

A black and white photograph featuring three ballerinas in dynamic, expressive poses. They are silhouetted against a light, gradient background. The ballerina on the left is in a high arabesque, with one leg extended horizontally and the other pointing upwards. The ballerina in the center is also in a high pose, with one leg extended and the other pointing upwards. The ballerina on the right is in a lower, more grounded pose, with one leg extended and the other pointing upwards. All three are wearing tutus. The overall mood is elegant and dramatic.

# THE AUSTRALIAN BALLET

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## 2013 ANNUAL REPORT

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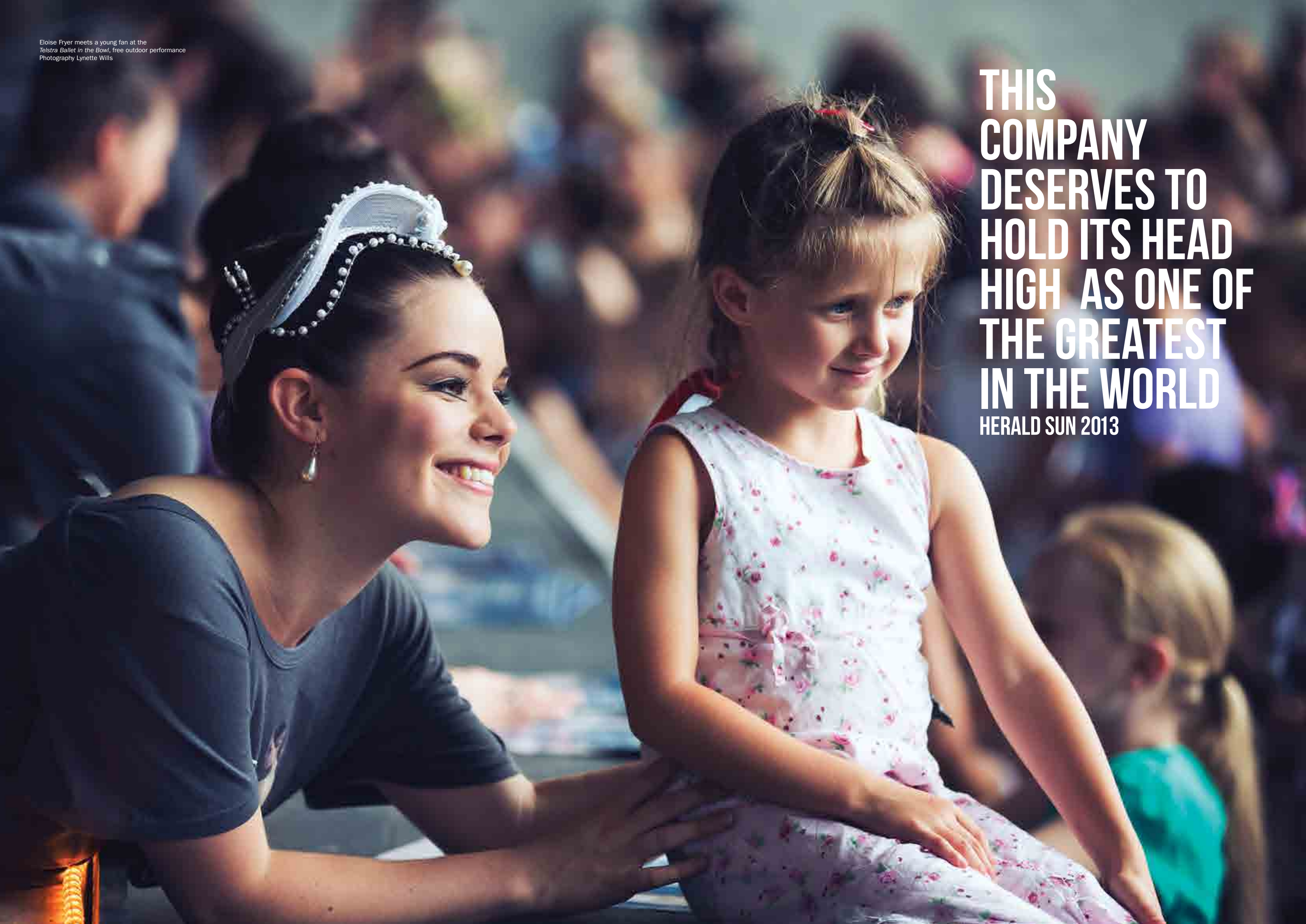
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Eloise Fryer meets a young fan at the  
*Telstra Ballet in the Bowl*, free outdoor performance  
Photography Lynette Wills

**THIS  
COMPANY  
DESERVES TO  
HOLD ITS HEAD  
HIGH AS ONE OF  
THE GREATEST  
IN THE WORLD**  
HERALD SUN 2013





# PERFORMANCE AND ACCESS SCHEDULE

LOCATION	ACTIVITY	DATES	PERFORMANCES
Brisbane	<i>Swan Lake</i> (Baynes)	22 February – 2 March	8
Melbourne	<i>Telstra Ballet In the Bowl</i>	8 March	1
Sydney	<i>Don Quixote</i>	15 – 26 March	13
	<i>Vanguard</i>	6 – 17 June	12
	<i>Swan Lake</i> (Murphy)	21 June – 1 July	11
	<i>La Sylphide</i>	29 August – 7 September	12
	<i>Cinderella</i>	17 – 28 September	14
	<i>Don Quixote</i>	5 – 24 April	21
	<i>Vanguard</i>	30 April – 18 May	20
	<i>La Sylphide</i>	7 – 25 November	20
	<i>Cinderella</i>	29 November – 18 December	22
	<i>Bodytorque.Technique</i>	31 October – 3 November	5
Canberra	<i>Symmetries</i>	23 – 25 May	4
Adelaide	<i>Swan Lake</i> (Baynes)	5 – 11 July	8
Regional SA, VIC, NSW, NT	<i>The Dancers Company Classical Triple Bill</i>	17 July – 23 August	17
			TOTAL 188
Brisbane	Public programs	23 February – 2 March	17
Melbourne		February – October	103
Sydney		April – December	54
Adelaide		6 – 11 July	13
Canberra		24 – 25 May	6
Regional SA, VIC, NSW, NT		18 July – 23 August	12
			TOTAL 205
Regional & metropolitan VIC, NSW, SA, QLD	<i>Out There – The Australian Ballet in schools</i>	February – November	605

# 2013 BALLET FOOTPRINT

- MAINSTAGE
- OUT THERE – THE AUSTRALIAN BALLET IN SCHOOLS
- REGIONAL PERFORMANCES – THE DANCERS COMPANY
- SPECIAL EVENTS





## IN 2013 OUR TALENTED COMPANY OF WORLD-CLASS DANCERS DELIVERED 188 PERFORMANCES OF 21 BALLETS ACROSS FIVE CAPITAL CITIES AND TWELVE REGIONAL CENTRES.



JIM COUSINS AO  
CHAIRMAN

The Australian Ballet's successful journey continued in 2013 with some significant changes. While our artistic leadership remains unchanged, with David McAllister celebrating his 30<sup>th</sup> year with the company and twelfth as Artistic Director, Executive Director Valerie Wilder completed her term and was succeeded by Libby Christie in July. Also in July, our Chairman Chris Knoblanche completed his term and I was honoured to be appointed as his successor to lead The Australian Ballet Board.

I would like to acknowledge Chris' twelve-year contribution as a Director on our Board. His passion, drive and proactive management has delivered impressive results during this time.

In our 51<sup>st</sup> year The Australian Ballet's talented company of world-class dancers delivered 188 performances of 21 ballets – including nine world premieres – across five capital cities and twelve regional centres. The company is proud to report that these performances were seen by almost 260,000 people across the country.

We saw an 83% increase in the number of people participating in public programs, which engage people directly with our art form through classes and workshops. In addition, our Dance Education Ensemble reached almost 15,000 students, teachers and community members with *Out There – The Australian Ballet in schools* visiting 95 schools in four states in 2013.

On the stage, the big artistic, audience and box-office success of the year was Alexei Ratmansky's brand-new production for The Australian Ballet of *Cinderella*. I congratulate David McAllister for engaging a top creative team to create this exciting new work. While the production was a success across the important benchmarking areas of artistic vibrancy, audience and peer accolades and financial contribution, the creative experience to work with the world's most sought-after choreographer was invaluable for our artists and a highlight in 2013.

It is important to recognise the true cost of producing a new ballet of this scale. We invested \$4.3 million to create and stage *Cinderella* in 2013. The Australian Ballet cannot create new productions of this scale without contribution from our financial reserves and significant support from individual donors.

In 2013 we also celebrated the first full year of operation of The Australian Ballet's new Production Centre. It took over 100 semi-trailer loads to transport wardrobe, sets and props from over 80 productions – including 30,000 costumes – to our new building in the Melbourne suburb of Altona. Our new Production Centre allows us to assemble, prepare and test new sets for touring suitability and to assemble, assess and perform minor refurbishments on existing sets (if needed) before heading to the theatre. All sets

are now painted on-site, all wigs are produced in the new wig manufacturing room and we were even able to launch our 2014 season at the Production Centre, complete with the flying goose from *The Nutcracker*. This first year of operation has been an important milestone for the company and it is impressive to see the Production Centre in full operation.

In presenting ballet across the country we work with a number of venue partners. In particular, we value the close working relationships with our home town venues: the Sydney Opera House and Arts Centre Melbourne. We also acknowledge our close collaboration with the Queensland Performing Arts Centre in Brisbane and the Adelaide Festival Centre, with whom we work annually. Our orchestra colleagues across the country are also vital partners. In 2013 we delivered 100% of our mainstage performances with live music, working with six orchestras and 500 talented musicians across the year.

Following our Annual General Meeting in 2013, the Board worked on modernising its governance framework and developed a new constitution to reflect contemporary governance best practice. This work benefited from expert advice from our legal sponsor Herbert Smith Freehills and the new constitution will be put to our membership for approval at The Australian Ballet's 2014 Annual General Meeting.

The company celebrated 29 years of partnership with Principal Sponsor Telstra in 2013. This is one of the longest-running and most successful arts partnerships in Australia and one which has had a permanent and significant impact on The Australian Ballet. We are looking forward to our 30<sup>th</sup> anniversary celebrations in 2014. I must also acknowledge all corporate and government partners and the many individual donors who make a commitment to support The Australian Ballet. We also receive incredible support from our volunteer groups – The Australian Ballet Society in Victoria and Friends of The Australian Ballet in New South Wales and SouthAustralia – thank you.

I would like to acknowledge and thank my fellow Board members with whom it is a privilege to serve. In addition to Chris Knoblanche, we have also farewelled long-serving Board member Julie da Costa, who retired in December 2012 following eleven years of service and Robert Albert, who retired in February 2013 after an extraordinary 25-year commitment.

On behalf of the Board I offer our appreciation, gratitude and recognition to the incredible dancers of The Australian Ballet and staff across all areas of operation. We congratulate you all on your achievements throughout the year.

2013 has been an exciting year of change and we look forward to implementing a new strategic vision for the company from 2015.

Jim Cousins AO



## THE AUSTRALIAN BALLET IS AUSTRALIA'S NATIONAL DANCE COMPANY, AND IT IS IMPORTANT THAT IT IS SEEN BY AUDIENCES THROUGHOUT AS MUCH OF THIS LARGE COUNTRY AS POSSIBLE.



**LIBBY CHRISTIE**  
EXECUTIVE DIRECTOR

I have received a wonderful welcome from The Australian Ballet since joining the company in mid-2013. It is a privilege to be part of this impressive organisation which has such a long history of success both on and off the stage. I would like to take this opportunity to acknowledge and thank my predecessors, in particular Valerie Wilder, whom I am proud to succeed.

This report provides us with a welcome opportunity to update our community on the progress of the company over the past year. The Australian Ballet is fortunate to have such a large and interested community of loyal audience members and donors, committed government and corporate partners, and supporters in the media and the general public, as this report demonstrates.

I am pleased to report that all areas of The Australian Ballet Group, including The Australian Ballet Company, The Primrose Potter Australian Ballet Centre (our Melbourne headquarters, which we own), The Australian Ballet Foundation and The Australian Ballet Production Centre (our production and costume facilities in Altona, Victoria) performed strongly in 2013.

The overall Group net operating result is a surplus of \$6.5 million, including unrealised gains from our Foundation investments.

The Australian Ballet Company achieved an intended operating deficit of \$1.6 million for the year and, as in previous years, was supported by the Group: \$2.7 million net profit from The Primrose Potter Australian Ballet Centre, \$1 million net profit from The Australian Ballet Production Centre and \$4.4 million net profit from The Australian Ballet Foundation. Our box office was again the most important contributor to income for The Australian Ballet Company in 2013. Mainstage paid capacity results were strong at 83% and our total box-office revenue contributed \$24.3 million over the year. Self-generated income now makes up 84% of our total income to The Australian Ballet Company. It was no surprise that the world premiere of Alexei Ratmansky's new production of *Cinderella*, created for our company, contributed 25% of total box-office revenue for the year.

The Australian Ballet is Australia's national dance company, and it is important that it is seen by audiences throughout as much of this large country as possible. In 2013 we performed to 211,849 people in our home towns of Melbourne and Sydney, as well as performing to audiences of 32,054 in Adelaide, Brisbane and Canberra. We enjoyed introducing a program of world-class ballet to regional audience members in twelve regional areas throughout Victoria, South Australia, the Northern Territory and New South Wales. Our in-schools performance ensemble extended our footprint even further into Queensland, South Australia, New South Wales and Victoria. An additional 19,420 people participated in our public program events in 2013.

The Australian Ballet could not reach such extensive and geographically diverse audiences without philanthropic support and corporate partnerships. We take this opportunity to thank every donor and all our corporate partners, whose generous and supportive collaborations are so essential to our success. In 2013 we celebrated 29 years with our much-loved Principal Partner Telstra. We were also delighted to reconfirm our relationship with Lead Partner Qantas and to announce a new lead partnership with Samsung, who becomes the Presenting Partner of our *Out There – The Australian Ballet in schools* from 2014.

Equally important to the company is the valuable and ongoing support that we receive from our government funding partners, the Australia Council for the Arts, Arts Victoria and Arts New South Wales. We would also like to thank the Federal Government's Playing Australia program and Arts Victoria for their support of our regional touring activities.

It is a privilege to work in partnership with our Artistic Director David McAllister and to be able to support and assist him to achieve his artistic vision for the company. In 2013 David celebrated an extraordinarily productive and brilliantly successful 30 years with The Australian Ballet. We surprised David by screening a specially curated documentary on his career and, of course, celebrated with cake. The warmth of this celebration and the interest it generated in David's career and achievements is testament to the strong and successful leadership he provides to the company.

I would like to congratulate all our dancers and hard-working artistic team for their consistently high performance standards and artistic achievements in 2013. On behalf of the company I would also like to acknowledge and thank our Music Director and Chief Conductor Nicolette Fraillon for leadership of the orchestras which contribute so significantly to our performances. And to the extensive team who work tirelessly behind the scenes to bring these performances to life and to our audiences – thank you. The wealth of talent and depth of experience which exists across every department of the company contributes significantly to our success.

On behalf of the company I would like to acknowledge and thank our hard working Chair, Jim Cousins, and our Board of Directors, who volunteer their time, expertise and wisdom so generously. The strategic leadership of our Board guides our success and is an inspiration to us all.

I look forward to working together with the company, our supporters and partners to achieve an exciting future and ongoing success for The Australian Ballet in the years to come.

*Libby Christie*  
**Libby Christie**



## ALEXEI RATMANSKY'S *CINDERELLA* WAS A TRULY MAGICAL EXPERIENCE FOR ALL WHO CONTRIBUTED TO ITS CREATION. THERE IS ALREADY HUGE INTEREST IN THIS PRODUCTION AND I HAVE NO DOUBT IT WILL BECOME ONE OF OUR SIGNATURE WORKS.



DAVID McALLISTER AM  
ARTISTIC DIRECTOR

Osipova and Ivan Vasiliev performed as guest artists in Melbourne; and Stuttgart Ballet's Elisa Badenes and Daniel Camargo delighted audiences in Sydney.

On a scorching summer evening we held our annual free outdoor performance, this time in Melbourne – *Telstra Ballet in the Bowl*. As a direct result of our partnership with Telstra, we performed excerpts from *Don Quixote*, Stephen Baynes' *Swan Lake* and *Grand pas Classique* to almost 6,000 people, many of whom had never seen a live performance of ballet before.

Stephen Baynes' beautiful new *Swan Lake* debuted in Brisbane and Adelaide to great audience and critical acclaim. In June, the work was also performed against Graeme Murphy's *Swan Lake* in Melbourne, highlighting the incredible versatility of The Australian Ballet as it flies from one version of the same production to the other in a matter of days.

We returned to Canberra to help celebrate the Centenary of Canberra with *Monument*, a world premiere by Garry Stewart, as part of the *Symmetries* season. This season also included Christopher Wheeldon's pas de deux from *After the Rain*® and George Balanchine's *The Four Temperaments*. Balanchine's masterpiece was also presented in Sydney and Melbourne as part of our *Vanguard* season, sitting alongside Jiří Kylián's beautiful *Bella Figura* and Wayne McGregor's explosive *Dyad 1929*.

The Australian Ballet's regional touring arm – The Dancers Company – toured across Victoria, South Australia, the Northern Territory and New South Wales with a brand-new *Classical Triple Bill* featuring the tutu spectacular *Paquita*, *Swan Lake Act III* and a new work *Rimbombo*, by Simon Dow. *Paquita* was also performed in Melbourne and Sydney by the main company as part of a double bill with the beautifully romantic *La Sylphide*.

We curated a year of masterworks for 2013 that showcased the incredible technique and artistry of our dancers and the talent of every department in The Australian Ballet.

To begin the year and to mark the 20th anniversary of the passing of Rudolf Nureyev, we presented his magnificent production of *Don Quixote*, with stars past and present joining us for the season. One of the world's most famous Kitris, Cynthia Harvey, coached our principals as guest teacher; Moscow superstars Natalia

*Bodytorque* made a welcome return to Sydney after a hiatus in 2012. *Bodytorque.Technique* featured new works from first-time choreographers Halaina Hills, Ben Stuart-Carberry, Richard House and Ty King-Wall, a *Bodytorque* debut by Joshua Consandine and a third *Bodytorque* appearance by emerging choreographer Alice Topp.

We finished the year with the much-anticipated world premiere of Alexei Ratmansky's *Cinderella*. Involving a stellar international line-up of creative talent that included the award-winning French designer Jérôme Kaplan, American projection designer Wendell K Harrington and Australia's own lighting designer Rachel Burke, *Cinderella* was a truly magical experience for all who contributed to its creation. There is already huge interest in this production and I have no doubt it will become one of our signature works. As an added bonus one of the world's most famous stars, David Hallberg, danced the role of the Prince alongside our own *Cinderella*, Amber Scott, in Sydney.

Principal Artist Yosvani Ramos returned to the northern hemisphere after five years with the company and Olivia Bell, one of our most elegant ballerinas, also gave her last performance after a career spanning 18 years. In turn, I promoted Ty King-Wall and Chengwu Guo to principal artists after incredibly consistent and impressive performances by each of them.

Our dancers also performed on stages around the world throughout the year. Lana Jones and Daniel Gaudiello performed at Singapore Dance Theatre's 25th Anniversary Gala, Ty King-Wall and Amber Scott toured to New Zealand, performing the lead roles in The Royal New Zealand Ballet's season of *Swan Lake*. Amber was also invited to perform with Adam Bull in Beijing to mark the 60th anniversary of the Tianqiao Theater. Brett Chynoweth performed with The Royal Ballet in London – the Walter Bourke Prize allowed him to travel to the United Kingdom and Amsterdam. At home, as part of our international exchange program, Pascale Paerel from Het Nationale Ballet performed with us in our Melbourne seasons of *La Sylphide* and *Cinderella*, while Lana Jones, Leanne Stojmenov, Daniel Gaudiello and Kevin Jackson performed at qualia on Hamilton Island as part of our annual *Pas de Deux in Paradise* event.

Awards were centre stage when Ella Havelka won Dancer of the Year at the Deadly Awards and celebrations continued when Christopher Rodgers-Wilson won the Telstra Ballet Dancer Award alongside People's Choice winner Benedicte Bemet.

Throughout the year our Music Director and Chief Conductor Nicolette Fraillon and her team created beautiful music in rehearsal rooms and theatres wherever we travelled. It is an honour to work with so many orchestras and I thank them all for bringing our performances to life across Australia.

We introduced a number of new programs to our already busy schedule of public programs in 2013. *Pre-performance music talks* were held before many of our performances, we introduced *Adult ballet classes* in Melbourne and Sydney alongside public classes for children and we launched the wonderfully popular *Once upon a time*, created especially for children.

*Out There – The Australian Ballet in schools* delivered dance into 95 schools around Australia. We also presented a program for 20 young Aboriginal women at our Melbourne studios (a three-day intensive workshop of dance and art) delivered stage two of an Indigenous mentoring program and collaborated with the Royal Childrens Hospital on ballet demonstrations and workshops for children.

It was very sad to lose two elders in the dance community in 2013 – Anna Volkova and Laurel Martyn. These two women were truly remarkable and will be sorely missed by us all at The Australian Ballet. In addition, one of the longest-serving members of The Friends of The Australian Ballet in NSW, Jacques Spira, also passed away. His passion for our company was infectious and I will miss seeing him with his camera at our Sydney dress rehearsals.

There were some big changes backstage in 2013 – we bid farewell to Chairman Chris Knoblanche and Executive Director Valerie Wilder and welcomed Jim Cousins and Libby Christie to their roles. It is wonderful to be working closely with these two inspiring new leaders. To all of the Board of Directors, I thank you for your continued leadership. It would be impossible for us to perform at our consistently high standard without the extraordinary people across every department of The Australian Ballet, and I thank them too.

As I look back on 2013, it seems unbelievable that we managed to fit all of this activity into just one year. I am so proud of everyone in the company and of the fantastic performances they deliver across such a wide range of repertoire. To do what we do, we are indebted to wonderful support from our audience members, our volunteer groups – The Australian Ballet Society in Victoria and Friends of The Australian Ballet in New South Wales and South Australia – donors, government and corporate partners, who make bringing the curtain up each night that little bit easier. Thank you. It is an honour to be part of this great company and I look forward to what the future holds.

  
David McAllister AM





# 2013 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 2013 are:



**JIM COUSINS AO CHAIRMAN**

Member of the Audit Committee, Nomination Committee and Foundation Board, Chair of the Infrastructure Committee

Jim Cousins is a member of the Melbourne Museum Board, the Australian Major Performing Arts Group (AMPAG) and the Melbourne Grammar School Council, as well as Trustee Victorian Arts Centre Trust, and a member of the Cairns Indigenous Art Fair Task Force. 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. Jim has chaired and been President of the Geelong Art Gallery Foundation, the NGV Foundation, and the Melbourne Recital Centre Foundation. 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.

Appointed 2009



**JOHN ELLICE-FLINT**

Member of the Audit Committee

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. 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.

Appointed 2010



**CATHERINE HARRIS AO PSM**

Member of the Nomination Committee

Catherine Harris is the Chairwoman of Australia's largest independent produce retailer, Harris Farm Markets. 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. 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. Catherine is an Officer in the Order of Australia and was awarded the Australian Public Service Medal, The Centenary Medal and has an Honorary Doctorate in Business from UNSW.

Appointed 2012



**BRUCE PARNCUTT**

Chair of the Investment Committee

Bruce Parncutt 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, and Director of Acrux Limited. 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.

Appointed 2012



**SARAH MURDOCH DEPUTY CHAIR**

Chair of the Nomination Committee

Sarah Murdoch studied classical ballet from the age of six and is passionate about dance and the performing arts. In 2004, Sarah was appointed the International Ambassador for The Australian Ballet. Sarah is a director of a number of not-for-profit organisations. As Director and Ambassador of the Murdoch Childrens Research Institute, Sarah is also a Director of its Development Board. She has been Patron of the National Breast Cancer Foundation since 2001 and is Chair of the National Breast Cancer Foundation's Women's Advisory Network. Sarah is also a Director of the Australian Research Alliance for Children and Youth. In 2003, Sarah was awarded the Celebrity Advocacy Award by Research Australia. Graduate, Australian Institute of Company Directors.

Appointed 2006



**PENNY FOWLER**

Member of the Infrastructure Committee

With a background in business and marketing, Penny Fowler is the director of various private companies. She is currently the Chairman of the Herald and Weekly Times Pty Ltd, the RCH Good Friday Appeal and the McClelland Sculpture Park & Gallery. Penny is also actively involved in a range of community organisations and is an ambassador for Second-Bite. A graduate of the Australian Institute of Company Directors (GAICD), Penny also holds a Bachelor of Business Degree from Monash (Chisholm) University in Melbourne.

Appointed 2012



**CHRIS KNOBLANCHE**

Member of the Audit Committee, Investment Committee and Infrastructure Committee

Currently Director at Sydney Opera House and Independent Director at GE Capital Australia (Hallmark). Former 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 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. 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. In 2003 Chris was awarded the Centenary Medal by the Federal Government for his contribution to business and the arts.

Appointed 2001, retired July 2013



**PETER SMEDLEY**

Chair of the Audit Committee, Member of the Investment Committee and Infrastructure Committee

Chairman Arrium Ltd, Orygen Youth Research Centre and Colonial Foundation and Director of the Haven Foundation. 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.

Appointed 2004



**ROBERT ALBERT AO RFD DD**

Member of the Infrastructure Committee and Nomination Committee

Company Director, music publisher and solicitor. Member of one of Australia's pioneering music publishing and broadcasting families. 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.

Appointed 1988, retired February 2013



**CHRISTOPHER GOLDSWORTHY**

Dancers' Director

Christopher is Assistant Executive Director, the Business/Higher Education Round Table; Director, The Australian National Theatre; Member, Cultural Sector Advisory Committee, Innovation & Business Skills Australia. Christopher is a graduate of The Australian Ballet School and former dancer of The Australian Ballet (1982–1994). Christopher holds an MBA and Master of Business Law. Previously, Manager Business & Strategy, the New Zealand Schools of Dance & Drama; Vice-President, Agilitas USA; Company Manager, Essgee Entertainment. Member, Australian Institute of Company Directors.

Appointed 2010



**SIOBHAN MCKENNA**

Member of the Nomination Committee and Audit Committee

Siobhan is a Director Ten Network Holdings Ltd, a Director of DMG Radio and Managing Partner of Illyria Pty Ltd, a media focused investment company. She is also a Commissioner of the Australian Productivity Commission. Siobhan is a former Chair and Board Member of NBNCo, the company designing, building and operating the Government's National Broadband Network, a former Partner of McKinsey & Company, an international management consulting firm, and a former Member of the Advisory Board of the Australian Bureau of Meteorology. Siobhan holds a Bachelor of Economics (Honours) from the Australian National University and a Master of Philosophy (International Relations) from Cambridge University.

Appointed 2010



**CRAIG SPENCER FAICO**

Chair of the Foundation Board, Member of the Infrastructure Committee and Investment Committee

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 California. Based in Brisbane, the company grows, distributes and markets fresh fruit and vegetables to supermarkets and leading retailers throughout Australia and globally. 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, Director of the Churchie (Anglican Church Grammar School) Foundation, and Chair of Ballet Theatre of Queensland.

Appointed 2009



# YEAR IN REVIEW





# IT SEEMS UNBELIEVABLE THAT WE MANAGED TO FIT ALL OF THIS ACTIVITY INTO JUST ONE YEAR

DAVID MCALLISTER

- 1 David McAllister, Sarah Murdoch, Amber Scott, Daniel Gaudiello and Libby Christie arrive at the 2013 Helpmann Awards at the Sydney Opera House. Photography Wendell Teodoro
- 2 The Australian Ballet's new Production Centre in Altona, Victoria, celebrates one year of operation in 2013. Photography Fiona Howat
- 3 Ty King-Wall is promoted to principal artist on stage after performing *Don Quixote* at the Sydney Opera House in April. Photography Lisa Tomasetti
- 4 Madeleine Eastoe, David McAllister and Lana Jones celebrate David's 30<sup>th</sup> anniversary with The Australian Ballet with a surprise screening of a documentary on David's career (and cake!) in front of the full company. Photography Kate Longley
- 5 Christopher Rodgers-Wilson celebrates winning the 2013 Telstra Ballet Dancer Award. Photography Jess Bialek
- 6 Choreographer Alexei Ratmansky with Reiko Hombo, Amy Harris and Juliet Burnett in rehearsal for *Cinderella*. Photography Lynette Wills
- 7 Lucinda Dunn graces the cover of Fairfax's *Sunday Life* magazine in a celebration of her extraordinary career. Photography Hugh Stewart

- 8 Chengwu Guo is promoted to principal artist on stage after performing *La Sylphide* at the Sydney Opera House in November. Photography Lisa Tomasetti
- 9 Moscow superstars Ivan Vasiliev and Natalia Osipova perform as guest artists with The Australian Ballet in *Don Quixote* at Arts Centre, Melbourne. Photography Jeff Busby
- 10 Principal Artist Olivia Bell takes her final bow in November after performing the lead role in *Paquita* at the Sydney Opera House after an 18-year career with The Australian Ballet. Photography Lisa Tomasetti
- 11 Amy Harris and Andrew Wright take a break from regional touring with The Dancers Company. Photography Sophie Emery
- 12 Participants in The Australian Ballet's *Open class* public program watch company class. Photography Kate Longley
- 13 American Ballet Theatre/Bolshoi Ballet's David Hallberg performed the role of the Prince in Alexei Ratmansky's *Cinderella* at the Sydney Opera House. Photography Wendell Teodoro
- 14 The 2013 Telstra Ballet Dancer Award nominees behind the scenes at a photo shoot in Melbourne to announce their nominations. Photography Chloe Gordon





IN 2013  
THE AUSTRALIAN  
BALLET DELIVERED 188  
PERFORMANCES TO  
258,138  
PEOPLE



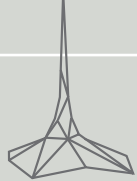
Jade Wood with artists of The Australian Ballet in *La Sylphide*  
Photography Lynette Willis

21

Ballets performed across 5 capital cities

9

World premieres



80%

Paid capacity in Melbourne



84%

Paid capacity in Sydney

83%

Paid capacity across all performances

\$24.3 MILLION

Total box-office revenue

8,286

Number of people who saw The Australian Ballet perform across 12 regional areas

5,949

Number of people who watched a free performance under the stars in Melbourne



58,290

Facebook followers

2.3 MILLION



People viewed content shared by our Facebook followers

1.9 MILLION

People watched broadcast-quality online content (created by The Australian Ballet) over multiple platforms



70

The Australian Ballet's average digital Klout score



10,988 YouTube

The number of subscribers to The Australian Ballet's YouTube channel, the highest of any performing arts organisations or major performing arts venue in Australia.

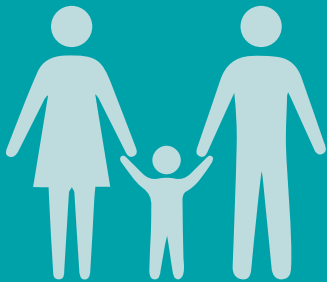


↑83%

Increase in public programs participation

19,420

The number of participants in 204 public program events



14,784

The number of students, teachers and community members who participated in 605 in-school events in 95 schools over 26,928 contact hours

100%

Percentage of mainstage seasons performed to live music



30,000

Number of costumes transported to our new production centre in Altona

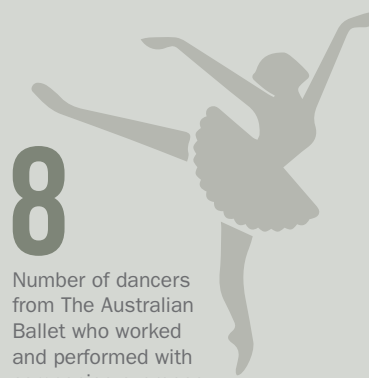
500

The number of musicians with whom The Australian Ballet worked



8

Number of dancers from The Australian Ballet who worked and performed with companies overseas



6

The number of orchestras with whom The Australian Ballet worked

↓25%

The Australian Ballet reduced the number of dancer injuries by 25%

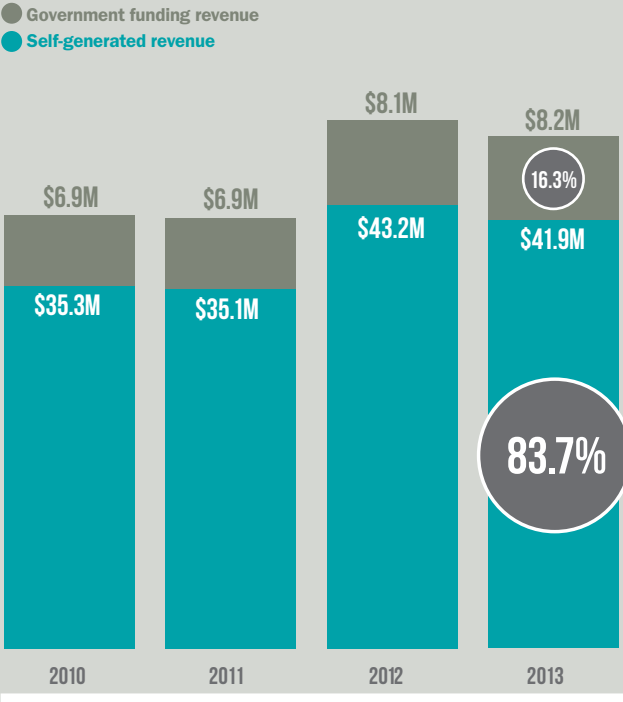


7

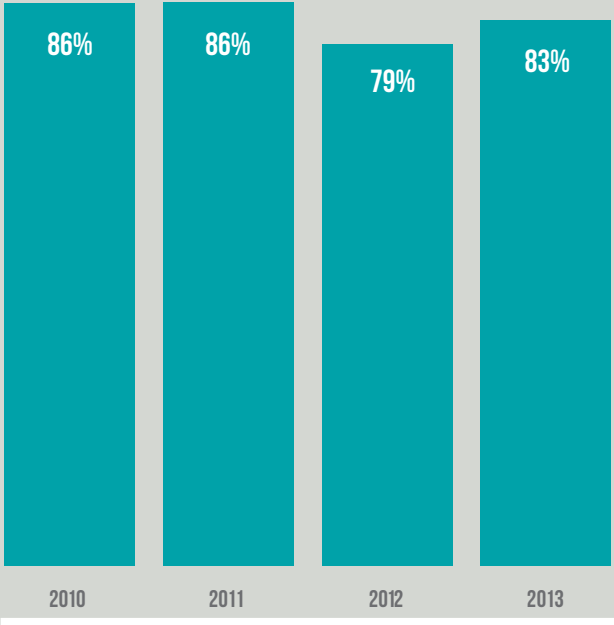
Number of international artists who performed with us from Russia, Germany, America, Holland and Japan



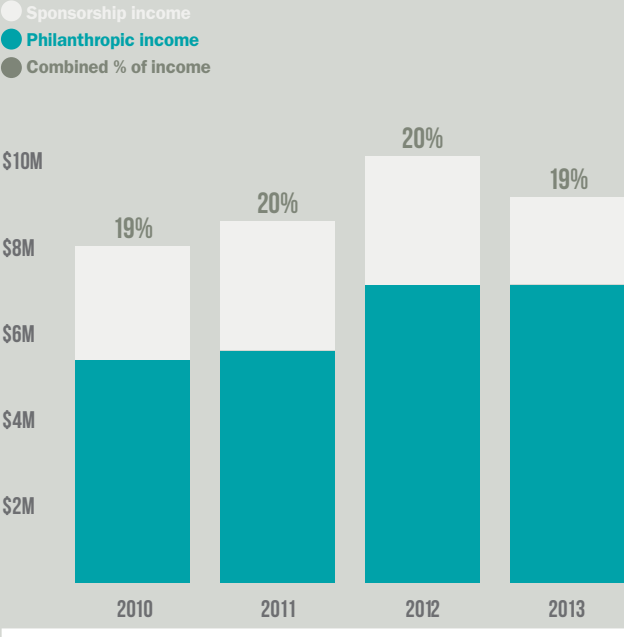
IN 2013, SELF-GENERATED REVENUE NOW MAKES UP 83.7% OF OUR TOTAL INCOME



THE AUSTRALIAN BALLET’S MAIN STAGE PAID CAPACITY IS STEADY AT 83%



WE CONTINUE TO DIVERSIFY OUR REVENUE BASE TO SUPPORT ACTIVITIES  
IN 2013, PHILANTHROPIC AND SPONSORSHIP INCOME SITS AT 19% OF TOTAL INCOME



OPERATING RESULTS

The Australian Ballet Group includes The Australian Ballet Company, The Primrose Potter Australian Ballet Centre (our headquarters that we own in Melbourne), The Australian Ballet Foundation and The Australian Ballet Production Centre (our new production and costume facilities in Altona, Victoria).

Income from The Primrose Potter Australian Ballet Centre and The Australian Ballet Foundation supports the operations of The Australian Ballet, allowing us to present ballet performances across Australia and internationally and our award-winning education programs.



Students participate in *Out There* – The Australian Ballet in schools with Dance Education Ensemble member Alistair Stewart  
Photography Fiona Howat



# CREATING INSPIRING PERFORMANCES

IN 2013 THE AUSTRALIAN BALLET PRESENTED 188 PERFORMANCES OF 21 BALLETS TO 258,138 PEOPLE, GENERATING A TOTAL OF \$24.3 MILLION IN BOX-OFFICE REVENUE ACROSS ALL PERFORMANCES, EDUCATION AND PUBLIC PROGRAM EVENTS.

2013 MAINSTAGE PERFORMANCES

Total ticketed performances: **170**  
Total free performances: **1**  
Total paid attendees: **232,085**  
Total box-office income: **\$23,639,034**

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

2013 REGIONAL PERFORMANCES

Total performances: **17**  
Total paid attendees: **7,582**  
Total box-office income: **\$319,820**

The Australian Ballet has been performing world-class ballet in the furthest reaches of the country since 1980. In 2013, the company toured a *Classical Triple Bill* to 12 towns in regional and remote areas of Victoria, New South Wales, South Australia and the Northern Territory.





Amber Scott and Adam Bull with artists of  
The Australian Ballet in Stephen Baynes' *Swan Lake*  
Photography Lynette Wills



Lana Jones and Daniel Gaudiello in *Don Quixote*  
Photography Lynette Wills

STEPHEN BAYNES'

# SWAN LAKE

“... THIS ROMANTIC  
FANTASY STRIKES  
EMOTIONAL CHORDS  
INSTEAD OF JUST  
SEPARATE NOTES OF  
AESTHETIC BEAUTY”

THE COURIER-MAIL

The classic tale of a troubled prince and tragic swan queen returns to its traditional beginnings in the hands of Resident Choreographer Stephen Baynes.

## SWAN LAKE

*Choreographer* Stephen Baynes  
*Composer* Piotr Ilyich Tchaikovsky  
*Costume and set design* Hugh Colman  
*Lighting design* Rachel Burke  
*Projection design* Domenico Bartolo (21-19)

**With thanks to** the Friends of The Australian Ballet  
South Australia

## BRISBANE 22 FEBRUARY – 2 MARCH

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

## ADELAIDE 5 – 11 JULY

Festival Theatre, Adelaide Festival Centre  
with Adelaide Symphony Orchestra

16

PERFORMANCES

27,055

PAID ATTENDANCES

\$2,381,031

GROSS BOX-OFFICE INCOME

"DON QUIXOTE IS  
A FUN, VIBRANT  
PRODUCTION THAT  
SHOWS THE COMPANY  
AT ITS VERY BEST”

THE AGE

A family favourite and classic masterpiece full of infectious charm, Rudolf Nureyev's *Don Quixote* is a signature work for The Australian Ballet.

## DON QUIXOTE

*Choreography* Rudolf Nureyev  
*Composer* Ludwig Minkus  
*Orchestrated* John Lanchbery  
*Costume design* Barry Kay  
*Set design* Anne Fraser  
*Original lighting design* Francis Croese  
*Reproduced by* Graham Silver

## MELBOURNE 15 – 26 MARCH

Arts Centre Melbourne, State Theatre  
with Orchestra Victoria

## SYDNEY 5 – 24 APRIL

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

34

PERFORMANCES

45,824

PAID ATTENDANCES

\$4,827,446

GROSS BOX-OFFICE INCOME





“...A TOUR DE FORCE  
BY AN AMAZING  
COMPANY OF  
DANCERS”  
THE DAILY TELEGRAPH

Amber Scott and Adam Bull in  
Wayne McGregor's *Dyad 1929*  
Photography Branco Gaica



Daniel Gaudiello, Vivienne Wong, Jake Mangakahia  
and Ella Havelka in Garry Stewart's *Monument*  
Photography Branco Gaica

# VANGUARD

*Vanguard* celebrated groundbreaking moments in ballet history with three works from ballet's game-changers: George Balanchine, Jiří Kylián and Wayne McGregor.

## THE FOUR TEMPERAMENTS

Choreography George Balanchine  
© The George Balanchine Trust  
Repetiteur Eve Lawson  
Composer Paul Hindemith  
Original lighting design Ronald Bates  
Reproduced by Graham Silver

## BELLA FIGURA

Choreography Jiří Kylián  
Assistant to the choreographer Elke Schepers  
Composers  
Giovanni Battista Pergolesi  
Lukas Foss  
Alessandro Marcello  
Antonio Vivaldi  
Guiseppe Torelli  
Costume design Joke Visser  
Set design Jiří Kylián  
Lighting design Kees Tjebbes  
Technical supervision Kees Tjebbes

With thanks to The Robert & Elizabeth Albert  
Music Fund

## DYAD 1929

Choreography Wayne McGregor  
Repetiteur Odette Hughes  
Composer Steve Reich  
Costume design Moritz Junge  
Stage concept Wayne McGregor and Lucy Carter  
Original lighting design Lucy Carter  
Reproduced by Graham Silver

## SYDNEY 30 APRIL – 18 MAY

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

## MELBOURNE 6 – 17 JUNE

Arts Centre Melbourne, State Theatre  
with Orchestra Victoria

32  
PERFORMANCES

34,069  
PAID ATTENDANCES

\$3,320,614  
GROSS BOX-OFFICE INCOME

“THE AUSTRALIAN  
BALLET'S MUCH-  
ANTICIPATED RETURN  
TO CANBERRA WITH  
A FULL, MAINSTAGE  
SHOW WAS A  
TRIUMPH”

THE CANBERRA TIMES

## THE FOUR TEMPERAMENTS

Choreography George Balanchine  
©The George Balanchine Trust  
Repetiteur Eve Lawson  
Composer Paul Hindemith  
Original lighting design Ronald Bates  
Reproduced by Graham Silver

## AFTER THE RAIN® Pas de deux

Choreography Christopher Wheeldon  
Composer Arvo Pärt  
Costume design Holly Hynes  
Original lighting design Mark Stanley  
Reproduced by Graham Silver

## MONUMENT

Choreography Garry Stewart  
Composer Huey Benjamin  
Costume and set design Mary Moore  
3D Animation Paul Lawrence-Jennings  
Lighting design Jon Buswell

A Centenary of Canberra project, proudly supported by  
the ACT Government and the Australian Government

## CANBERRA 23 – 25 MAY

Canberra Theatre, Canberra Theatre Centre  
with Canberra Symphony Orchestra

4  
PERFORMANCES

3,575  
PAID ATTENDANCES

\$303,953  
GROSS BOX-OFFICE INCOME



Amber Scott and Adam Bull with artists of The Australian Ballet in Graeme Murphy's *Swan Lake*  
Photography Jeff Busby



GRAEME MURPHY'S

# SWAN LAKE

"...A MASTERPIECE  
OF DESIGN, CONCEPT  
AND CHOREOGRAPHY"

HERALD SUN

Graeme Murphy's grand vision for *Swan Lake* returned to Melbourne for the first time since 2008. His updated romance for Odette and Prince Siegfried references a certain British royal love triangle and keeps tradition at the heart of its choreography.

## SWAN LAKE

Choreographer Graeme Murphy  
Creative associate Janet Vernon  
Composer Piotr Ilyich Tchaikovsky  
Concept Graeme Murphy, Janet Vernon, Kristian Fredrikson  
Costume and set design Kristian Fredrikson  
Lighting design Damien Cooper  
Reproduced by Graham Silver

**MELBOURNE 21 JUNE – 1 JULY**  
Arts Centre Melbourne, State Theatre  
with Orchestra Victoria

11  
PERFORMANCES

20,115  
PAID ATTENDANCES

2,111,354  
GROSS BOX-OFFICE INCOME



Benedicte Bemet with artists of  
The Australian Ballet in *Paquita*  
Photography Lynette Wills

# LA SYLPHIDE

"WITH IMPRESSIVE  
VERSATILITY THE  
AUSTRALIAN BALLET  
SHIFTS GEARS TO  
19TH-CENTURY  
ROMANTICISM"

THE AGE

This enchanting double bill brought together two works that bookend ballet's Romantic period – *La Sylphide* and *Paquita*.

## PAQUITA

Choreography Marius Petipa  
Composer Ludwig Minkus  
Arrangement Barry Wordsworth  
Costume design Hugh Colman  
Lighting design Francis Croese

## LA SYLPHIDE

Choreography Erik Bruhn, after August Bournonville  
Composer Herman Løvenskjold  
Costume and set design Anne Fraser  
Original lighting design William Akers  
Reproduced by Francis Croese

With thanks to The Australian Ballet Society

**MELBOURNE 29 AUGUST – 7 SEPTEMBER**  
Arts Centre Melbourne, State Theatre  
with Orchestra Victoria

**SYDNEY 7 – 25 NOVEMBER**  
Joan Sutherland Theatre, Sydney Opera House  
with Australian Opera and Ballet Orchestra

32  
PERFORMANCES

41,835  
PAID ATTENDANCES

\$4,427,962  
GROSS BOX-OFFICE INCOME





Daniel Gaudiello and Lana Jones  
in Alexei Ratmansky's *Cinderella*  
Photography Lynette Wills



Valerie Tereshchenko in  
Ben Stuart-Carberry's *Polymorphia*  
Photography Branco Galica

# CINDERELLA

"THE AUSTRALIAN  
BALLET'S NEW  
CINDERELLA IS AN  
UTTER DELIGHT  
FULL OF WIT AND  
ROMANCE."  
THE SUNDAY TELEGRAPH

The world's most sought-after choreographer, Alexei Ratmansky, created a brand-new production of a new *Cinderella* for The Australian Ballet.

**CINDERELLA**  
Choreography Alexei Ratmansky  
Composer Sergei Prokofiev  
Costume and set design Jérôme Kaplan  
Lighting design Rachel Burke  
Projection design Wendall K Harrington

The Dame Margaret Scott Fund for Choreographers supported choreographer Alexei Ratmansky in the creation of this new production of *Cinderella*

**With thanks to**  
The James & Diana Ramsay (The Australian Ballet) Fund  
The Joan & Peter Clemenger Trust  
The Frank & Thora Pearce Fund  
The K.M Christensen & A.E Bond Bequest

**MELBOURNE 17 – 28 SEPTEMBER**  
Arts Centre Melbourne, State Theatre  
with Orchestra Victoria

**SYDNEY 29 NOVEMBER – 18 DECEMBER**  
Sydney Opera House, Joan Sutherland Theatre  
with Australian Opera and Ballet Orchestra

36  
PERFORMANCES

56,873  
PAID ATTENDANCES

\$6,112,801  
GROSS BOX-OFFICE INCOME

"THE DANCING WAS SUPERB  
AND THERE WAS SOMETHING  
FOR EVERYONE IN THIS MOST  
EXCITING PROGRAMME."  
ARTS HUB

# BODYTORQUE. TECHNIQUE

**POLYMORPHIA**  
Choreography Ben Stuart-Carberry  
Composer Jonny Greenwood  
Design coordinator Kat Chan  
Lighting design Graham Silver

**TINTED WINDOWS**  
Choreography Alice Topp  
Composer Leif Sundstrup  
Costume assistance Toni Maticevski  
Lighting design Graham Silver

**MODE.L**  
Choreography Halaina Hills  
Composer Igor Stravinsky  
Design coordinator Kat Chan  
Lighting design Graham Silver

**FINDING THE CALM**  
Choreography Richard House  
Composer Johann Christian Bach  
Composer Gabriel Fauré  
Costume design and design coordinator Kat Chan  
Lighting design Graham Silver

**THE ART OF WAR**  
Choreography Ty King-Wall  
Composer CODA  
Design coordinator Kat Chan  
Lighting design Graham Silver

**IN-FINITE**  
Choreography Joshua Consandine  
Composer Antonio Vivaldi  
Costume design and design coordinator Kat Chan  
Lighting design Graham Silver

**With thanks to**  
The Robert & Elizabeth Albert Music Fund  
William Arthur Hugh Gordon Fund – Perpetual Trustees  
**SYDNEY 31 OCTOBER – 3 NOVEMBER**  
Sydney Theatre at Walsh Bay  
with ensemble and recorded music

5  
PERFORMANCES

2,739  
PAID ATTENDANCES

\$153,873  
GROSS BOX-OFFICE INCOME



# KEY PERFORMANCE INDICATORS





KEY PERFORMANCE  
INDICATORS

		2013	2012
MAINSTAGE PERFORMANCES	Victoria	62	67
	New South Wales	88	84
	South Australia	8	6
	Queensland	8	6
	Western Australia	–	7
	Australian Capital Territory	4	–
	Subtotal	170	170
FREE OPEN AIR PERFORMANCES	Canberra	–	1
	Melbourne	1	–
	Subtotal	1	1
INTERNATIONAL PERFORMANCES	United States	–	6
	Subtotal	–	6
REGIONAL PERFORMANCES THE DANCERS COMPANY	Victoria	7	6
	South Australia	6	–
	New South Wales	1	7
	Queensland	–	4
	Northern Territory	3	–
	Subtotal	17	17
TOTAL		188	193
ARTISTIC VIBRANCY PROFILE OF WORKS	Australian		
	New commissions	9	5
	New acquisitions	–	–
	Revivals	7	14
	Revivals Presented by The Australian Ballet	–	6
	International		
	New acquisitions	–	–
	Revivals	5	8
	Revivals Presented by The Australian Ballet	–	5
TOTAL		21	38
EDUCATION PROGRAM EVENTS	Melbourne	358	289
	Sydney	102	67
	Adelaide	74	28
	Brisbane	49	35
	Darwin	1	–
	Alice Springs	2	–
	Perth	–	8
	Tasmania	–	22
	Australian Capital Territory	6	–
	Regional Victoria	145	83
	Regional New South Wales	63	112
	Regional South Australia	10	24
	Regional Queensland	–	24
TOTAL		810	692

		2013			
MAINSTAGE PERFORMANCES		NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY
Melbourne	62		102,896	96,469	80.12%
Sydney	88		108,953	104,986	84.38%
Adelaide	8		14,249	13,727	95.86%
Brisbane	8		13,860	13,328	86.51%
Canberra	4		3,945	3,575	76.96%
Perth	–		–	–	–
Subtotal	170		243,903	232,085	83.13%
THE DANCERS COMPANY					
Victoria	7		3,170	2,922	85.66%
Queensland	–		–	–	–
South Australia	6		2,679	2,407	69.07%
New South Wales	1		568	533	76.14%
Northern Territory	3		1,869	1,720	86.61%
Subtotal	17		8,286	7,582	79.13%
OVERSEAS					
New York	–		–	–	–
Subtotal	–		–	–	–
FREE PERFORMANCES					
Melbourne	1		5,949	–	–
Canberra	–		–	–	–
Subtotal	1		5,949	–	–
TOTAL		188	258,138	239,667	82.99%

		2012			
		NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY
	67		106,511	98,295	75.27%
	84		106,302	103,026	84.41%
	6		10,664	10,243	95.05%
	6		11,017	10,588	89.76%
	–		–	–	–
	7		9,368	8,646	58.96%
	170		243,862	230,798	79.62%
	6		3,484	3,152	73.61%
	4		2,408	2,199	56.43%
	–		–	–	–
	7		3,748	3,527	87.26%
	–		–	–	–
	17		9,640	8,878	72.65%
	6		10,896	7,532	68.97%
	6		10,896	7,532	68.97%
	–		–	–	–
	1		5,000	–	–
	1		5,000	–	–
	193		269,398	247,208	78.98%



# THE AUSTRALIAN BALLET

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## 2013 ANNUAL FINANCIAL REPORT

ABN 57 004 849 987  
2013 ANNUAL FINANCIAL REPORT

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Independent Audit Report



DIRECTORS' REPORT

The Board of Directors of The Australian Ballet have pleasure in presenting their report for the year ended 31 December 2013.

Directors

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

- Robert Albert
- Jim Cousins
- John Ellice-Flint
- Penny Fowler
- Christopher Goldsworthy
- Catherine Harris
- Christopher Knoblanche
- Siobhan McKenna
- Sarah Murdoch
- Bruce Parncutt
- Peter Smedley
- Craig Spencer

Mr Robert Albert retired from the Board effective 22 February 2013

Mr Christopher Knoblanche retired from the Board effective 11 July 2013.

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 2013, and the numbers of meetings attended by each director were:

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

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 2013 was a surplus of \$6,568,155 (2012: consolidated surplus of \$5,830,832).

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 consolidated financial result for 2013 was a surplus of \$6.5m. The result was \$500k higher than budget and \$738k higher year on year. This surplus includes \$2.19M of unrealised gains on investments and \$2.38M in donations to the Foundation Endowment and restricted funds.

Core ballet operations cost almost \$40m in 2013. 83.7% of income received to support the operations came from self-generating activities such as Box Office, Donors, Sponsorship, and merchandise sales. Government funding from Federal and State Governments contributed 16.3% towards ballet operations.



Review of Operations cont.

The upgrade to Primrose Potter Australian Ballet Centre continued throughout 2013 which the much needed replacement of air conditioning chillers, upgrading of bathrooms and the commencement of refurbishing the Level 1 and Level 4 entrances. This work is funded from the generous donation of The Ian Potter Foundation which was announced in 2009.

Matters subsequent to the end of the financial year

There has been no matter or circumstance arising since 31 December 2013 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 2013.

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 confidentiality 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:

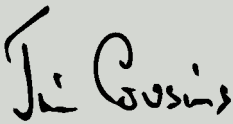
- All non-audit services have been reviewed by the audit committee to ensure they do not impact the impartiality and objectivity of the auditor
- None of the services undermine the general principles relating to auditor independence as set out in APES 110 Code of Ethics for Professional Accountants.

During the financial year ended 31 December 2013, The Australian Ballet paid PricewaterhouseCoopers, the auditor, \$4,488 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 Jim Cousins  
Chairman  
3 April 2014



Mr Peter J Smedley  
Director  
3 April 2014



Auditor’s Independence Declaration

As lead auditor for the audit of The Australian Ballet for the year ended 31 December 2013, 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  
3 April 2014

**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](http://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 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 completion of the fit out of the 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 2013

	Notes	Consolidated 2013 \$	2012 \$
<b>Revenue from Continuing Operations</b>			
Revenue - The Australian Ballet	3	28,024,439	29,071,194
Revenue - The Primrose Potter Australian Ballet Centre	4	3,525,651	3,378,653
<b>Total Revenue from Continuing Operations</b>		<b>31,550,090</b>	<b>32,449,847</b>
<b>Other Income</b>			
Subsidies and government grants – The Australian Ballet	5	8,175,032	8,126,376
<b>Total Revenue from Continuing Operations and Other Income</b>		<b>39,725,122</b>	<b>40,576,223</b>
<b>Expenditure</b>			
Artistic		12,746,513	13,430,571
Production and Stage		11,646,769	11,852,379
Marketing and Communications		5,743,641	5,753,648
Sponsorship		879,201	1,039,208
Administration incl Finance Costs		2,795,548	3,475,995
Domestic Touring		3,682,819	3,692,093
International Touring		-	2,393,439
Facilities		4,468,221	2,258,208
<b>Total Expenditure</b>		<b>41,962,712</b>	<b>43,895,541</b>
<b>NET SURPLUS/(DEFICIT) FROM CONTINUING OPERATIONS</b>		<b>(2,237,590)</b>	<b>(3,319,318)</b>
<b>The Australian Ballet Foundation</b>			
Investment Revenue		1,464,887	1,528,105
Realised gain (loss) on assets held for trading	6	(346,377)	-
Net movement in the fair value of financial assets held for trading		2,052,095	1,945,242
<b>Total Foundation Investment Revenue</b>		<b>3,170,605</b>	<b>3,473,347</b>
<b>Expenditure</b>			
Other Expenditure		1,615,042	1,566,466
Scholarships		-	14,569
<b>Total Foundation Expenditure</b>		<b>1,615,042</b>	<b>1,581,035</b>
<b>Results from Foundation Investment Activities</b>		<b>1,555,563</b>	<b>1,892,312</b>
<b>Foundation Donations and Bequests Revenue</b>			
		7,250,182	7,257,838
<b>Total Foundation Reserves Revenue</b>		<b>8,805,745</b>	<b>9,150,150</b>
<b>SURPLUS/(DEFICIT) FOR THE YEAR</b>		<b>6,568,155</b>	<b>5,830,832</b>
<b>SURPLUS /(DEFICIT) ATTRIBUTABLE TO:</b>			
<b>The Australian Ballet (includes The Australian Ballet Production Centre)</b>	7(b)	<b>(585,110)</b>	<b>(742,886)</b>
<b>The Primrose Potter Australian Ballet Centre</b>		<b>2,715,429</b>	<b>2,593,575</b>
<b>The Australian Ballet Foundation</b>		<b>4,437,836</b>	<b>3,980,143</b>
		<b>6,568,155</b>	<b>5,830,832</b>

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



## CONSOLIDATED BALANCE SHEET AS AT 31 DECEMBER 2013

	Notes	Consolidated	
		2013 \$	2012 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents		17,326,880	31,470,383
Trade and other receivables	8	799,002	2,421,797
Financial assets held for trading	9	30,683,290	11,152,850
Prepayments	10	672,345	488,994
<b>TOTAL CURRENT ASSETS</b>		<b>49,481,517</b>	<b>45,534,024</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	11	17,328,369	17,470,717
Intangible Assets	12	16,992	40,711
<b>TOTAL NON-CURRENT ASSETS</b>		<b>17,345,361</b>	<b>17,511,428</b>
<b>TOTAL ASSETS</b>		<b>66,826,878</b>	<b>63,045,452</b>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	13	1,150,480	2,574,206
Income received in advance	14		
- Government grants		118,362	154,010
- Other		10,613,277	11,980,813
Provisions	15	2,159,334	2,115,579
<b>TOTAL CURRENT LIABILITIES</b>		<b>14,041,453</b>	<b>16,824,608</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	15	304,812	308,387
Borrowings	16	10,000,000	10,000,000
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>10,304,812</b>	<b>10,308,387</b>
<b>TOTAL LIABILITIES</b>		<b>24,346,265</b>	<b>27,132,995</b>
<b>NET ASSETS</b>		<b>42,480,613</b>	<b>35,912,457</b>
<b>EQUITY</b>			
Retained Surplus/(Deficit)	26	20,074,075	17,173,184
General reserves	26	46,000	46,000
Foundation Capital Reserve	2 (g), 26	22,360,538	18,693,273
<b>TOTAL EQUITY</b>		<b>42,480,613</b>	<b>35,912,457</b>

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 2013

	Notes	Consolidated	
		2013 \$	2012 \$
<b>STATEMENT OF RETAINED SURPLUSES</b>			
Opening balance at the beginning of the year		17,173,184	13,900,322
Net surplus/(deficit) from continuing activities		(2,237,590)	(3,319,318)
Net surplus/(deficit) from Foundation investment activities		1,555,564	1,892,312
Income from Foundation bequests and donations		7,250,182	7,257,838
Transfer to Foundation Capital reserves		(3,667,265)	(2,557,970)
<b>RETAINED SURPLUS AT 31 DECEMBER 2013</b>		<b>20,074,075</b>	<b>17,173,184</b>
<b>GENERAL RESERVES</b>			
<b>Asset Revaluation Reserve</b>			
Opening balance at the beginning of the year		46,000	46,000
<b>Asset Revaluation Reserve at 31 December 2013</b>		<b>46,000</b>	<b>46,000</b>
<b>GENERAL RESERVES AT 31 DECEMBER 2013</b>	26	<b>46,000</b>	<b>46,000</b>
<b>FOUNDATION CAPITAL RESERVES</b>			
Opening balance at the beginning of the year		18,693,273	16,135,303
Transfer from retained surplus		3,667,265	2,557,970
<b>Foundation Capital Reserves at 31 December 2013</b>	26	<b>22,360,538</b>	<b>18,693,273</b>
<b>EQUITY RESERVES AT 31 DECEMBER 2013</b>		<b>42,480,613</b>	<b>35,912,457</b>

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 2013

	Notes	2013 \$	2012 \$
<b>Cash flows from operating activities</b>			
Receipts inclusive of goods and services tax from:			
Box office and performance fees		25,555,648	24,799,054
Sponsorships and donations		2,339,542	2,966,937
Government Grants and Other subsidies		8,899,872	10,250,325
Property rental		3,341,861	3,484,710
Other revenue		636,349	1,030,330
		40,773,272	42,531,356
Payments to suppliers and employees (inclusive of goods and services tax)		(45,727,279)	(45,792,289)
		(45,727,279)	(45,792,289)
<b>Net cash provided by/(used in) operating activities</b>		<b>(4,954,007)</b>	<b>(3,260,933)</b>
<b>Cash flows from investing activities</b>			
Payment for property, plant and equipment		(816,073)	(10,655,976)
Proceeds from disposal of investments		-	-
Purchase of financial assets		(17,000,000)	-
Foundation donations and bequests		7,250,182	7,257,838
Interest received from investing activities		1,038,393	1,448,904
Dividends received from investing activities		169,426	160,454
Refund of imputation credits		168,576	216,954
<b>Net cash provided by/(used in) investing activities</b>		<b>(9,189,496)</b>	<b>(1,571,826)</b>
<b>Cash Flows from financing activities</b>			
Proceeds from borrowings		-	10,000,000
<b>Net cash used in financing activities</b>		<b>-</b>	<b>10,000,000</b>
<b>Net increase/(decrease) in cash and cash equivalents</b>		<b>(14,143,503)</b>	<b>5,167,241</b>
<b>Cash and cash equivalents at the beginning of the year</b>		<b>31,470,383</b>	<b>26,303,142</b>
<b>Cash and cash equivalents at the end of the year</b>	27	<b>17,326,880</b>	<b>31,470,383</b>

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

NOTES TO THE CONSOLIDATED  
FINANCIAL STATEMENTS

1	<b>CORPORATE INFORMATION</b> The financial statements of The Australian Ballet for the year ended 31 December 2013 were authorised for issue in accordance with a resolution of the directors on 27 March 2014. 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	<b>SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES</b> 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)	<b>Basis of Accounting</b> 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 <i>Corporations Act 2001</i> .  <i>Compliance with Australian Accounting Standards – Reduced disclosure Requirements</i> 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).  <i>Early adoption of standards</i> The group has elected to apply the following pronouncements to the annual reporting period beginning 1 January 2012: <ul style="list-style-type: none"><li>- AASB 2010-4 <i>Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project</i></li><li>- AASB 1053 Application of Tiers of Australian Accounting Standards and AASB 2010-2 <i>Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements</i></li></ul> This includes applying the revised pronouncement to the comparatives in accordance with AASB 108 <i>Accounting Policies, Changes in Accounting Estimates and Errors</i> . 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)	<b>Historical cost convention</b> 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)	<b>Statement of compliance</b> Accounting Standards include Australian equivalents to International Financial Reporting Standards.
(d)	<b>Critical Accounting Estimates</b> 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)	<b>Comparatives</b> 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 combine 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%

Impairment

Th 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.

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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 presented. Costs of refurbishing 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.

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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	
	2013	2012
	\$	\$
<b>3 REVENUE – THE AUSTRALIAN BALLET</b>		
<b>BOX OFFICE AND PERFORMANCE FEES</b>		
Main Season	24,018,257	24,092,655
Dancers’ Company Tour	319,820	377,258
Performance fees	-	-
Programme fees	232,952	231,930
	<b>24,571,029</b>	<b>24,701,843</b>
<b>SPONSORSHIP AND DONATIONS</b>		
Sponsorships	1,991,742	2,728,665
Dancers’ Company Tour	150,654	152,578
Donations*	-	-
	<b>2,142,396</b>	<b>2,881,243</b>
<i>* Donation income of \$1,919,593 in 2012 and \$2,000,570 in 2013 are now being reported in The Australian Ballet Foundation</i>		
<b>Other Revenue</b>	<b>1,311,014</b>	<b>1,488,108</b>
<b>Total Revenue - The Australian Ballet</b>	<b>28,024,439</b>	<b>29,071,194</b>

<b>4 REVENUE – THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE</b>		
Rental Revenue	1,037,266	1,027,079
Car park Revenue	1,966,614	1,827,322
Other Revenue	521,771	524,252
<b>Total Revenue - The Primrose Potter Australian Ballet Centre</b>	<b>3,525,651</b>	<b>3,378,653</b>

<b>5 OTHER INCOME</b>		
<b>Subsidies and Governments Grants</b>		
<b>Commonwealth Government</b>		
Australia Council, Major Organisations Fund		
MPAB Annual Grant	5,559,921	5,429,610
MPAB Professional Development	-	12,000
MPAB Fostering Artistic Vibrancy Grants	-	75,000
MPAB Indigenous Mentorship Program	13,932	20,000
Playing Australia	256,132	217,717
Austrade - 2012 International Tour	-	50,000
Dept Regional Aust, Local Govt, Arts & Sport *		
- Production Centre Fit-out Grant	564,750	814,909
Australia - China Council		
-The Australian Ballet’s 50 <sup>th</sup> Anniversary Gala	-	15,000
Australia - Japan Foundation		
- The Australian Ballet’s 50 <sup>th</sup> Anniversary Gala	-	16,060
Australian Capital Territory	120,000	-
<b>State Governments</b>		
New South Wales	676,045	676,045
New South Wales – Education	-	-
Victoria	652,383	676,045
Victoria – Dancers’ Company Tour	70,000	60,000
Victoria – Other	4,287	5,990
Victoria - Contribution to Victorian pit services	205,582	-
Queensland	50,000	50,000
<b>Local Councils</b>		
The Council of the City of Sydney	2,000	8,000
<b>Total Subsidies and government grants – The Australian Ballet</b>	<b>8,175,032</b>	<b>8,126,376</b>

*\* Total grant received was \$2,000,000 of which \$1,379,659 has been spent or committed at 31 December 2013. The balance of grant funds of \$620,341 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*

## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2013	2012
	\$	\$
<b>6 REALISED GAIN (LOSS) ON FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT &amp; LOSS</b>		
During the year the Foundation Fund disposed of financial assets, realising a loss on market value as follows:		
Proceeds from sale of financial assets	11,658,510	-
Market value of financial assets sold	12,004,887	-
	<b>(346,377)</b>	<b>-</b>
<b>7 THE OPERATING SURPLUS/(DEFICIT) includes -</b>		
<b>(a) Consolidated surplus/(deficit) includes:</b>		
Gains (losses) on fair value adjustments to financial assets held for trading	2,052,095	1,945,242
Depreciation of property, plant and equipment	993,066	855,434
Employee benefits expense	18,093,237	17,863,093
Operating leases – minimum lease payments	240,408	665,061
Dancers Company Tour Costs	928,104	887,407
<b>(b) Surplus/(Deficit) by Entity</b>		
<b>The Australian Ballet</b>		
<i>Consolidated Surplus/(Deficit)</i>	(2,746,383)	(4,439,761)
Satisfaction of Donor Intent – revenue	3,367,562	4,897,473
Rent – Intercompany expense	(1,149,352)	(1,149,352)
Parking – Intercompany expense	(56,937)	(51,246)
<b>Surplus/(Deficit) before consolidation</b>	<b>(585,110)</b>	<b>(742,886)</b>
<b>The Primrose Potter Australian Ballet Centre</b>		
<i>Consolidated Surplus/(Deficit)</i>	508,795	1,120,444
Satisfaction of Donor Intent – revenue	996,064	269,751
Rent – Intercompany revenue	1,149,352	1,149,352
Parking – Intercompany revenue	61,218	54,028
<b>Surplus/(Deficit) before consolidation</b>	<b>2,715,429</b>	<b>2,593,575</b>
<b>Australian Ballet Foundation</b>		
<i>Consolidated Surplus/(Deficit)</i>	8,805,744	9,150,150
Satisfaction of Donor Intent – expense	(4,363,626)	(5,167,225)
Parking – Intercompany expense	(4,282)	(2,782)
<b>Surplus/(Deficit) before consolidation</b>	<b>4,437,836</b>	<b>3,980,143</b>
<b>8 TRADE AND OTHER RECEIVABLES – Current</b>		
Trade receivables	436,704	192,088
Accrued income	326,796	1,846,556
GST receivable	35,502	383,153
<b>Total trade and other receivables</b>	<b>799,002</b>	<b>2,421,797</b>

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.

## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2013	2012
	\$	\$
<b>9 FINANCIAL ASSETS HELD FOR TRADING</b>		
Shares in Australian listed shares at market value as at 31 December 2013	<b>30,683,290</b>	<b>11,152,850</b>
Market value represents the net fair value of investments which have been determined by reference to quoted market bid prices at 31 December 2013. The maximum risk of investments is represented by the carrying amounts of assets recognised in the Consolidated Balance Sheet.		
<b>10 PREPAYMENTS</b>		
Prepayments	<b>672,345</b>	<b>488,994</b>
<b>11 PROPERTY, PLANT AND EQUIPMENT</b>		
Freehold land at cost	<b>3,908,582</b>	<b>3,908,582</b>
Freehold Buildings		
-at cost	21,715,903	21,630,603
-improvements and additions at cost	951,971	644,492
Accumulated depreciation	(10,636,466)	(9,938,245)
	<b>12,031,408</b>	<b>12,336,850</b>
Plant and equipment, at cost	3,228,386	2,805,095
Accumulated depreciation	(1,901,221)	(1,649,460)
	<b>1,327,165</b>	<b>1,155,635</b>
Artworks at Valuation Date 1 December 2010	46,000	46,000
	<b>46,000</b>	<b>46,000</b>
Leasehold improvements, at cost	360,856	360,856
Accumulated amortisation	(345,644)	(337,206)
	<b>15,212</b>	<b>23,650</b>
<b>Total property, plant and equipment</b>	<b>17,328,368</b>	<b>17,470,717</b>
Freehold Buildings movement during the year:		
Beginning of the year	12,336,850	5,330,333
Additions	392,778	7,551,210
Depreciation expense	(698,220)	(544,693)
	<b>12,031,408</b>	<b>12,336,850</b>
Plant and Equipment movements during the year:		
Beginning of the year	1,155,635	595,153
Additions	440,093	858,406
Disposals	(5,873)	-
Depreciation expense	(262,687)	(297,924)
	<b>1,327,168</b>	<b>1,155,635</b>
Leasehold Improvements movements during the year:		
Beginning of the year	23,650	30,003
Additions	-	6,464
Depreciation expense	(8,438)	(12,817)
	<b>15,212</b>	<b>23,650</b>

A sworn market valuation of \$48,515,000 was provided on the land and buildings at 2 Kavanagh Street Southbank 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	
	2013	2012
	\$	\$
<b>12 INTANGIBLE ASSETS</b>		
Website development and Accounting Software		
- at cost	534,147	534,147
Accumulated amortisation	(517,155)	(493,436)
	<b>16,992</b>	<b>40,711</b>
Intangible assets movements during the year:		
Beginning of the year	40,711	39,395
Additions	-	27,660
Amortisation Expense	(23,719)	(26,344)
	<b>16,992</b>	<b>40,711</b>
<b>13 TRADE AND OTHER PAYABLES - Current</b>		
Taxes Payable	76,557	93,497
Trade Payables	1,073,923	2,480,709
	<b>1,150,480</b>	<b>2,574,206</b>
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.		
<b>14 INCOME RECEIVED IN ADVANCE</b>		
<b>Government grants received in advance</b>		
Australia Council, Major Organisations Fund (Playing Australia)	5,104	-
Victoria State Government, Arts Victoria	113,258	154,010
	<b>118,362</b>	<b>154,010</b>
<b>Other Income received in advance</b>		
Box Office	9,328,232	10,377,674
Sponsorship	255,581	1,441
Other	1,029,464	1,601,698
	<b>10,613,277</b>	<b>11,980,813</b>
<b>15 PROVISIONS – Current</b>		
Long service leave	1,585,641	1,552,771
Family Leave	2,488	-
Annual leave	571,205	562,808
	<b>2,159,334</b>	<b>2,115,579</b>
<b>PROVISIONS – Non-current</b>		
Long service leave	<b>304,812</b>	<b>308,387</b>
<b>16 BORROWINGS</b>		
Unsecured - Loan	<b>10,000,000</b>	<b>10,000,000</b>
<b>17 COMPANY LIMITED BY GUARANTEE</b>		
Capital capable of being called-up in the event of and for the purpose of winding-up	<b>24,500</b>	<b>24,500</b>

NOTES TO THE CONSOLIDATED  
FINANCIAL STATEMENTS

	Consolidated	
	2013	2012
	\$	\$
<b>18 OPERATING LEASE COMMITMENTS</b>		
<b>Lease commitments: Consolidated Entity as lease</b>		
<i>Non-cancellable operating leases</i>	-	-
The Consolidated Entity signed a non-cancellable lease for the Sydney office space which expires 20 January 2019		
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	69,291	199,420
Later than one year but not later than 5 years	133,163	-
	<b>202,454</b>	<b>199,420</b>
<i>Cancellable Operating leases</i>		
There are no cancellable operating leases therefore there are no commitments for minimum lease payments		
<b>19 RELATED PARTIES DISCLOSURE</b>		
<b>(a) Directors of The Australian Ballet in office at any time during or since the end of the year:</b>		
Robert O Albert	(retired 22 February 2013)	
James G Cousins	(appointed 25 June 2009)	
John Ellice-Flint	(appointed 26 February 2010)	
Penny A Fowler	(appointed 18 July 2012)	
Christopher Goldsworthy	(appointed 14 July 2010)	
Catherine Harris	(appointed 19 September 2012)	
Christopher P Knoblanche	(retired 11 July 2013)	
Siobhan McKenna	(appointed 14 July 2010)	
Sarah A Murdoch	(appointed 17 February 2006)	
Jeffrey B Parncutt	(appointed 18 July 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	
		2013	2012
		\$	\$
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 (2012: \$1,149,352) and parking costs of \$56,937 (2012:\$54,028) 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	708,165	638,024
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 2013.		
24	CONTINGENT ASSETS		
	There were no Contingent Assets as at 31 December 2013.		

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

		Consolidated	
		2013	2012
		\$	\$
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	22,360,549	15,912,858
	Total Assets	33,354,592	26,771,632
	Current Liabilities	22,467,470	16,593,187
	Total Liabilities	32,755,526	26,890,973
	Shareholders' equity		
	Reserves		
	General reserves	46,000	46,000
	Retained (deficit)/surplus	(645,066)	(165,341)
		(599,066)	(119,341)
	Surplus/(deficit) for the year	(585,110)	(742,886)
	Total Comprehensive Income	(585,110)	(742,886)
26	EQUITY		
	Retained Surplus/Deficit		
	Foundation Income Reserve	1,710,637	2,992,159
	Foundation Share Revaluation Reserve	5,285,697	3,233,602
	Retained Surplus - The Primrose Potter Australian Ballet Centre	12,524,674	11,890,987
	Retained Surplus/(Deficit) – The Australian Ballet	553,067	(943,564)
		20,074,075	17,173,184
	General Reserves		
	Asset Revaluation Reserve	46,000	46,000
		46,000	46,000
	Foundation Capital Reserves		
	Endowment	16,483,413	14,038,113
	Reserve	5,877,125	4,655,160
		22,360,538	18,693,273
	Total funds in The Australian Ballet Foundation at 31 December 2013 were \$29,356,872 comprising; Endowment \$16,483,413 Capital Reserves \$5,877,125, Income Reserves \$1,710,637 and Share Revaluation Reserves \$5,285,697.		
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	17,326,880	31,470,383
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 2013 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.		

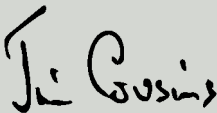


DIRECTORS' DECLARATION

In the directors' opinion:

- a) the financial statements and notes set out on pages 41 to 64 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 2013 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.

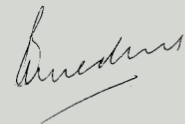
This declaration is made in accordance with a resolution of the directors.



J Cousins  
Chairman

Melbourne

3 April 2014



PJ Smedley  
Director

Melbourne

3 April 2014



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 2013, 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 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. Those 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 consolidated 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.

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

Independence

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

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](http://www.pwc.com.au)

Liability limited by a scheme approved under Professional Standards Legislation.

*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 2013 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  
3 April 2014





# THE AUSTRALIAN BALLET FOUNDATION CHAIRMAN'S REPORT



CRAIG SPENCER FAICD  
CHAIRMAN  
THE AUSTRALIAN BALLET FOUNDATION

The Australian Ballet established its Foundation in 2010 to provide support to the company's Philanthropy Department through active fund-raising. Since this time, our Foundation Fund has grown by 53% to \$29.3 million, helping to realise the goals of The Australian Ballet.

We are a Committee of the Board of Directors, and as Chair I thank the tireless work of our members in 2013 – Robin Campbell, Bill Bowness, Robert McCormack, Mary Barlow and Jim Cousins.

The Foundation had a number of priorities throughout 2013, none of which could have been realised without the generous support of the many donors who donated funds towards the following projects:

**The Production Centre**

A capital campaign launched in 2012 to provide funds for The Australian Ballet's new, state-of-the-art Production Centre in Altona, Victoria, has raised \$2.1 million by the end of 2013. The Production Centre was purpose-built to house the company's extensive collection of costumes, scenery, sets and props and has drastically changed the way we operate behind the scenes.

**Ballet productions**

We spend approximately \$3 million per year to build new ballet productions or to refurbish existing ones. The establishment of an endowment fund of \$4 million provides a consistent revenue stream to assist with these costs. In 2013, \$440,000 was provided from the Foundation Fund to assist with the creation of Jérôme Kaplan's spectacular vision for *Cinderella*.

**Dancers**

\$560,000 in donations were made to endowed funds in 2013 to support The Australian Ballet's company of dancers. This fund now totals \$4 million and the income generated is used to support the artistic advancement of our artists – from placements with international companies to tutoring from world-renowned teachers. This income is integral to ensuring our dancers are learning from the very best across the world.

**International touring**

International touring is a vital part of The Australian Ballet's operations and will become an increasing focus in future years. An international touring endowment was established in 2005 to ensure the company is able to deliver a regular international touring program. The fund has grown to \$1.8 million with a goal of reaching \$10 million. \$400,000 in donations to the international touring fund were received in 2013.

**Live music**

The Australian Ballet has a commitment to perform 100% of its mainstage productions with live music accompaniment. As an art form, ballet cannot exist without the music it is performed to and created on. The Robert and Elizabeth Albert Music Fund enables the company to commission scores for new ballet productions and to provide annual scholarships for conductors and pianists to work with The Australian Ballet.

**Access and outreach**

\$235,000 was donated in 2013 to support growth of the company's innovative in-schools program *Out There – The Australian Ballet in schools*. In addition, \$90,000 was raised to support The Australian Ballet's regional touring arm The Dancers Company.

On behalf of The Australian Ballet I must thank The Ian Potter Foundation, which has continued to provide vital support to the company. In 2013, \$1.7 million was received to assist with the continued upgrade of our Melbourne headquarters – The Primrose Potter Australian Ballet Centre – along with an additional \$100,000 in support towards our *Out There – The Australian Ballet in schools* program.

2013 has been an incredibly rewarding year on the stage, the beauty of which none of us could enjoy without the support of those who contribute through much-needed donations.

Craig Spencer



Production Centre  
Photography Fiona Howat



FINANCIAL SUPPORT 2013

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.

MAJOR GIFTS



The Ian Potter Foundation has made a grant of \$4 million over 5 years for the maintenance, upgrading and refurbishment of The Primrose Potter Australian Ballet Centre and towards furthering the company's educations programs.

FUNDS WITHIN THE ENDOWMENT

ACCESS & OUTREACH

McCusker Charitable Foundation  
Rene Macrae Fund for Education and Regional Activity  
The Colin Peasley OAM Fund for Education  
Thyne Reid Foundation

BALLET PRODUCTIONS

Dame Peggy van Praagh Fund for Choreography  
Kevin Regan Fund endowed by Max Johnston  
Ross Stretton Fund endowed by Bee Fletcher  
William Arthur Hugh Gordon Fund  
The Frank & Thora Pearce Fund  
The James & Diana Ramsay (The Australian Ballet) Fund  
The Kenneth R Reed AM 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  
**Dame Margaret Scott Fund for Choreographers** endowed by  
Mrs Mary Barlow  
Mr John C Higgins & Ms Jodie Maunder  
Neil & June Jens  
Avner & Maria Klein  
Mr Allan Myers AO QC & Mrs Maria J Myers AO

CONTRIBUTIONS TO THE GENERAL FUND

Ms Robin Campbell & Mr Bruce Parncutt  
David Crawford AO & Maureen Crawford  
Ian & Norma Drew  
With the support of Gandel Philanthropy  
Henry & Miriam Greenfield  
Chris & Anne Knoblanche  
Mrs Susan Maple-Brown AM  
Mr Fred Millar AO CBE & Beth Millar  
Perini Family Foundation  
Queensland Friends of The Australian Ballet  
Mr Dick Smith AO & Mrs Pip Smith  
The Robert Salzer Foundation  
Peter & Frieda Thornhill  
Anonymous (1)

DANCERS

Barry Kay Memorial Scholarship Fund  
Dave Poddar & Angela Flannery  
Ethel Margaret Ewing Cutten Foundation  
Khitercs Hirai Foundation  
Lisa Black Award  
The Barbara Duhig 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  
Anonymous (1)

ADMINISTRATION

The Ian McRae AO Fund  
The Marigold Southey Fund  
The Kathleen Gorham Fund established in her memory  
The Melba Alma Cromack Fund  
The Neil Hopkins Fund  
The Noel Pelly AM Fund  
The Richard & Barbara Allert Fund

INTERNATIONAL GUEST ARTISTS

Joan & Peter Clemenger Trust

INTERNATIONAL TOURING FUND

It was the opening night of *Swan Lake* in London in 2005 that inspired Frances Gerard to establish this important Fund.

Ms Laurie Cowled  
Frances Gerard  
In Memory of Mrs J J Holden  
Dale & Ian Johnson  
Mrs Sarah Murdoch  
Mrs R H O'Connor  
Mrs Kerry Packer AO  
Dr Valmai Pidgeon AM  
Mr Kenneth R Reed AM  
Talbot Family Foundation  
Anonymous (1)

MUSIC

Robert and Elizabeth Albert Fellowships (conductor and pianist)  
John Lanchbery Fund  
The Robert and Elizabeth Albert Music Funds

We are also grateful to those other individuals who made donations to these Funds of \$20,000 or less.

ESTATES

The Australian Ballet acknowledges with great appreciation the bequests which it has received from the Estates of the following benefactors. These bequests have been 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 Cutten  
Robert J Shipsides  
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  
Nola Joan Hassall  
Jean Hammond  
Mr A S Leslie  
Mr Laurie Davies  
Esther Primrose Lucy Gertrude Poolman  
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  
Miss Sheila Scotter AM MBE  
Harold Bruce Cadell  
Mrs Rosemary Campbell OAM  
Pauline Marie Johnston  
Barbara Whilton Shearer  
Mary Sylvia Joyce Jones  
Mr Peter Langford AM  
Norman Stevens  
Anonymous (4)

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  
Lesley M Bawden  
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  
Frank & Danielle Chamberlin  
Ron & Luci Chambers  
The Late Bryan Chidgey  
Miss Beverley F Clark  
Joyce Clothier OAM  
Judy Connor  
Dr Margaret Cook  
Caroline Cooper MVO  
Mr Jim Cousins AO & Mrs Libby Cousins  
Judith Cowden  
Miss Katrina Cowen  
Mrs Joan Cowie  
Laurie Cowled  
Mrs Maree D'Alterio  
John Daly  
Mr Leonard Dark  
Mrs 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  
Miss Shirley Yvette 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 & The Late Mr Stephen Gogolak  
Ms Margo Graham  
Lyn Grigg  
Louis J Hamon OAM  
Mrs Lilian Hardy  
Sue Harlow & Merv Keehn  
Miss Carol Hay  
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  
Mr Ronald G Kaiser  
Marlene Kavanagh  
Marion J Kelly  
Mrs Valda Klaric  
Lisa Kokegei  
Simon Lambourne  
Francine Lancaster

Mavis Lance  
Mrs Carlean Langbein  
The Late Geraldine Lawton  
Mrs Judy Lee  
Lilian Leighton  
Daniel-Francois Lemesle  
Kate Lewis  
Dr C S Loader  
Mrs Patricia Loughhead  
Pamela & David Luhrs  
Chris Mackay  
Geoff & Margaret Markham

Leonor Marrone in memory of Romina  
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  
Roger Menz  
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  
Mr Richard O'Dwyer  
Diane O'Flaherty & Verna Oakley  
The Late Kathleen O'Hara  
Catherine Osborne  
Di Palmer & Stephen Rodgers-Wilson  
Mrs M M Peters  
D E Pidd  
Lady Porter  
Mario Proto  
Mrs Diana Ramsay AO  
Penelope S Rawlins  
Kenneth R Reed AM  
Trevor Rice  
Rhonda & Peter Roga  
Richard Ross  
Caroline J Ross-Smith  
Ms Ros Russell  
Mrs Margaret Sault  
Margot Seeley  
Rhonda Sheehy  
Mr & Mrs Charles Sheldon  
Sara J Simpson  
Elvira Sinicins  
Mr Alan Smith & Mr Daryl Anderson  
Lady Southey AC  
The Late Jacques Spira OAM & The Late Edith Spira  
Ms Miranda Starke  
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  
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  
Deb Williams  
Jan Williams  
Leonard J Wilson  
Ray Wilson OAM  
Ms Sallyann Wilson  
Josie Woodgate OAM  
Yvonne Yendell  
Victor & Christine Zemancheff  
Mrs Ruth Zionzee  
Anonymous (54)

## PRODUCTION CENTRE

The Australian Ballet Production Centre is our most important capital project in more than three decades. The generous contributions of our Production Centre Patrons and Supporters will ensure the future sustainability of this revered and renowned company. The following names reflect donations received in 2013 (inclusive of pledges).

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& Mr Bruce Parncutt  
James & Diana Ramsay Foundation  
Mrs Susan Morgan  
Mrs Helen O'Neil  
E Xipell

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Lord Mayor's Charitable Foundation  
Mrs Anne Symons  
The Calvert-Jones Foundation

## GIFTS \$10,000 –\$24,999

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& Mrs Libby Cousins  
Mr & Mrs Chris Fullerton  
Mr John R Fullerton  
Mr Brian Goddard  
Louis Hamon OAM  
Ms Linda Herd  
Ms Michelle Johnson  
Mr & Mrs David Martin  
Mrs Anne White

## GIFTS \$1,000–\$9,999

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Dr Adrianne Anderson  
Gregory Ashton  
Mr & Mrs Andrew Banks  
Mrs Mary Barlow  
Phil & Laurel Bendrey  
Paul & Rebecca Bertrand  
Mr & Mrs Graham Bone  
Mr & Mrs Carriol  
Mrs Frances Cattell  
Charles & Cornelia Goode Foundation  
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Marianne Cochrane  
Annette Cook  
Lilian & Felicity Curtis  
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Mrs Gordon Douglass AM  
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Ms Angela Embleton  
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& Mr William Whitehill  
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Mrs Geraldine Fox-Penglis  
Mr Richard J Freudstein  
Joan & John Gillespie  
Lianne Graf  
Ms Margo Graham  
In memory of Rosemary Campbell  
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Ms Val Harding  
Ms Catherine Harris AO  
Mrs Jean M Healey  
Mr Ian Hicks AM  
& Ms Susie Grant  
Mr & Mrs John Hindmarsh  
Dr Keith Holt  
& Mrs Anne Fuller  
Mr Robert A Hook  
Mrs Jenny Howland  
Mr Mark Hughes  
Frances Ingham  
Mrs Lorraine Irving  
Ms Vicki Jones  
Mr Greg Khoury  
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Richard Laslett  
Mr John Laws CBE OBE  
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Ms Karen Milfull  
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Mrs Wendy Monro  
Ms Vicki Morrison  
Judith Mount  
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Mrs Sue Perini  
Dr Nicole Phillips  
Mr Valentino Piazzi  
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Kerryn Pratchett  
Jodie Ricardo  
Ms Mary A Rolfe  
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& Mrs Sandra Shuetrim  
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& Mr Geoffrey Smith  
Mrs Christine Smedley  
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Judith Steele  
John & Jo Strutt  
Ms Deborah Symond  
& Mr Jonathan Alphandery  
Mr Stephen Symond  
Mrs Christine Thorpe  
Jill Thorpe  
Mr Alden L Toevs  
& Ms Judi Wolf  
Mr & Mrs William  
& Shirley Tsui  
Judy Turner & Neil Adam  
Miss Margaret Waller  
Mrs Marijke Webb  
Marion Wells  
Pamela Whalan  
Mrs Anne Wharton  
Dr E Wilson  
Ray Wilson OAM & The Late James Agapitos OAM  
Mr & Mrs Roy Woodhouse  
Yvonne Yendell  
Anonymous (13)

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Mrs Wilma Attwood  
Mr & Mrs Richard Austen  
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Marjorie Bennett  
Ms Anne Bolton  
Margaret Broeks  
Beverley A Brown

Mrs Eileen Campbell  
Mrs S Campbell  
Mrs Vilma Connolly  
Mr & Mrs P & G Deretic  
Mr Colin Dunston  
In memory of Winefred Faithfull  
Ms Janet Fitzwater  
Mr & Mrs Charles Galluccio  
Merv Keehn & Sue Harlow  
Mrs Ann Hyams  
Mr & Mrs John Ide  
Ms Irene Kearsey  
Dr Marie Kelliher  
Mrs Therese Kennedy  
Mrs Elizabeth Lee  
C Mackay  
Jennifer McMonnies  
Mrs Jeanne McMullin  
Miss Shirley Neville  
The Hon Justice Barry O'Keefe AM & Mrs Janette O'Keefe  
A Willmers & R Pal  
Jenny Poolman  
Catherine Remond  
Miss Jennifer Rhodes  
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Mrs Alison Rosenberg  
Mr Richard Ryan AO  
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Ms Penelope Seidler  
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Mr & Mrs Edmund Smith  
Mrs Donna M Snell  
Ezekiel Solomon  
J Stewart  
Ms Emma Stuart  
Mrs Anne Taylor  
Ms Jennifer Wardell  
Ms Sally White  
Mrs Joan Willis  
Mr Matthew Zander  
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RFD & Mrs Elizabeth Albert  
Miss Margaret Attwood  
Angie Carter  
Mr & Mrs Anthony Maple-Brown  
Mr & Mrs John Morrison  
Renaissance Tours

## GIFTS \$15,000 –\$19,999

Betty Amsden OAM  
In memory of Winefred Faithfull  
David McAllister AM  
Mrs Sue Perini  
Anonymous (1)

## GIFTS \$10,000 –\$14,999

Brian Abel & The Late Ben Gannon AO  
Mrs Mary Barlow  
Kirsty A Bennett  
Mr John Calvert-Jones AM & Mrs Janet Calvert-Jones AO  
Mr Michael Crouch AO  
& Mrs Shanny Crouch  
Mrs Gordon Douglass AM  
Barbara Duhig  
In memory of Winefred Faithfull  
Grant & Penny Fowler  
Mr John R Fullerton  
Beverley Harvey & The Late Richard Harvey  
Joan Lyons  
Mrs Susan Maple -Brown AM  
Mr & Mrs Anthony Maple-Brown  
Mr Kenneth R Reed AM  
Lynne Sedgman  
The Stuart Leslie Foundation  
Joy Anderson  
& Neil M Thomas  
Jill Thorpe  
Mr & Mrs Andrew Wheeler  
Dr Michael Knoblanche  
& Mrs Lynne Wright  
E Xipell  
Anonymous (4)

## 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.

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Mrs Mary Barlow  
Ms Natasha Bowness  
Ms Robin Campbell  
Mrs Sam Chisholm  
Debbie Davenport  
Ms Val Harding  
Lynnette Harvey  
Mrs Craig Spencer  
Mrs Sarah Murdoch  
Mr Arthur L Norcott  
& Mrs Roma Norcott

Mrs Helen O'Neil  
Mrs Kerry Packer AO  
Dr Valmai Pidgeon AM  
Lady Potter AC  
Mrs Christine Smedley  
Mr Linton Soderholm  
Mrs Christine Thorpe  
Mrs Marijke Webb  
Anonymous (1)

## GIFTS OVER \$20,000

Mr Robert Albert AO  
RFD & Mrs Elizabeth Albert  
Miss Margaret Attwood  
Angie Carter  
Mr & Mrs Anthony Maple-Brown  
Mr & Mrs John Morrison  
Renaissance Tours

## GIFTS \$15,000 –\$19,999

Betty Amsden OAM  
In memory of Winefred Faithfull  
David McAllister AM  
Mrs Sue Perini  
Anonymous (1)

## GIFTS \$10,000 –\$14,999

Brian Abel & The Late Ben Gannon AO  
Mrs Mary Barlow  
Kirsty A Bennett  
Mr John Calvert-Jones AM & Mrs Janet Calvert-Jones AO  
Mr Michael Crouch AO  
& Mrs Shanny Crouch  
Mrs Gordon Douglass AM  
Barbara Duhig  
In memory of Winefred Faithfull  
Grant & Penny Fowler  
Mr John R Fullerton  
Beverley Harvey & The Late Richard Harvey  
Joan Lyons  
Mrs Susan Maple -Brown AM  
Mr & Mrs Anthony Maple-Brown  
Mr Kenneth R Reed AM  
Lynne Sedgman  
The Stuart Leslie Foundation  
Joy Anderson  
& Neil M Thomas  
Jill Thorpe  
Mr & Mrs Andrew Wheeler  
Dr Michael Knoblanche  
& Mrs Lynne Wright  
E Xipell  
Anonymous (4)

## GIFTS \$3,000 –\$4,999

Antoinette Albert  
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Mr Lee Barr  
Maxine Bowness  
Mrs Frances Cattell  
Charles G Clark  
Mrs Joan Darling  
Dr Lyn Edwards  
& Dr Robert Bryce  
Alan & Marion Grundy  
Dale & Ian Johnson  
Ms Michelle Johnson  
Miss Dawn Kelly  
Mr & Mrs Chris Knoblanche  
Vivien & Graham Knowles  
Mrs Sylvia Lavelle  
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Irena Nebenzahl  
Mrs Margaret S Ross AM  
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Mr & Mrs Craig Spencer  
Mrs Valerie M Taylor  
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& Ms Polly Shaw

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Ros Bracher AM  
Jannie Brown

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Ms Ashley Dawson-Damer  
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The Hon Mr Justice (Ret) Barry O'Keefe AM  
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Professor Ruth Rentschler OAM  
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Mrs Anne Symons  
Targus Australia Pty Ltd  
Dr Christine Thevathasan  
Mr & Mrs Leigh Virtue  
Mr & Mrs Andrew Wheeler  
Price & Christine Williams  
Anonymous (2)

## GIFTS \$3,000 –\$4,999

Antoinette Albert  
Rosemary & John Barr  
Mr Lee Barr  
Maxine Bowness  
Mrs Frances Cattell  
Charles G Clark  
Mrs Joan Darling  
Dr Lyn Edwards  
& Dr Robert Bryce  
Alan & Marion Grundy  
Dale & Ian Johnson  
Ms Michelle Johnson  
Miss Dawn Kelly  
Mr & Mrs Chris Knoblanche  
Vivien & Graham Knowles  
Mrs Sylvia Lavelle  
Ken & Christina Marks  
Malcolm & Sandy McLachlan  
Irena Nebenzahl  
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Kay Williamson  
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Ms Josie Woodgate OAM  
Yvonne Yendell  
Mark & Krista Zielezna  
Anonymous (31)

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Mrs Alexandra Adams  
Madeleine Adams  
Catherine Aird  
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Ms Jennifer Barnes  
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Mrs Margaret Barnett  
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Mrs Barbara Beckingsale  
Mrs Barbara Bence  
In remembrance of Miss Marjorie E Legg  
Ms Eileen Berry  
Dr Roberto Bertini  
Ms Judith A Bibo  
Mrs Minnie Biggs  
Dr A Binnie  
Ms Elizabeth Biok  
Mrs Barbara Bird  
Ms Clare Bird  
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Ms Lynette Bosley  
Mrs Victoria Bouchard  
Ms Maggie Boucher  
Mrs Pixie Boughton  
Mrs Kym Bracco  
Alix Bradfield  
Mr David Bradley  
Caroline Brain  
Dr Chris Branson  
Mrs Susan Brennan  
Miss Patricia A Breslin  
Margaret Broeks  
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Ms Elizabeth Brown  
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Ms Michelle Brown  
Roger Brown & Mrs Beverley Brown OAM  
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Wendy F Brown  
Mrs Debbie Browne  
Mrs Sari Browne OAM JP  
Mrs Beverley Brownstein  
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Mr & Mrs John Caines  
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Ms Luisa Calandra  
Ms Corrie Calegari  
Mrs Jan Callum  
David & Judith Calmyre  
Ms Dawn Cameron  
Ms Heather Cameron-Grey  
Mrs Annella Campbell  
Mrs Eileen Campbell  
Judith Campbell  
Margaret Campbell  
Mrs Yvonne Campbell  
Mrs R Canfield  
Mrs Sophie Caplan AM  
Miss Gillian Cappelletto  
Mrs E Casamento  
Ms Gina Cass-Gottlieb  
Mrs Joan M Cassidy  
Rowena Catchatoor  
Miss S Cavill  
Mrs Penelope Cearnis  
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Mr Arthur Charlwood  
Ms N Cheeseman  
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Ms Alicia Chew  
Mrs Pamela Chin  
Mrs Catherine A Chivers  
Ms A Chlebnikowski  
Prof A Clark  
Ms Julie Clarke  
Dr Walter W Clarke  
Mr B A Clemson  
Janet Cliff  
Stephen & Patricia Clifton  
Christine Clough  
Mrs Christianna Cobbold  
Marianne Cochrane  
Ms Noreen Coe  
Mr Michael Cohen OAM  
& Mrs Mary Cohen  
Mrs Cynthia Frances Coleman  
Mrs Delise Coleman  
Mrs Robyn Collins  
Mr & Mrs Walter Commins  
Ms Patricia Concannon  
Tricia Confoy  
Mrs Moira Connolly  
Judy Connor  
Mrs Christine Conrad  
Mrs Marguerite Cook  
Alison & Graham Coomber  
Dr Raelee S Coppe  
Ms Joann Corcoran  
Ms Maria L Cordony  
Mrs Mavis Corp  
Mr Gordon Coss  
Mrs Esther H Cossman  
Mrs Joan Cowie



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Olive Cox	Mrs Valery Edwards	Mrs H Ginsberg	Mrs Phyllis Heggie	Diana Jeanes	Mr Tony Lee	Mrs E E Naughton	Mrs Nan Paterson	Dr Samuel Sakker	Mr Wilfred Stanton	Mrs Pamela Uther	Ms Helen Wright
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Ms Kay Cranwell	Roxanne Egeskov &	Mrs S Glasgow	Ms Meredith Hellicar	Susan Jennison OAM	Dino Leone	Hon Tom McVeigh &	Ms Sally Patten	Mrs Joan Sanders	Ms Elizabeth Starkey	Ms Catherine Valsinger	Mrs Pamela M Yule
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Mr Calvin Crisp	Mr Lee Ellis	Mr Gerald Goldberg	Miss Jane Herring	Mrs Helen Johnson	Ms Christine Lewis	Mrs Jane Medway	Mrs Helen Pearce	Mrs K Sargent	Judith Steele	Vanderstock	Anonymous (166)
Mrs Kylie Crisp	Lorraine Elsass	Mrs Sharon Goldie	Mr Grahame Herron	Ms Teresa Johnson	Mrs Judi Lewis-Williams	Ms Toni E Meek	Mr Luke Pearce	Ms Karen Schneider	Mr William Stenlake	Patricia Speher	Gifts received
Ms Elizabeth Cross	Mrs B Elsmore	Ms Elise Gomez-Poulin	Mr Brian Hewitt	Mrs W Johnson	Ms Amy Lim	Anthony Mellick	Mrs Isha Peczkowska	Ms Patrice Scales	Mrs Bronwyn E Stenning	Vanderwal	01/01/13 to
Mrs Sonia Crossley	Ms Angela Embleton	Mrs Virginia Goodman	Mrs Ruby Heynemann	Deirdre Johnston	Mrs Valerie Link	Mrs Pamela J Melocco	Ms Karen Peedo	Mr Garry Scarf	Mrs Judith Stevens	Mrs Vera Vargassoff	31/12/13. Inclusive
Mr & Mrs Alan	Ava Emdin	Mr & Mrs Clive Goodwin	Dr Anne Hillman	Janet M Johnston	Ms Angela Mercer	Ms Assunta Pellicano	Ms Karen Schneider	Mr Deon Schoombie	Ms Valma Steward	Mrs Wendy Varley	of pledges.
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Ms Quentin Bryce AC  
Governor-General of the  
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Australia

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(to July)  
Jim Cousins AO (from July)

**Deputy Chairman**  
Jim Cousins AO  
Sarah Murdoch (from July)

**Directors**  
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RD (to February)  
John Ellice-Flint  
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Christopher Goldsworthy  
*Dancers’ Representative*  
Catherine Harris AO PSM  
Siobhan McKenna  
Bruce Parncutt  
Peter Smedley  
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Robert O Albert AO RFD RD  
Ila Massy Burnside  
John Calvert-Jones AM  
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Noël Pelly AM  
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Lady Potter AC  
Dame Margaret Scott  
AC DBE  
NR Seddon AO CBE  
Lady Southey AC  
Sir Robert Southey AO CMG  
Dame Peggy van Praagh  
DBE  
Josephine Woodgate OAM

**EXECUTIVE**

Artistic Director  
David McAllister AM  
Executive Director  
Valerie Wilder (to May)  
Libby Christie (from July)  
Music Director  
& Chief Conductor  
Nicolette Fraillon  
Chief Financial Officer/  
Company Secretary  
Carol Benson  
Associate Executive  
Director  
Philippe Magid  
Director of Philanthropy  
Kenneth Watkins  
Director of Artistic  
Operations  
Helen McCormack  
Production Director  
Darren Conway  
Director of Human  
Resources  
Tim Murphy  
Director of Corporate  
Relations  
Sophie Burbidge

**ARTISTIC**

**Ballet**  
Associate Artistic  
Director  
Danilo Radojevic  
Principal Coach & Ballet  
Mistress  
Fiona Tonkin  
Ballet Master  
& Repetiteur  
Tristan Message  
Ballet Mistress  
& Repetiteur  
Eve Lawson  
Ballet Mistress  
& Rehabilitation  
Facilitator  
Noelle Shader  
Ballet Technique &  
Rehabilitation Specialist  
Megan Connelly  
Resident  
Choreographers  
Stephen Baynes  
Stanton Welch

**Music**  
Music Operations  
Manager  
Julie Amos  
Principal Pianist  
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Ila Massy Burnside  
John Calvert-Jones AM  
Dr H C Coombs  
Timothy KF Cox AO  
Maina Gielgud AO  
Sir Robert Helpmann CBE  
John McCallum AO CBE  
FW Miller AO CBE  
Colin Peasley OAM  
Noël Pelly AM  
Lady Porter  
Sir Ian Potter KNO  
Lady Potter AC  
Dame Margaret Scott  
AC DBE  
NR Seddon AO CBE  
Lady Southey AC  
Sir Robert Southey AO CMG  
Dame Peggy van Praagh  
DBE  
Josephine Woodgate OAM

**Artistic Administration**  
Executive Assistant  
to Artistic Director  
Kate Longley  
Artistic Administrator  
& Assistant to Music  
Dirctor and Chief  
Conductor  
Frank Leo  
Artistic Coordinator  
Caitlin Topham

**Education**  
Director Education  
Helen Cameron  
Public Programs  
Manager  
Viviana Sacchero  
Education & Public  
Programs Operations  
Manager  
Donna Cusack  
Dance Education  
Ensemble Leader  
Fiona Koski  
Dance Education  
Ensemble  
Kristopher Yates  
Paris Hodson  
Amy Depaoli  
Alistair Stewart  
Madeleine Murray  
**Medical**  
Medical Coordinator  
Dr Ken Crichton  
Sports Physician  
Dr Andrew Garnham  
Principal  
Physiotherapist  
& Medical Team  
Manager  
Susan Mayes  
Physiotherapist  
Sophie Emery

Myotherapist  
Stuart Buzza  
Consultant General  
Practitioner  
Dr Vicki Higgins  
Body Conditioning  
Specialist  
Paula Baird Colt

**STAGE**

**Company Management**  
Company Managers  
Sarah Griffiths  
Jasmine Moseley  
Assistant Company  
Manager  
Felicity Howell  
Artistic Operations  
Coordinator  
Noeleen King  
Travel Coordinator  
Michelle Saultry  
Assistant Travel  
Coordinator  
Lynne McDougall

**Technical**  
Stage Manager  
Fiona Boundy  
Master Technician  
Bruce Gordon  
Master Electrician  
Graham Silver  
Wardrobe Master  
Geoffrey Harman  
Assistant Stage  
Managers  
Victoria Woolley  
Keiren Smith (to April)  
Khym Scott (from Oct)  
Mechanists  
Bart Kendall  
Avon Kilcullen  
Lighting AV Technician  
Adrian Siggs

Assistant Wardrobe  
Master  
Ian Martlew  
Casual Mechanists  
Greg Dye  
Paul Micklewright

**Production**  
Production Manager  
(*Cinderella*)  
Paul Anderson  
Production Coordinator  
& Administrator,  
The Dancers Company  
Angela Embleton

**Production Wardrobe**  
Wardrobe Production  
Manager  
Michael Williams  
Wardrobe Production  
Coordinator  
Jenny Howard  
Ladies’ Cutter  
Musette Molyneaux  
Gentlemen’s Cutter  
Marsia Bergh  
Cutters  
Sophie Donaldson (to  
April)  
Julie Bryant (June - Sept)  
Johanna Gallagher  
Senior Costumier  
Maureen Ryan  
Costumiers  
Jessie Dole  
Karine Larche  
Ruth Owen  
Elizabeth Maisey (to  
July)  
Wardrobe Store  
Manager  
Penelope Bjorksten

Head of Millinery  
Vicki Car  
Wig Supervisor  
Alison Kidd  
Production Division  
Assistant  
Dana Morfett  
Wardrobe Production  
Assistant  
Katie Glenn-Smith  
(to March)  
Peri Jenkins (from  
March)  
Casual Costumiers  
Ingrid Beilharz  
Megan Cole  
Helen Croatto  
Linda Doble  
Kate Ebsary  
Corinne Gibbs  
Zoe Giblett  
Peggy Jackson  
Aurelie Jean  
Nicole Lacnsi  
Elizabeth Maisey  
Suzanna Mcrae  
Angela Mesiano  
Ashleigh Neale  
Catherine Overgaad  
Fiona Page  
Elizabeth Parker  
Josee Picard  
Ingrid Sing  
Ellen Strasser  
Narelle Watson  
Bridie Wilkinson  
Casual Milliners  
Tessie Scott  
Casual Wig Assistant  
Lee Robins

**Recording & Broadcast**  
Recording & Broadcast  
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Robyn Fincham  
Content Creator  
Matt Donnelly

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Customer Relationships  
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Database Administrator  
Richard Laslett  
Jeffrey Guiborat

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Customer Services  
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Adam Santilli  
Assistant Customer  
Services Manager  
Ann Brennan  
Customer Services  
Administrator  
Pam Martin  
Specialty Ticketing  
Coordinator  
Anna Kavanagh (to July)  
Alex Wyatt (from July)

**Scenery & Properties**  
Scenic Design  
Coordinator  
Scott Mathewson  
Design Assistant  
Kat Chan

**Kensington Store**  
Store Operations  
Manager  
Warren Rice (to Feb)

**Production Centre**  
Manager, Production  
Centre Project  
Jo Sapir (to April)  
Facilities Manager,  
Production Centre  
Sean Balchin  
Project Manager,  
Collections  
Rebecca Tripp (from  
Aug)  
Casual Staff  
Jason McMurray  
Andrew Nish  
Ross Harris

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Marketing &  
Communications  
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Chrystal Daniel (to Oct)  
Kate Scott (from Oct)  
Strategic Marketing  
Manager  
Alice Wilkinson  
Strategic  
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Campaign Marketing  
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Philanthropy  
Marketing  
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Senior Graphic Designers  
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Publications Editor  
Rose Mulready  
Junior Graphic Designer  
Lauren Cassar (to Nov)

Graphic Designer  
Lauren Cassar (from Nov)

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Recording & Broadcast  
Manager  
Robyn Fincham  
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Customer Relationships  
Manager  
Amalia Hordern  
Database Administrator  
Richard Laslett  
Jeffrey Guiborat

**Customer Services**  
Customer Services  
Manager  
Adam Santilli  
Assistant Customer  
Services Manager  
Ann Brennan  
Customer Services  
Administrator  
Pam Martin  
Specialty Ticketing  
Coordinator  
Anna Kavanagh (to July)  
Alex Wyatt (from July)

**Information Technology**  
IT Manager  
Damien Calvert  
Systems Administrator  
Simon Laidler

**Administration**  
Executive Assistant  
to Executive Director  
Sarah Monaghan (from  
Jul)  
Assistant to Chief  
Financial Officer &  
Company Secretary  
Vivien Newnham  
Office & Ballet Centre  
Manager  
Tracy Hosier  
Receptionist  
Jenny Abramson  
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Rachel Lopez

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Kasey Glazebrook  
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(to Dec)  
Arianne Martin  
(from Dec)  
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Projects  
Yvonne Gates

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Ken Groves  
Senior Manager –  
Annual Giving  
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James Worladge (from  
Dec)

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(NSW, ACT)  
Jane Diamond  
Patrons Manager (VIC,TAS)  
Lisa Bolte  
Planned Giving Manager  
Donna Brearley

Philanthropy Services  
Manager  
Susan Learner  
Prospect Researcher  
Olivia Jones (to Sep)  
Philanthropy Services  
Assistant – Donations  
& Events  
Coral East  
Assistant to  
Philanthropy  
Director  
Sharyn Gilham  
Philanthropy Assistant  
(Sydney)  
Lynn Neilsen

**FINANCE & ADMINISTRATION**

**Finance**  
Finance Manager  
Carolyn Dryley  
Financial Accountant  
Diana Bedoya  
Operations Accountant  
Felicity Frederickson  
Payroll Administrator  
Jennifer Jiang (from  
April)  
Accounts Administrator  
Thilini Siriwardana  
Finance Assistant  
Jonathan Casse

**Information Technology**  
IT Manager  
Damien Calvert  
Systems Administrator  
Simon Laidler

**Administration**  
Executive Assistant  
to Executive Director  
Sarah Monaghan (from  
Jul)  
Assistant to Chief  
Financial Officer &  
Company Secretary  
Vivien Newnham  
Office & Ballet Centre  
Manager  
Tracy Hosier  
Receptionist  
Jenny Abramson  
EH&S Advisor  
Rachel Lopez

THE PRIMROSE POTTER  
AUSTRALIAN BALLET  
CENTRE PTY LTD  
ABN 16 005 363 646  
Director  
Christopher Knoblanche  
(to Jul)  
Jim Cousins AO  
(from Jul)  
Company Secretary  
Carol Benson  
Car Park Manager  
John Vanderstock  
Car Park Attendants  
Vi Nguyen (to June)  
David Webster (from  
June)  
Maurice Surley  
Casual Maintenance  
Stephen Reddrop

**THE AUSTRALIAN BALLET DANCERS**

**PRINCIPALS**

Olivia Bell (until Nov)  
Adam Bull  
Lucinda Dunn  
Madeleine Eastoe  
Daniel Gaudiello  
Chengwu Guo (from  
senior artist in Nov)  
Kevin Jackson  
Lana Jones  
Andrew Killian  
Ty King-Wall (from senior  
artist in April)  
Yosvani Ramos (until  
April)  
Amber Scott  
Leanne Stojmenov

**SENIOR ARTISTS**

Juliet Burnett  
Amy Harris  
Rudy Hawkes  
Reiko Hombo  
Miwako Kubota

**SOLOISTS**

Brett Chynoweth  
Ben Davis  
Matthew Donnelly  
Robyn Hendricks  
Ako Kondo  
Natasha Kusen (from  
coryphée in June)  
Brett Simon  
Jacob Sofer  
Dana Stephensen  
Laura Tong  
Vivienne Wong  
Andrew Wright

**CORYPHÉE**

Dimity Azoury  
Kismet Bourne  
Natalie Fincher  
Calvin Hannaford  
Halaina Hills  
Cameron Hunter (from  
corps de ballet in July)  
John-Paul Idaszak  
Brooke Lockett  
Jarryd Madden  
Heidi Martin

Karen Nanasca  
Christopher Rodgers-  
Wilson (from corps de  
ballet in July)  
Sharni Spencer  
Garry Stocks

**CORPS DE BALL ET**

Benedicte Bemet  
Imogen Chapman  
Joseph Chapman  
Lisa Craig  
Jasmin Durham  
Eloise Fryer  
Rohan Furnell  
Jessica Fyfe  
Ingrid Gow  
Noah Gumbert  
Timothy Harford  
Ella Havelka  
Jack Hersee  
Richard House  
Brodie James  
François-Eloi Lavignac  
Jake Mangakahia  
Luke Marchant  
Cristiano Martino  
Rina Nemoto  
Jill Ogai  
Mitchell Rayner  
Valerie Tereshchenko  
Charles Thompson  
Sarah Thompson  
Alice Topp  
Jade Wood

**SHORT TERM ENGAGEMENTS - Corps de Ballet**

Madeleine Murray  
Corey Herbert  
Polly Hilton  
Georgina Haggerty  
**Occupational Traineeship**  
Tomoya Imai

**GUEST ARTISTS**

**Principal roles**  
Natalia Osipova  
Ivan Vassilev  
David Hallberg  
Elisa Badenes  
Daniel Camargo  
**(non-principal roles)**  
Steven Heathcote

Shane Carroll  
Lisa Bolte  
Rachel Rawlins  
Olga Tamara  
Simon Dow  
Harry Haythorne  
Jacqui Stratton-Smith  
Bec Jones  
Michelle Giamichelle  
Rosetta Cook  
Audrey Nichols  
Colin Peasley  
Lynette Wills  
Francis Croese

**GUEST**

**Singers**  
Anna Dowsley  
Russell Harcourt  
Celeste Lazarenko  
Jacqueline Porter  
Janet Todd  
Margaret Trubiano  
**Musicians**  
Colin Burrows  
Andrew Hines  
Ben Hoadley  
Peter Jenkin  
Melanie McLoughlin  
Matthew Payne  
Elizabeth Pring  
Rainer Saville  
Gregory van der Stuijk

**EXCHANGE ARTISTS**

Pascalie Pearle  
Het Nationale Ballet  
**Guest Conductors**  
Philip Ellis  
Paul Murphy  
Simon Thew  
Lief Sunstrup

**GUEST CHOREOGRAPHERS (local)**

Joshua Consandine  
Garry Stewart  
Ben Stuart-Carberry  
Simon Dow  
Alice Topp  
Richard House  
Halaina Hills  
Ty King-Wall  
**(from overseas)**  
Alexei Ratmansky

**GUEST TEACHERS**

Martin James  
Johnny Eliassen  
Cynthia Harvey  
Stephen Heathcote  
Gillian Revie  
Steven Etienne  
Cedric Ygnace  
Lucinda Dunn  
Vicki Attard  
Al-Gul Gaisina  
Simon Dow

**GUEST REPETITEURS**

Odette Hughes  
Elke Schepers  
**Music Commission**  
Huey Benjamin  
Leif Sundstrup

**COSTUME DESIGNERS**

Mary Moore  
Toni Maticevski  
Jérôme Kaplan

**SET DESIGNERS**

Jérôme Kaplan  
Mary Moore

**LIGHTING DESIGNERS**

Rachel Burke  
Lisa Mibus (Mentorship)  
Francis Croese  
Kees Tjebbes  
Jon Buswell  
Graeme Silver (for all  
*Bodytorque* ballets)

**PROJECTION DESIGNS**

Wendell K Harrington  
Paul Lawrence-Jennings  
Francis Croese

**THE DANCERS COMPANY**

**PAQUITA**  
Marius Petipa  
Choreographer  
Hugh Colman  
Costume designs  
Francis Croese  
Lighting designs

**SWAN LAKE Act 3**

Marius Petipa  
Lev Ivanov  
Choreographers  
Tom Lingwood  
Costume designs  
Francis Croese  
Lighting designs

**RIMBOMBO**

Simon Dow  
Choreographer  
Francis Croese  
Lighting designs  
Dale Baker  
Ballet Master  
Joanne Michel  
Ballet Mistress  
Yura Dubovsky  
Pianist  
Stuart McKellar  
Technical Director  
Pippa Wright  
Assistant Stage  
Manager  
Greg Dye  
Mechanist  
Elizabeth Maisey  
Wardrobe Mistress  
Andrew Wood  
Truck Driver  
Amy Harris  
Guest Artist  
(Mount Gambier,  
Geelong, Sale, Bendigo,  
Broken Hill, Mildura)  
Andrew Wright  
Guest Artist  
(Mount Gambier,  
Geelong, Sale, Bendigo,  
Broken Hill, Mildura)  
Miwako Kubota  
Guest Artist  
(Mildura, Renmark, Port  
Pirie, Whyalla, Darwin,  
Alice Springs, Tanunda)  
Christopher Rodgers-  
Wilson  
Guest Artist  
(Mildura, Renmark, Port  
Pirie, Whyalla, Darwin,  
Alice Springs, Tanunda)

**2013 – SCHOLARSHIPS**

Joseph Chapman  
Eloise Fryer  
Lissa Black Scholarship  
Karen Nanasca  
Christine Johnson  
Maple Brown  
Scholarship  
Cameron Hunter  
George Garratt  
Scholarship  
Matt Donnelly  
Dave Podder & Angela  
Flannery / Dancer  
Further Education Fund  
Chengwu Guo  
Maurice Sullivan  
Scholarship  
Ako Kondo  
Sue Morgan Scholarship  
Rose Mulready  
Noel Pelly Scholarship  
Brett Chynoweth  
Walter Bourke Prize  
Rudy Hawkes  
Khitercs Scholarship  
Rohan Furnell  
Maurice Sullivan  
Scholarship





**Registered Office**

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Altona Victoria 3018

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The  
Australian  
Ballet

