sponsorship	1,441	134,905
Other	1,601,698	442,292
	11,980,813	10,684,903
15 PROVISIONS – Current		
Long service leave	1,552,771	1,475,176
Annual leave	562,808	531,244
	2,115,579	2,006,420
PROVISIONS – Non-current		
Long service leave	308,387	253,528
16 BORROWINGS		
Secured - Loan	10,000,000	-
17 COMPANY LIMITED BY GUARANTEE		
Capital capable of being called-up in the event of and for the purpose of winding-up	24,500	24,500

**NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS**

	Consolidated	
	2012	2011
	\$	\$
18 OPERATING LEASE COMMITMENTS		
Lease commitments: Consolidated Entity as lease		
<i>Non-cancellable operating leases</i>		
The Group leases a warehouse in Kensington which is under a non-cancellable operating lease expiring 31 January 2013. These premises will be vacated 28 February 2013. A non-cancellable operating lease was signed for a warehouse in Ballarat which expires on 31 January 2013. These premises are expected to be vacated 31 August 2013. The Consolidated Entity signed a non-cancellable lease for the Sydney office space which expires 31 January 2013		
Commitments for minimum lease payments in relation to non-cancellable Operating leases contracted for at the reporting date but not recognised as Liabilities payable:		
Within one year	199,420	464,678
Later than one year but not later than 5 years	-	28,656
	199,420	493,334

Cancellable Operating leases
There are no cancellable operating leases therefore there are no commitments for minimum lease payments

19 RELATED PARTIES DISCLOSURE
(a) Directors of The Australian Ballet in office at any time during or since the end of the year:

Robert O Albert	(appointed 1 January 1988)
James G Cousins	(appointed 25 June 2009)
Li Cunxin	(resigned 24 February 2012)
John Ellice-Flint	(appointed 26 February 2010)
Penny A Fowler	(appointed 18 July 2012)
Christopher Goldsworthy	(appointed 17 May 2012)
Catherine Harris	(appointed 19 September 2012)
Christopher P Knoblanche	(appointed 4 April 2001)
Siobhan McKenna	(appointed 14 July 2010)
Sarah A Murdoch	(appointed 17 February 2006)
Jeffrey B Parncutt	(appointed 18 July 2012)
Julie M Somers (da Costa)	(retired 31 December 2012)
Peter J Smedley	(appointed 26 April 2004)
Craig G Spencer	(appointed 25 June 2009)

The Directors positions are on an honorary basis. There is no remuneration of Directors.

**NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS**

		Consolidated	
		2012	2011
		\$	\$
19 RELATED PARTIES DISCLOSURE – continued			
(b) Related Party Transactions:			
Parent Entity			
The Australian Ballet occupies office premises on level 4 and 5 of The Primrose Potter Australian Ballet Centre owned by Australian Ballet Centre Pty Ltd in its capacity as trustee of The Australian Ballet Development Fund. During the year, The Australian Ballet incurred rental costs of \$1,149,352 (2011: \$1,149,352) and parking costs of \$54,028 (2011:\$54,840) excluding GST on its occupancy payable to The Australian Ballet Development Fund.			
20 BOARD APPOINTED MANAGEMENT REMUNERATION			
Key management personnel comprise board appointed personnel and other persons having the responsibilities for planning, directing and controlling the major activities of The Australian Ballet Group.			
Key management personnel remuneration		638,024	615,726
21 SEGMENT INFORMATION			
The consolidated entity operates predominately in the performing arts industry, specifically the production and staging of ballet as the national company in Australia.			
22 ECONOMIC ENTITY			
Parent Entity:	The Australian Ballet		
Controlled Entities:	The Australian Ballet Centre Pty Ltd The Australian Ballet Development Fund The Australian College of Dance Building Fund		
	(i) All entities were incorporated or formed in Australia and are wholly owned.		
Corporate Information	The Australian Ballet is a public company limited by guarantee and incorporated in Australia.		
Registered Office	The Australian Ballet Centre 2 Kavanagh Street Southbank Victoria 3006		
23 CONTINGENT LIABILITIES			
There were no Contingent Liabilities as at 31 December 2012.			
24 CONTINGENT ASSETS			
There were no Contingent Assets as at 31 December 2012.			

**NOTES TO THE CONSOLIDATED
FINANCIAL STATEMENTS**

		Consolidated	
		2012	2011
		\$	\$
25 PARENT ENTITY FINANCIAL INFORMATION			
Summary financial information			
The individual financial statements for the parent entity show the following aggregate amounts:			
Balance Sheet			
Current Assets	15,134,635	12,608,316	
Total Assets	25,993,410	13,297,778	
Current Liabilities	16,593,188	14,412,477	
Total Liabilities	26,890,974	14,657,293	
Shareholders' equity			
Reserves			
General reserves	46,000	46,000	
Retained (deficit)/surplus	(943,564)	(1,405,514)	
	(897,564)	(1,359,514)	
Surplus/(deficit) for the year			
	(1,521,109)	(1,355,532)	
Total Comprehensive Income			
	(1,521,109)	(1,355,532)	
26 EQUITY			
Retained Surplus/Deficit			
Foundation Income Reserve	2,992,159	2,737,004	
Foundation Share Revaluation Reserve	3,233,602	1,288,360	
Retained Surplus - The Primrose Potter Australian Ballet Centre	11,890,987	11,280,471	
Retained Surplus/(Deficit) – The Australian Ballet	(943,564)	(1,405,514)	
	17,173,184	13,900,321	
General Reserves			
Asset Revaluation Reserve	46,000	46,000	
Production Reserves	-	-	
	46,000	46,000	
Foundation Capital Reserves			
Foundation	10,986,443	9,741,251	
Reserve	7,706,830	6,394,052	
	18,693,273	16,135,303	
27 RECONCILIATION OF CASH AND CASH EQUIVALENTS AT YEAR END			
For the purpose of the Consolidated Statement of Cash Flows, cash includes cash on hand and in banks, net of outstanding bank overdraft. Cash at the end of the year as shown in the Consolidated Statement of Cash Flows is reconciled to the related items in the Consolidated Balance Sheets.			
Cash and cash equivalents on hand at year end		31,470,339	26,303,143
28 MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR			
Except for the matter disclosed above, no other matter or circumstance has arisen since 31 December 2012 that has significantly affected, or may significantly affect:			
(a) the group's operations in future financial years; or			
(b) the results of those operations in future financial years; or			
(c) the group's state of affairs in future financial years.			

DIRECTORS’
DECLARATION

In the directors’ opinion:

- a) the financial statements and notes set out on pages 47 to 61 are in accordance with the *Corporations Act 2001*, including:
- (i) complying with Accounting Standards, the *Corporations Regulations 2001* and other mandatory professional reporting requirements, and
 - (ii) giving a true and fair view of the consolidated entity’s financial position as at 31 December 2012 and of its performance for the financial year ended on that date, and
- b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.


This declaration is made in accordance with a resolution of the directors.



CP Knoblanche
Chairman

Melbourne

27 March 2013



PJ Smedley
Director

Melbourne

27 March 2013



Independent auditor’s report to the members of
The Australian Ballet

Report on the financial report

We have audited the accompanying financial report of The Australian Ballet (the company), which comprises the balance sheet as at 31 December 2012 and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the directors’ declaration for The Australian Ballet Group (the consolidated entity). The consolidated entity comprises the company and the entities it controlled at the year’s end or from time to time during the financial year.

Directors’ responsibility for the financial report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the *Corporations Act 2001* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor’s responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation and fair presentation of the financial report 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 entity’s internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

Our procedures include reading the other information in the Annual Report to determine whether it contains any material inconsistencies with the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

PricewaterhouseCoopers, ABN 52 780 433 757
Freshwater Place, 2 Southbank Boulevard, SOUTHBANK VIC 3006, GPO Box 1331, MELBOURNE VIC 3001
T: 61 3 8603 1000, F: 61 3 8603 1999, www.pwc.com.au

Liability limited by a scheme approved under Professional Standards Legislation.



Independence

In conducting our audit, we have complied with the independence requirements of the *Corporations Act 2001*.

Auditor's opinion

In our opinion the financial report of The Australian Ballet is in accordance with the *Corporations Act 2001*, including:

- (a) giving a true and fair view of the consolidated entity's financial position as at 31 December 2012 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Corporations Regulations 2001*.

PricewaterhouseCoopers

John Yeoman
Partner

Melbourne
27 March 2013



Sharni Spencer, Benedicte Bemet
and Dana Stephensen in rehearsal
for Stephen Baynes' *Swan Lake*
Photography Lynette Wills



Annual Giving Ambassadors
Daniel Gaudiello and Lana Jones
Photography James Braund

FINANCIAL SUPPORT 2012

<p>FOUNDATION The Australian Ballet Foundation incorporates specific-purpose major gifts, grants, and endowments created by individuals and bequests, for the benefit of The Australian Ballet.</p> <p>MAJOR GIFT & MATCHING GRANT</p> <p> THE IAN POTTER FOUNDATION</p> <p>The Ian Potter Foundation has made a grant of \$4 million over five years for the maintenance, upgrading and refurbishment of The Primrose Potter Australian Ballet Centre and towards furthering the company's education programs, followed by a matching grant of up to \$4 million that matches other grants and donations made to The Australian Ballet on a dollar for dollar basis.</p> <p>FUNDS WITHIN THE ENDOWMENT BALLET PRODUCTIONS Dame Peggy van Praagh Fund for Choreography Kevin Regan Fund endowed by Max Johnston Ross Stretton Fund endowed by Bee Fletcher The Frank & Thora Pearce Fund James & Diana Ramsay Foundation (The Australian Ballet Fund) The Kenneth R Reed Fund The Maina Gielgud Fund The Margaret Ellen Pidgeon Fund for Classical Ballet endowed by Dr Valmai Pidgeon AM The Robert Southey Fund for Australian Choreography, endowed by The Sidney Myer Fund</p> <p>ACCESS & OUTREACH The Colin Peasley OAM Fund for Education</p>	<p>INTERNATIONAL TOURING It was the Opening Night of <i>Swan Lake</i> in London in 2005 that inspired Frances Gerard to establish this important Fund. Ms Laurie Cowled Frances Gerard Dale & Ian Johnson Mrs Sarah Murdoch Mrs R H O'Connor Mrs Kerry Packer AO Dr Valmai Pidgeon AM Mr Kenneth R Reed Anonymous (1) We are also grateful to those other individuals who made donations of \$20,000 or less.</p> <p>2012 NEW YORK TOUR Major Patrons Mr & Mrs Sam Chisholm Talbot Family Foundation Mr & Mrs William Webb Friends of The Australian Ballet (NSW) Ltd Patrons Paul & Kathy Anderson Lisa Fox David McAllister AM Mr Dave Poddar & Ms Angela Flannery Mrs Susan Talbot Ethel Margaret Ewing Cuttan Foundation Freda Irving Memorial Fund Supporters Mr Marc Besen AO & Mrs Eva Besen AO Dr Lee Edwards & Mr Michael Crane Mr & Mrs Solomon Lew</p> <p>DANCERS Barry Kay Memorial Scholarship Fund The Christine Marie Johnson Maple-Brown Scholarship The Dorothy Hicks Fund The Freda Irving Memorial Scholarship Fund The George Garratt Fund The James Slater Memorial Fund The Maurice Sullivan Memorial Scholarship Fund The Susan Morgan Fund The Walter Bourke Prize</p> <p>MUSIC John Lanchbery Fund The Robert & Elizabeth Albert Music Fund</p> <p>GENERAL The Ian McRae AO Fund The K Christensen & AE Bond Bequest The Kathleen Gorham Fund established in her memory The Marigold Southey Fund</p>	<p>The Melba Alma Cromack Fund The Neil Hopkins Fund The Noël Pelly AM Fund The Richard & Barbara Allert Fund Anonymous (1)</p> <p>CONTRIBUTIONS TO THE GENERAL FUND David Crawford AO & Maureen Crawford Dick & Pip Smith Henry & Miriam Greenfield Ian & Norma Drew Mr Robert Maple-Brown AO & Mrs Susan Maple-Brown Ms Robin Campbell & Mr Bruce Parncutt Mr Fred Millar AO CBE & Beth Millar Perini Family Foundation Peter & Frieda Thornhill Queensland Friends of The Australian Ballet</p> <p>ESTATES The Australian Ballet acknowledges with great appreciation bequests notified by the following benefactors. These bequests will be invaluable in the achievement of the company's objectives. Mr Reginald Edward Gregory MBE & Mrs Gregory Patricia Marie Smit Patricia Hope Willis Colin Robert Marshall Hazel Graham Ethel Margaret Ewing Cuttan Robert J Shippides E M Black Paul Sinclair Mrs M M C Djordjevic Dr George Garratt Robert Salzer AO Betty Gleeson-White Clifford Burgess Keith M Christensen William Arthur Hugh Gordon Freda Eileen Spicer Asle Noel Chilton Gwendolyn Letitia Tennant Sir Robert Southey AO CMG Brenda June McGowan Mr Will Noble Norma Lucas Payne Mrs Ila Leland Massy Burnside Gay John Therese Clarke Gwendoline I Tregear Lesley Morgan Sperry Gwen Hunt Mrs Patricia McSpeerin Mr Noël Pelly AM Lady Snedden AM William F Wells Mrs Thora Pearce Miss Ann Williams Mr Ian Berkeley Small</p>	<p>Nola Joan Hassall Jean Hammond Mr A S Leslie Mr Laurie Davies Esther Primrose Lucy Gertrude Poelman Dame Joyce Margaretta Daws Lady Nancy Fairfax AM OBE Ernest Spinner Margery I Pierce Barbara Bishop Hewitt Mrs Sylvia Box Dr Donald Wright Mrs Sally Sinisoff Betty June Drabsch Marianne Martin Mr Norman Drogemuller OAM Jean M Negus Dr Dawn Meryl Thew Judith Gwen Newberry Duncan Elphinstone McBryde Leary Miss Ruth Margaret Davidson Dr Alf Howard Ms Jane D Crawford Mr Harold G Marshall AM Muriel Leadbeater Melba Alma Cromack Patricia Cameron-Stewart Canon Albert McPherson Charles Ross Adamson Mrs Rosemary Campbell OAM Miss Sheila Scotter AM MBE Harold Bruce Cadell Anonymous (3)</p> <p>THE DAME PEGGY VAN PRAAGH LEADERSHIP CIRCLE Securing the future through a bequest Mr L Kevin Adair Mrs Sheila Adams Richard Allert AM FCA & Barbara Allert Betty Amsden OAM Mrs Patricia Anders Ms Greta Archbold Dr Lorraine Baker Mrs Mary Barlow Dr Rosemary Barnard Ms Jennifer Barnes Philip & Laurel Bendrey Mrs Anne Boyle Ann & Derek Braham Donna Brearley Patricia A Breslin Mrs R D Bridges OBE Mrs Margaret Broeks Jannie Brown Ms Deborah Buckett Wendy Burgin Dr Sheena L Burnell Trish Byrne Pam Caldwell Mr John Calvert-Jones AM & Mrs Janet Calvert-Jones AO Dr Brian T Carey Robert E A Carli Rowena Catchatoor Ron & Luci Chambers</p>	<p>Mr Bryan Chidgey Miss Beverley F Clark Joyce Clothier OAM Judy Connor Caroline Cooper MVO Mr Jim Cousins AO & Mrs Libby Cousins Judith Cowden Miss Katrina Cowen Mrs Joan Cowie Mrs Maree D'Alterio John Daly Mr Leonard Dark Merawyn Davies David de Verelle-Hill Miss Patricia Downes George Drew Mrs Lorraine Drogemuller Mrs Jill Duck Edrina Dunstan & The Late David Dunstan Carol & Ted Edwards Jo Edwards Mrs Joan Daphne Evans Richard Evans Ross Fairhurst The Late Jim Finch Peter F Fleming Rita Fletcher Barrie I Follows AM JP & Margaret Gail Follows Mr George Foster Mrs Geraldine Fox-Penglis Frances Gerard Anthea Gilbert Suzanne Gleeson The Late Mrs Krystyna Gogolak & Mr Stephen Gogolak Ms Margo Graham Lyn Grigg Louis J. Hamon OAM Mrs Lilian Hardy Sue Harlow & Merv Keehn Robert B Haynes Hilary A Hazledine Mrs Jean Healey Christopher Hector & Ros Neave Kathy Hirschfeld Ms Claire Houston Dr & Mrs Ken Hoyle Lilla Ito Michael & Jennifer James Max Johnston The Late Mrs Mary Jones Marlene Kavanagh Marion J Kelly Mrs Valda Klaric Lisa Kokegei Simon Lambourne Francine Lancaster Mavis Lance Mrs Carlean Langbein The Late Peter Langford AM The Late Geraldine Lawton Mrs Judy Lee Lilian Leighton Daniel-Francois Lemesle Kate Lewis Dr C S Loader Mrs Patricia Loughhead</p>	<p>Pamela & David Luhrs C G Mackay Geoff & Margaret Markham L Marrone Patsy Martin Mr Edward J Mason Graham Matheson David McAllister AM Mr Robert W McCormack D J McGregor Mr Michael McKenzie & Mr Neil Jones Judithe & John McKindley Heather McNicol Toni Meath Prudence Menzies Margaret Middleton Desmond B Misso Esq Susan Morgan Mary Murphy TJ Nakasuwan Simon & Meredith Nettleton Miss Shirley Neville Miss Judith Newberry Dr Kersti Nogeste Mr Arthur L Norcott Mrs Roma Norcott Diane O'Flaherty & Verna Oakley The Late Kathleen O'Hara Di Palmer & Stephen Rodgers-Wilson Mrs Meredith Peters D E Pidd Lady Porter Mrs Diana Ramsay AO Penelope S Rawlins Kenneth R Reed Trevor Rice Rhonda & Peter Roga Richard Ross Caroline J Ross-Smith Ms Ros Russell Mrs Margaret Sault Margot Seeley Mr & Mrs Charles Sheldon Sara J Simpson Elvira Sinicins Mr Alan Smith & Mr Daryl Anderson Lady Southey AC Jacques Spira OAM & The Late Edith Spira Norman Stevens Ms Juanita Stockwell Miss Pat Sutherland Deb Sutton Elizabeth Swanton Susanne Sweetland Ms Susan Taylor Sandra Taylor-Bowman Dr Christine Thevathasan Dr Diana Tolhurst Michele & Mario Topcic Dr Sally Townsend Miss Ruth Trait Patricia Tyler John & Susan Vanderstock Patricia Speher Vanderwal Ms Jill Vaughan</p>
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FINANCIAL SUPPORT 2012

Peter Vaughan Dr Richard Vesey Mrs Jacqueline Wallace Kenneth W Watkins Pamela Whalan Dinah Whitaker in memory of Emma Toussaint Margaret Amery White Barry & Megan Willcox Mr Antony Williams Jan Williams Leonard J Wilson Ray Wilson OAM Ms Sallyann Wilson Ms Woodgate OAM Yvonne Yendell Victor & Christine Zemancheff Mrs Ruth Zionzee Anonymous (55)	Pamela & Kaylene Broad Ms Rita Brown Noel Buchanan Mrs Nancy Butler June Cameron Janet Cliff Christine Clough Marianne Cochrane Christine Collingwood Mrs Joan Cowie Mrs Lyndall Cummine Margaret Routley Mrs Felicity Demediuk Elizabeth Donati Mrs Gordon Douglass AM John & Ros Dowling In memory of Carol Draper Lorraine Drogemuller Patricia Duffy Julie & Richard Eisenbise Ms Angela Embleton Miss Shirley Evans In memory of Winefred Faithfull Margot Finney Lyn Foster Geraldine Fox-Penglis Friends of The Australian Ballet (SA) Inc William G. Glover Mrs Christine Gorrie Lianne Graf Ms Margo Graham In memory of Rosemary Campbell Lyn Grigg Louise Hamshere Glenys M Harris Ian & Enid Haskins Dr R & Mrs D Hodge Keith Holt & Anne Fuller Gary & Carly Honan Mr Robert A Hook Max Johnston Dr Judith Kinnear Joan Kitchin Mr Stephen Knapik T. A. Laming Mr Richard Laslett R. Lateef Mrs Sylvia Lavelle Mrs I E Luke Mr Hugh MacLachlan & Mrs Fiona MacLachlan OAM In memory of Mavis Maddison Mr & Mrs J N Mann In memory of Lloyd Martin AM Dr Marjory-Dore Martin Bruce Matear AM & Judy Matear Graham Matheson Mr & Mrs John M McArthur Ms Toni E Meek Desmond B Misso Esq Wendy Monro Veronica Mooney Marie Morton Donald Murray Simon & Meredith Nettleton Dr Kersti Nogeste The Hon Justice Barry O'Keefe AM & Mrs Janette O'Keefe Dr Diane Palmer & Dr Stephen Rodgers- Wilson L Peggie	Dr Nicole Phillips Lady Porter Kerryn Pratchett C. L. Priest Mario Proto Megan Qualischefski Janet Cliff Mrs Susan Rigg Judy Roach for Estate Ian Roach Deri Saunders Mr & Mrs Franz C Schlosser Miss Sarah Sciacca Mrs Lisa Sheldon Mr Nev Simpson Mrs Heather Smith Joyce C. Smith Mr Barry Smith-Roberts Mrs Margery E. Snowball Judith Steele Mr Paul Jones & Ms Suzanne Swensson Ruth Tarlo Doody Taylor Jenny Turnbull Judy Turner & Neil Adam Patricia Tyler Dr & Mrs Richard Vesey Marion Wells Angela Westacott Pamela Whalan Dr E. Wilson Yvonne Yendell Ruth Zionzee Anonymous (14)	Gifts \$100 to \$999 Alan & Muriel Andrews Wilma Attwood Miss Lorelei A Bache Zell Barrien Mrs Margaret Broeks Mrs Catriona Bruce Christine & Sharon Bruning Mrs Judith Campbell Mrs Margaret J Campbell Dr & Mrs Robert Cappai Miss Jennifer Cook Ms Laurie Cowled Mrs Shanny Edwards Miss Josephine Fisher Mr & Mrs Ronald Fisher DJ & RA Gilmour Mr John B Gough AO OBE Kathleen Hamilton Mrs Barbara R Hardy Mary Hill Judith LeVine Miss Catherine Looney In Memory of Romina John Mason Mr Donald J McGregor Miss Olive Meredith Paul M Pinel Mrs Margaret Primrose Mrs Evelyn Quin-Coles Miss Jennifer Rhodes Dr Diana Tolhurst Miss L. Walker Barry & Megan Willcox Anonymous (14) Gifts received 01/01/12 to 31/12/12 Inclusive of Pledges	ANNUAL GIVING The Australian Ballet is proud to acknowledge the generous support and encouragement it receives through Annual Giving. Continued support from individuals and corporations is essential to develop our artistic excellence and secure the future of the company. Les Etoiles Mrs Mary Barlow Ms Robin Campbell Mrs Sam Chisholm Ms Val Harding Lynnette Harvey Jodie Maunder Mr Arthur L Norcott Mrs Roma Norcott Mrs Helen O'Neil Mrs Kerry Packer AO Dr Valmai Pidgeon AM Lady Potter AC Mrs Robert Rose AM Mrs Christine Smedley Mrs Kelly Wyborn Gifts over \$20,000 Mr Robert Albert AO RFD & Mrs Elizabeth Albert Mrs Roseanne Amarant Claire & Charles Handler Mr & Mrs John Morrison The Late Dame Elisabeth Murdoch AC DBE Mrs Janis Salisbury Gifts \$15,000-\$19,999 Betty Amsden OAM Mrs Sue Perini Gifts \$10,000-\$14,999 Brian Abel & The Late Ben Gannon AO Mrs Ruth Armytage AM Angie Carter Mr Michael Crouch AO & Mrs Shanny Crouch Mrs Gordon Douglass AM Mrs Barbara Duhig Mrs Penny Edwards Beverley Harvey & The Late Richard Harvey Chris & Anne Knoblanche Joan Lyons Mrs Susan Maple-Brown David McAllister AM Mr & Mrs Geoff O'Conor Lady Porter Mr Kenneth R Reed Dr Ian Ross & Mrs Margaret S Ross AM Jill Thorpe Dr Michael & Mrs Lynne Wright E Xipell Emma Zuber Anonymous (3) Gifts \$5,000-\$9,999 Mr & Mrs Abercrombie Mr Ross Adler AC & Mrs Fiona Adler Antoinette Albert Mr James Bain AM & Mrs Janette Bain The Late Arda Barry & John Barry Kirsty Bennett	Ros Bracher AM Jannie Brown Mr John Calvert-Jones AM & Mrs Janet Calvert- Jones AO Joyce Clothier OAM Bar & Tim Cohen Mr Jim Cousins AO & Mrs Libby Cousins Paul & Samantha Cross Mrs Shirley Danglow Mrs Suzanne Davidson OAM Mrs Gretchen Dechert Mr Adam C Elder Suellen & Ron Enestrom In memory of Winefred Faithfull Mr & Mrs Chris Fullerton Mrs Neilma Gantner Dr Nicholas Girdis & Mrs Marina Girdis Kate & Bill Guy Louis J. Hamon OAM Ms Linda Herd Mrs Jodie B Hughes Mr John Ingham & Mrs Frances Ingham Dr Judith Kinnear Mr & Mrs Aron Kleinlehrer Graham Matheson Mr & Mrs John M McArthur Mecca Cosmetica Brian Nebenzahl OAM RFD & Jocelyn Nebenzahl Dave Poddar & Angela Flannery Prof Ruth Rentschler OAM Mrs Y. Reuevekamp Lyne Sedgman Mrs Anne Symons Targus Australia Pty Ltd Dr Christine Thevathanas Dr David & Mrs Christine Thorpe Mr & Mrs Leigh Virtue Mr & Mrs Andrew Wheeler Ray Wilson OAM & The Late James Agapitos OAM Anonymous (3) Gifts \$3,000-\$4,999 Rosemary & John Barr Mr Lee Barr Maxine Bowness Mr Paul Carter Charles G Clark Mrs Jane Clarke Annette Cook Mr Greg Egan Ms Margot Finney Mr Chris Gillman Alan & Marion Grundy Mrs Felicity Gunner OAM Pat Howell Dale & Ian Johnson Michelle Johnson Mrs Kerry Jones Miss Dawn Kelly Mr Hugh MacLachlan & Mrs Fiona MacLachlan OAM Ken & Christina Marks Martin Family in memory of Lloyd Martin AM Dr Marjory-Dore Martin Mr Robert W McCormack Malcolm & Sandy McLachlan	Dr Marilyn Murnane AM The Hon Justice Barry O'Keefe AM & Mrs Janette O'Keefe Judy Roach for Estate Ian Roach Lady Southey AC Mrs Suzanne A Waterhouse Danny & Barbara Watson Mrs Sally White Donna Woodhill Anonymous (3) Gifts \$1,000-\$2,999 Charles & Renee Abrams Mrs Lenore Adamson Ms Barbara Ahern Don & Veronica Aldridge Miss Catherine Alston In memory of Ian & Ila Anderson Mr & Mrs Richard Armstrong Mrs Zell Barrien Phil & Laurel Brendrey Mrs Roma Blair Miss Catherine Boag Mrs Jan Bowen Mrs R D Bridges OBE Mrs Annabel M Brown Ms Rita Brown Mrs Jennifer Brukner Kim Burnett Frances Cattell Mr & Mrs Ian Burton Mrs Nancy Butler Trish Byrne Mrs Nancye E Cain Pam Caldwell Cameron Family June Cameron Janet Campbell Ms Joyce Campbell Mr & Mrs Michel-Henri Carriol Frances Cattell Dr David & Mrs Caroline Champion Mr & Mrs Louise Christie Mrs Catherine Clarke Mrs Christine Collingwood Dr Anne Colman & Prof Peter Colman Dr Margaret Cook Barry Cowdell Mr Tim Cox AO & Mrs Bryony Cox Mrs Elinor Crossing Mrs Lyndall Cummine Mr & Mrs Ron Cundy Mrs Tracey Cunningham Dr Carolyn Currie Mrs Kate Damm Mrs Joan Darling Jenny Darling & Emma Darling Mrs Felicity Demediuk Mr & Mrs Robert Dickerson Jean-Yves Didier John & Ros Dowling Patricia Duffy Olive Dunk Christopher Dunkley of Meddlers Mrs Edrina Dunstan Lyn Edwards & Robert Bryce Miss S Y Evans Mr & Ms Barry Fagg The Late Ron B Farrow & Mrs Rosemary Farrow Mrs Marie Morton	Mr & Mrs Adrian Fini Mr & Mrs Robert Flew Mrs Shirley Fong Mr William J Forrest AM George Foster Eric & Tonia Gale Ms Joanne Gallpen Christine George Ms Diana Gerstman Mr & Mrs Adrian Gibson Ms Judy Gillard Mr Neil R Gill William G. Glover Mrs Anne Gluyas Dr Kirsten Gormly & Mr Kristian Downing Mr & Mrs Leon Gorr Mrs Christine Gorrie Mr & Mrs Charles Graham Mr Richard Green & Mrs Isabella Green OAM Lyn Grigg Ms Jennifer Grimwade Louise Hamshere Mrs Barbara R Hardy Ian & Enid Haskins Mrs Jean Healey Mr & Mrs Gary W Honan Mr Robert A Hook Mrs Robyn Hopkins Mrs Caroline Howard Dr & Mrs Greg Hoy Gillian & Michael Hund The Hon David Hunt AO QC & Mrs Margaret Hunt Dr Alastair Jackson Mrs D Jackson Mr Maxwell Johnston Mr Paul A Jones Mr & Mrs J Karkar Mr & Mrs Ervin Katz Mrs Rhonda & Miss Emily Keene Ms Marion J Kelly Mrs Therese Kennedy Sully QC Dr David & Mrs Caroline Champion Mr & Mrs Graham Knowles Mrs Jenny Kudelka Mrs Nathalie Kulakowski Mrs Sylvia Lavelle Dr Joan M Lawrence AM Mrs Margaret Lederman Mr Ross Liebmman Rosalind Lilley Susie Lobb Mr & Mrs Rob Logie- Smith Richard & Elizabeth Longes Mrs Gwen MacLennan OAM Mrs Judith Matear Mrs Marie McCann OAM Mrs Cherry McCardel Ms Sandra McCullagh Mrs Jane McGregor Mr Michael McKenzie & Mr Neil Jones Mr Garry Mclean Mr & Mrs Robert McLellan Mrs Ann McNamara Dr Pam McQueen Mrs Pamela McTaggart Ms Toni E Meek John M Michelmore Margaret Middleton Desmond B Misso Esq Ms Niq Morcos & Ms Morgaine Williams Mrs Marie Morton	Mr William Mudford Mr Barry P Murphy Mr D M Murray Irena Nebenzahl Mrs Jan Northam Sir Gustav Nossal AC CBE & Lady Lyn Nossal Russell J Nowell Mrs Diana-Rose Orr Mary Parry Mr & Mrs Thomas Payne Mr & Mrs Geoffrey Phillips Pinpoint Pty Ltd Mr & Mrs Alan L Platt Robin Potter OAM Kerryn Pratchett Ms Lynn C Rainbow Reid Ronald B Raines Miss Jennifer Rhodes Dr Sharon D Ricardo Mr & Ms Robert Roos Dr John Rose Ms Sandra Rowlands Ms Ros Russell Mrs Deri Saunders In memory of Phyllis Scarlett Franz & Anna Schlosser Max & Jill Schultz Tim & Lynne Sherwood Mr Charlie Shuetrim AM & Mrs Sandra Shuetrim Nev Simpson Alan Smith & Daryl Anderson Mr & Mrs B N Smith Mrs Jenny Smith Ms Joy Smith Prof Nerida A Smith Mr Sam Smorgon AO & Mrs Minnie Smorgon Mrs Heather M Spencer Jacques Spira OAM Mr Bruce Stracey John & Jo Strutt The Honourable Brian Sully QC Mildred Teitler Mr Allan Thorne Mr & Mrs Peter Thornhill Alden Toevs & Judi Wolf Ann Tregear Dr Kym Trigg Mrs Claire Truscott Mrs Daphne Turnbull Rosslyn J Turner Mrs Jean Upton Mrs Katherine Verco Mrs Susan Wakil S & J Wallis Rosemary Walls Dr & Mrs John O Ward Mrs Margaret Ward Mrs Ivy M Warth Mr Kenneth W Watkins Pat & John Webb Marion Wells Pamela Whalan Mrs Anne Wharton Mrs Marjorie White Dr Eva Wicki Mr & Mrs M Willcoxson Judith Williams Ms Maureen C Williams Randal & Asako Williams Kay Williamson Mr Robert Winnel AM Ms Josie Woodgate OAM World Presidents Organisation Sydney Chapter Mr & Mrs Iain H Wyatt Yvonne Yendell	robAust Pty Ltd Anonymous (31) Gifts \$100-\$999 The A. W. Tyree Foundation Mr A Abbey Dr & Mrs J D Aberdeen Mrs Nikki Abrahams Mr John Adair Mrs Adrienne L Adams Mrs Alexandra Adams Dr J S Adams Madeleine Adams Mrs Sheila Adams Dr Jane I Adcock & Ms Sarah H James Mrs Anna Affleck Pin Affleck Dr Jo Ailwood Cathy Aird Mrs M Alderson Mr. Tim Alford Mrs Annelise Allan Miss Janet L Allen Jane Allen Ms M Allsopp Ms Marilyn Alt Mrs Alexandra Amon Mr E Anderl Judge Graham Anderson Dr Katherine Anderson Miss Lynne Anderson Mrs Robyn M Anderson Mrs Rosemary Anderson Rosemary Anderson Alan & Muriel Andrews Mrs Helen Angus Mrs Christine M Ardlie Mrs Heather Armour Miss Kerrie Armstrong Mrs Bev Arnold Elizabeth Vining Mrs Margaret Ashby Gregory Ashton Mrs Judy M Ashton Mrs Margaret Astbury Mrs Margaret Astbury Mrs Pauline Atkinson Wilma Attwood Mrs Judith Auerbach Ms Toni Awcock John Azoury Mrs Maxine Bachmayer Mr Andrew Backman Mr & Mrs Kent Bacon Lady Edith Badger OAM Mrs Mette Bagger Mrs Wanda Bainbrigge Dr Lorraine Baker Mrs Rosalind Baker Dr Rosemary Barnard Ms Jennifer Barnes Miss Margaret Barnes Mrs Joan Barnett Mrs Dallas Barnett Tony Barnett Ms Elisa A Barp Mr Robert Bartlett Ms Miriam Bass Mrs Linda Bates Mrs Helen Batey-Smith Mrs Jillian Beare Carole Beaumont Miss Violet M Beaumont Mrs Barbara Beckingsale Elvie & Jill Beer Ms Dolores Belisario Mrs Bev Bellamy Mrs Barbara Bence	In remembrance of Miss Marjorie E Legg Mrs Marjorie Bennett Mrs Pam Bennett Erin Berry Don & Vera Best Mrs Audrey E Bevan Mrs Minnie Biggs Dr A Binnie Birdsall Leather & Crafts Judy Birze Mrs Lyn Bishop Ivor & Eva Bitel Hermina Blaxland Ms Joy Bloch Mrs Rosetta Bloom Mrs Jan Bloomfield Mr Ken Bloxsom Mrs Jennifer Bogduk Mrs Anne Bollen Mrs Alexia Bollom Miss Lisa Bolte Mr & Mrs Graham Bone Ms Anne Bonner Miss Janet L Allen Jane Allen Ms M Allsopp Ms Marilyn Alt Mrs Alexandra Amon Mr E Anderl Judge Graham Anderson Dr Katherine Anderson Miss Lynne Anderson Mrs Robyn M Anderson Mrs Rosemary Anderson Rosemary Anderson Alan & Muriel Andrews Mrs Helen Angus Mrs Christine M Ardlie Mrs Heather Armour Miss Kerrie Armstrong Mrs Bev Arnold Elizabeth Vining Mrs Margaret Ashby Gregory Ashton Mrs Judy M Ashton Mrs Margaret Astbury Mrs Margaret Astbury Mrs Pauline Atkinson Wilma Attwood Mrs Judith Auerbach Ms Toni Awcock John Azoury Mrs Maxine Bachmayer Mr Andrew Backman Mr & Mrs Kent Bacon Lady Edith Badger OAM Mrs Mette Bagger Mrs Wanda Bainbrigge Dr Lorraine Baker Mrs Rosalind Baker Dr Rosemary Barnard Ms Jennifer Barnes Miss Margaret Barnes Mrs Joan Barnett Mrs Dallas Barnett Tony Barnett Ms Elisa A Barp Mr Robert Bartlett Ms Miriam Bass Mrs Linda Bates Mrs Helen Batey-Smith Mrs Jillian Beare Carole Beaumont Miss Violet M Beaumont Mrs Barbara Beckingsale Elvie & Jill Beer Ms Dolores Belisario Mrs Bev Bellamy Mrs Barbara Bence	Mr & Mrs Robert Cappai Miss Gillian Cappelletto Ms Carolyn Carattini Pamela Carder Mrs Thelma Carr Mrs E Casamento John & Gabrielle Cash Mrs Joan M Cassidy Miss S Cavill Mrs L Cay Mrs Penelope Cearnis Mrs Sue Cecil Mr Pat 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Finance Assistant Thillini Siriwardana Information Technology IT Manager Damien Calvert Systems Administrator Simon Laidler (from May) Administration Executive Assistant to Executive Director Louise Grills (to June) Yvonne Yendell (to August) Zena Madu (from August) Executive Assistant to Associate Executive Director Zena Madu Assistant to Chief Financial Officer and Company Secretary Vivien Newnham Office & Ballet Centre Manager Tracy Hosier Receptionist Jenny Abramson EH&S Advisor Rachel Lopez (from April) Human Resources Manager Helen Williams (to March) THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE PTY LTD ABN 16 005 363 646 Director Christopher Knoblanche Company Secretary Carol Benson Car Park Manager John Vanderstock Car Park Attendants Vi Nguyen Maurice Surley Casual Maintenance Stephen Reddrop	THE AUSTRALIAN BALLET DANCERS 2012 PRINCIPALS Olivia Bell Adam Bull Lucinda Dunn Madeleine Eastoe Daniel Gaudiello Kevin Jackson Lana Jones Andrew Killian Yosvani Ramon Rachel Rawlins Amber Scott Leanne Stojmenov SENIOR ARTISTS Juliet Burnett Amy Harris (from Soloist 1 March) Rudy Hawkes (from Soloist 1 March) Elizabeth McMahon Ty King-Wall Miwako Kubota SOLOISTS Ben Davis Matthew Donnelly Chengwu Guo Robyn Hendricks Brett Simon Jacob Sofer Laura Tong Vivienne Wong (from Coryphee 1 March) Andrew Wright CORYPHÉE Kismet Bourne Brett Chynoweth Natalie Fincher Halaina Hills John-Paul Idaszak Ako Kondo Natascha Kusen Brooke Lockett Jarryd Madden Heidi Martin Karen Nanasca Sharni Spencer Dana Stephensen Garry Stocks	CORPS DE BALLET Dimity Azoury Benedicte Bemet Imogen Chapman Joseph Chapman Jasmin Durham Eloise Fryer Rohan Furnell Jessica Fyfe Ingrid Gow Noah Gumbert Calvin Hannaford Timothy Harford Jack Hersee Richard House Cameron Hunter Brodie James Jake Mangakahia Luke Marchant Benjamin Stuart-Carberry Valerie Tereshchenko Charle Thompson Sarah Thompson Alice Topp Jade Wood SHORT TERM ENGAGEMENTS - CORPS DE BALLET Ella Havelka Polly Hilton Teagan Lowe Cristiano Martino Brooke McAuley Courtney McKeown Guest Artists (Principal roles) Elisa Badenes Stuttgart Ballet Daniel Camargo Stuttgart Ballet Steven Heathcote Julie Kent American Ballet Theatre Damian Smith San Francisco Ballet Justine Summers Sun Ruichen National Ballet of China	Sofiane Sylve San Francisco Ballet Naoki Takagishi The Tokyo Ballet Mizuka Ueno The Tokyo Ballet Pierre François Vilanoba San Francisco Ballet Zhu Yan National Ballet of China Guest Artists (non-Principal roles) Jayne Beddoe Sara Black Lisa Bolte Shane Carroll Kristina Chan Robbie Curtis Mei Ishibashi (cover) Mia Heathcote Christine Howard Joanne Michel Elizabeth McMahon Lennox Niven Shaun Andrews (cover) James O'Hara Katie Pianoff Terese Power Harriet Ritchie Olga Tamara Guest Musicians / Singers Ian Collard Suzannah Espie Kai Chen Lim James Ryan Gerry Pantazis Exchange Artists / Secondments Rink Sliphorst Het Nationale Ballet Guest Conductors Philip Ellis Andrew Mogrelia Paul Murphy Guest Choreographers (local) Tim Harbour Gideon Obarzanek Graeme Murphy Stephen Page	Guest Choreographers (from overseas) Wayne McGregor NY season Guest Teachers Vicki Attard Shane Carroll Johnny Eliassen Maina Gielgud Ai-Gul Gaisina Mary Li Janette Mulligan Lindy Wills Guest Repetiteurs Jane Bourne Bronwen Curry Johnny Eliassen Steven Heathcote Mark Kay Wendy Walker Julie da Costa Bryan Lawrence Garth Welch (special advisors for <i>The Display</i>) Music Commission – Composer Stefan Alexander Brett Dean David Page Music Director / Transcriber / Arranger Chong Lim Jessica Wells Costume Designers Hugh Colman Alexi Freeman Lexi George Jennifer Irwin Mentorship Lexi George with Hugh Colman Set Designers Benjamin Cisterne Gideon Obarzanek Damien Cooper Jacob Nash Lighting Designers Rachel Burke Damien Cooper Benjamin Cisterne	Francis Croese Padraig O Suilleabhain Sound Designs Bob Scott Projection Designs Domenico Bartolo (21-19) The Apiary THE DANCERS COMPANY Don Quixote Ai-Gul Gaisina, Choreographer and Ballet Mistress Francis Croese Lighting Design and Guest Artist Steven Heathcote Guest Artist Technical Director Stuart McKellar Assistant Stage Manager Pippa Wright Mechanist Greg Dye Wardrobe Pettie Danos 2012 – Scholarships Dimity Azoury Susan Morgan Scholarship Kat Chan Noel Pelly Fund Valerie Tereshchenko Lissa Black Scholarship Jessica Fyfe Christine Marie Johnson Maple-Brown Scholarship Nicole Lovelock Lady Marigold Southey Scholarship 2012 – Occupational Trainee / Secondment Tomoya Imai Tani Momoko Ballet Company – Japan
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EMPLOYMENT STATISTICS AS AT 31 DECEMBER 2012

	2012			2011			2010		
	Female	Male	Total	Female	Male	Total	Female	Male	Total
Dancers	41	28	69	36	31	67	38	30	68
Artistic and Medical	9	7	16	9	7	16	8	6	14
Music	3	2	5	3	2	5	2	2	4
Production, Technical and Company Management	27	12	39	25	10	35	22	11	33
Marketing, Media, Publications, Customer Service, Corporate Relations, Philanthropy	35	10	45	35	10	45	30	7	37
Administration and Finance	14	6	20	14	4	18	15	5	20
Education	3	–	3	3	–	3	4	1	5
Total	132	65	197	125	64	189	119	62	181

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