



THE AUSTRALIAN BALLET

Annual Report 2015



Amber Scott in David McAllister's *The Sleeping Beauty*. Photography Daniel Boud

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Artists of The Australian Ballet in David McAllister's *The Sleeping Beauty*. Photography Jeff Busby





Symphonic Variations. Photography Daniel Boud

CHAIRMAN'S REVIEW



As The Australian Ballet's newly appointed Chair, I would like to begin by acknowledging the outstanding contribution of outgoing Chair Mr Jim Cousins and to thank Jim for his tireless work and support for The Australian Ballet. It is an honour and a privilege to lead the Board of this iconic and exceptional company.

In 2015, The Australian Ballet's 54th year, the company continued to inspire and delight our audiences in Australia and around the world through the power and quality of its performances. Under the leadership of David McAllister and Libby Christie, in 2015 the company continued to grow both onstage and off.

2015 saw the successful implementation of the first year of The Australian Ballet's current five-year strategic plan. The company has now grown to 79 dancers, commenced plans to upgrade facilities, and launched its new children's initiative, Storytime Ballet, to increase its reach and grow its younger audiences.

As Australia's national ballet company and a proud cultural ambassador, in 2015 The Australian Ballet delivered 229 performances of 18 ballets – including four world premieres – across six capital cities and ten regional centres in Australia and two cities in China.

To increase knowledge of our art form and our company, we also reached a further 28,232 people who participated in our audience engagement activities in 2015. Our regional touring arm, The Dancers Company, gave 24 performances for 11,419 people across regional Australia. Similarly, our orchestra, Orchestra Victoria (OV), continued to engage regional communities across Victoria; 3,956 people attended OV regional concerts and 205 music students and teachers participated in the OV education program.

As a national company presenting ballet across the country, we work with a number of venue partners. We particularly value the close working relationships with our hometown venues in which we are the resident ballet company: the Sydney Opera House and Arts Centre Melbourne. We also acknowledge the support of venues which welcomed us during 2015: Sydney's Capitol Theatre, Canberra Theatre Centre, Queensland Performing Arts Centre in Brisbane, Crown Theatre Perth, the Adelaide Festival Centre and many more across regional Australia. Our orchestra colleagues across the country are also essential performances partners. In 2015 we delivered 100% of our mainstage performances with live music.

Fundamental to The Australian Ballet's ongoing financial viability is our large community of loyal supporters, who include regular

“2015 saw the successful implementation of the first year of The Australian Ballet's current five-year strategic plan. As a result, the company has now grown to 79 dancers, commenced plans to upgrade facilities and launched its new children's initiative, Storytime Ballet, to increase its reach and grow its younger audiences.”

In 2015 all productions showcased the athleticism, talent and commitment of our exceptional artists and achieved success across our key measures including artistic vibrancy, audience response, box-office results and peer review. On behalf of the Board, I congratulate David McAllister, Libby Christie and all of The Australian Ballet's dancers, musicians and staff for these outstanding results.

It goes without saying that the highlight of 2015 was David McAllister's first ever production – a new production of *The Sleeping Beauty*, which premiered on 15 September in Melbourne and also delighted audiences in Perth and Sydney. David, his artistic collaborators and creative team, our dancers, musicians and the entire company who worked so hard behind the scenes must be congratulated on this extraordinary achievement. The success of *The Sleeping Beauty* in 2015 provides a striking illustration of the world-class artistic leadership and collective talents that The Australian Ballet can be proud to call its own.

In 2015 our performances were attended by more than 313,000 people. As in previous years, The Australian Ballet's community reach extended beyond major theatres. Our Education ensemble engaged 18,320 students, teachers and community members through our national program *Out There – The Australian Ballet in schools* which visited 117 schools in five states and both territories.

audience members; our close government, corporate and media partners; a number of trusts and foundations and our many and very generous individual donors. On behalf of the Board of The Australian Ballet and all company members, I would like to acknowledge and thank Lady Potter AC, President of the Annual Giving Program, and all of our important partners who are key to our ongoing success. We are also grateful for the support we receive from our important volunteer groups – The Australian Ballet Society in Victoria and Friends of The Australian Ballet in New South Wales and South Australia. Thank you all.

I would like to acknowledge and thank my fellow Board members who give their time freely and work so hard in support of this company's success. And on behalf of the Board, I would like to recognise and thank our artists – the company's exceptional dancers and musicians, and all staff across the organisation. Congratulations on your shared achievements in 2015.

A handwritten signature in black ink, reading 'Craig Dunn'.

Craig Dunn
Chairman

EXECUTIVE DIRECTOR'S REPORT



2015 was an exciting and important year for The Australian Ballet. In the first year of our ambitious five-year strategic plan, the company achieved significant artistic success and invested in major new artistic initiatives which have contributed to our growing profile as one of the world's leading national ballet companies. We expanded our footprint with performances around Australia and in China and continued to develop and deepen our relationships with our growing audiences.

In 2015 The Australian Ballet, Australia's national ballet company since 1962, performed our mainstage season to 239,168 people in our home towns of Melbourne and Sydney and to an additional 28,373 people in Adelaide, Canberra and Perth. We reached 11,419 people in regional Victoria and NSW through The Australian Ballet's regional tour with The Dancers Company. Our annual free outdoor performance entertained 7,500 people under the stars in Brisbane and our *Out There - The Australian Ballet in schools* education program reached 18,320 students and teachers. We launched our new Storytime Ballet initiative, which was embraced by children and families and extended the company's reach to a new audience of 16,770 in Melbourne and Sydney.

For our international tour in 2015, The Australian Ballet was proud to return to China to perform two full-scale signature works, Graeme Murphy's *Swan Lake* and Alexei Ratmansky's *Cinderella*, as well as a thrilling triple-bill showcase. This tour – our eighth tour to China – was attended by 9,944 new audience members in Beijing and Shanghai. An exhibition representing the company's history was exhibited at the Shanghai Grand Theatre and our performances received extensive media coverage in China and Australia, with digital content accessed globally. The support of our corporate and government tour partners enabled this tour to take place, and provided excellent opportunities for The Australian Ballet to assist our partners to deepen cultural, political and business relationships between China and Australia. We are particularly grateful to the Australian Government through the Ministry for the Arts, the Department of Foreign Affairs and Trade through the Australia-China Council and Cultural Diplomacy Grant Program and the Victorian Government through Creative Victoria. We would also like to thank our corporate partners Qantas, Rio Tinto Diamonds and Chow Tai Fook and The Australian Ballet International Touring Fund for supporting this tour.

2015 was themed The Australian Ballet's Year of Beauty. The centrepiece of the year, marking a very proud moment for the company, was our Artistic Director David McAllister's stunning production of *The Sleeping Beauty*. From its inception, David's vision for this ballet excited us all. His creativity and leadership inspired unprecedented support across the company and our generous donor and sponsor community. During his 15-year tenure as The Australian Ballet's Artistic Director, David has commissioned many exciting new works from leading choreographers, programmed extraordinary seasons of world-class repertoire and developed this company of stellar dancers and creative artists that we are so proud of today. In 2015 David crowned these achievements with his first ballet, this magnificent production of a much-loved classic fairytale ballet, stunningly designed by Gabriela Tylesova. We congratulate David, Gabriela and all of our collaborators on this splendid production of *The Sleeping Beauty*.

David's production of *The Sleeping Beauty* would not have been possible without the enthusiastic support of our family of philanthropists, who generously contributed over 70% of the production costs, the majority of which was received more than a year in advance of the world premiere. We would also like to acknowledge and thank The Sleeping Beauty Supporting Partners, Argyle Pink Diamonds and Kawai, and our Media Partners Vogue Australia and News Corp Australia.

A second important initiative in 2015 was The Australian Ballet's first production for children, *Storytime Ballet: The Sleeping Beauty*. This short ballet, also created by David McAllister, is especially designed to introduce children to classical ballet and to develop audiences of the future. Performed by members of the company and an interactive narrator, Storytime Ballet was enthusiastically received by 16,770 children following its premiere in Melbourne and Sydney in December 2015. Storytime Ballet is now "on the road" performing to children around the country in school holiday periods. This production was made possible through the philanthropy of the many individuals and foundations who share a vision to inspire our next generation of ballet lovers.

Maintaining our promise to present contemporary and new work to our audiences, The Australian Ballet was thrilled with the success of the 20:21 program in 2015. This triple bill of 20th and 21st century work introduced an exciting new production, *Filigree and Shadow*, by resident choreographer Tim Harbour. Through our *Bodytorque* program, which was presented in Sydney and Melbourne in 2015, we continued to encourage and invest in new choreographic talent from within the company.

The Australian Ballet's 2015 – 2019 Strategic Plan commits the company to innovation through digital transformation. Our in-theatre audience growth is now complemented by our expanding online community. Overall, The Australian Ballet's digital content was shared with 4.3 million people worldwide in 2015. We were delighted that 350,000 people tuned into the live stream of our global digital initiative, World Ballet Day. Our recording and broadcast partnership with Foxtel enabled 200,000 viewers to get behind the scenes with *Sleeping Beauty: Behind the Curtain* and then experience the full production with a broadcast of David McAllister's *The Sleeping Beauty*.

In addition to artistic and audience growth, The Australian Ballet is committed to maintaining a sustainable and profitable commercial model. I am pleased to report a positive financial result for 2015. The Australian Ballet box-office income and performance fees, our largest source of revenue, increased by 22.5% in 2015. This increase is a result of strong sales for *The Sleeping Beauty* and *Giselle* in Melbourne and Sydney, the additional *Swan Lake* season in Sydney and the inaugural Storytime Ballet tour. Box-office income and performance fees contributed \$31.3 million in 2015. Excellent sales across all mainstage seasons in all locations resulted in an overall paid capacity of 89% for the year.

Box-office and commercial income is complemented by the support we receive from our government and corporate partners as well as our many individual patrons and donors. This support continues to underpin The Australian Ballet's ongoing financial success.



Chengwu Guo and Kevin Jackson in Frederick Ashton's *The Dream*. Photography Daniel Boud

The company is proud of our status as one of Australia's Major Performing Arts companies and grateful for the invaluable support and encouragement that we receive from our government funding partners, the Australia Council for the Arts, Creative Victoria and Arts NSW. This support provides a stable foundation and gives us the confidence to innovate and take on ambitious new artistic challenges. We would also like to acknowledge the Federal Government's Playing Australia program and the Victorian and NSW Governments for supporting our 2015 regional tour.

The Australian Ballet appreciates our many corporate partnerships, which continue to generate important mutual benefits for us all. In particular, we take great pride in the ongoing support of our Principal Partner Telstra, whose 30-year partnership was renewed at the start of 2015. We extend our gratitude and thanks for Telstra's ongoing enthusiasm for The Australian Ballet and the many valuable collaborations between our two companies.

We are very fortunate to have generous and committed patrons whose support for our philanthropy program, led by The Australian Ballet Foundation Board, enables the company to thrive and grow. Contributions from our patrons as well as Trusts and Foundations, The Australian Ballet Society in Melbourne and our Friends in South Australia and New South Wales have been significant in contributing to the company's 2015 success, in particular David McAllister's *The Sleeping Beauty* and our new children's production.

The costs associated with staging and performing The Australian Ballet's artistic program continued to rise in 2015 and were significant. Core ballet operation costs in 2015 totalled \$46.2 million. The resulting net performance activities deficit of \$14 million (core ballet operation costs less box-office income) was significantly offset by the invaluable income contributed by our government and corporate partners and our patrons. The overall positive financial result was also assisted by income generated from

The Australian Ballet Foundation, developed over time through the generosity of our philanthropy community. We thank them all.

On behalf of the company I'd like to express gratitude to our hardworking Board of Directors for their commitment, counsel and boundless enthusiasm for The Australian Ballet. We are very grateful to our Board for their involvement, which contributes to the success of the company in so many ways. I'd like to take this opportunity to congratulate our outgoing Chair Jim Cousins. His contribution as Chair during his two-year term has been invaluable and has included the acquisition of Orchestra Victoria as well as international tours to the USA and China. I would also like to welcome our new Chair Craig Dunn whose appointment has been so enthusiastically welcomed by the company and the broader Australian Ballet family.

2015 was a successful year for The Australian Ballet by all measures. The company is thriving artistically, connected ever more strongly to our audience and the broader community across Australia and has achieved a balanced financial outcome for the year. We look forward to achieving another positive outcome against all measures in 2016.

Libby

Libby Christie
Executive Director

ARTISTIC DIRECTOR'S REPORT



2015 was billed as Year of Beauty and while that was magnificently fulfilled by our dancers on all the various stages we performed across the globe, it was also a year that held within it many other artistic riches. With four full-length ballets, thirteen one-act works and our very first ballet created especially for children, which saw us perform from west to east coast Australia, and many overseas destinations including our full company tour to China, it was indeed one of our most successful and dynamic years.

Beginning the year with Graeme Murphy's *Swan Lake* at the magnificent Capitol Theatre in Sydney set the bar high. With sold-out performances each night, it continued the trend of this stellar work which was repeated in Beijing in October. Another triumphant return was Alexei Ratmanský's *Cinderella* to Melbourne in June; it then went on to its international debut in Shanghai, where it also played to capacity houses. We were delighted to welcome dancer Ryan Stokes on exchange from Louisville Ballet for our Melbourne season. It was wonderful to once again have Maina Gielgud with us to stage her celebrated production of *Giselle*. This ballet remains one of our most treasured productions and it was marvellous to share it so widely across the country. We were thrilled to host a visit by one of American Ballet Theatre's ballerinas, Stella Abrera, in the title role; she brought great theatrical richness to our Sydney season, dancing alongside Ty King-Wall. It was a season of many debuts and was also the ballet chosen by our retiring ballerina Madeleine Eastoe for her final performances. Her radiant career was fully evident in each performance she gave in this classic work and her contribution to our company continues to glow in the hearts of all of us who were lucky enough to see her dance.

Sir Fredrick Ashton's work was a large part of the foundation on which our young company was laid. *The Dream* program, featuring three of his most iconic works, showed the lush use of the upper body and intricate filigree footwork that was the hallmark of his choreographic style. The company revelled in the many influential personalities who shaped the evening, including the legendary Sir Anthony Dowell who coached the principals for *The Dream*; Christopher Carr, who staged this delightfully magical ballet for us; Lynn Wallis, who staged the glorious *Monotones II*; and former ballerina Wendy Ellis-Somes, who staged our very first season of the masterwork *Symphonic Variations*, assisted by Malin Thoors.

At the other end of the spectrum was *20:21*, in which we performed for the first time, George Balanchine's chic *Symphony in Three Movements*, staged by our very own Balanchine expert Eve Lawson. The return of Twyla Tharp's masterpiece *In the Upper Room* celebrated 50 wonderful years of her choreographic career and was an exciting finish to the program. It also was an opportunity to pay tribute to Ross Stretton, who brought this milestone work to The Australian Ballet, and to mark the tenth anniversary of his

untimely passing. It was great to welcome Danilo Radojevic back to work alongside the inspirational Shelley Washington to stage *In the Upper Room*. They reminded us why we all fell under the creative spell of this work back in 1997. Their intimate knowledge of this ballet and dynamic energy in the studio made for a potent and thrilling return of this work. In the midst of this program was the glittering premiere of Tim Harbour's *Filigree and Shadow*. This work highlighted a new choreographic intensity from Tim and a wonderful creative collaboration with architect and designer Kelvin Ho, lighting designer Benjamin Cisterne and composers Siegfried Rössert and Ulrich Müller of 48nord. Each element added to the electrifying whole that saw audiences in Sydney and Melbourne flock to see this major new work.

During both *The Dream* and *20:21* seasons we trialed *Bodytorque: Up Late*. Two of our *Bodytorque* alumni, Alice Topp and Richard House, added a special finish to four of these evenings in Sydney and Melbourne. Richard created the luminous *From Something to Nothing* with designs by Kat Chan and music by Satie and

“2015 was billed as Year of Beauty and this was magnificently fulfilled by our dancers”

Rachmaninov, while Alice revived her much acclaimed *Trace* which premiered in *Bodytorque: a la Mode*, to music by Travis Hodgson. Another successful revival was the final season of the *Classical Triple Bill* for our regional tour featuring Simon Dow's *Rimbombo*, *Paquita* and *Swan Lake Act Three*. Under the watchful leadership of Steven Heathcote and with the daily nurturing of Joanne Michel and Dale Baker, this tour featured performances by Guest Artists Benedicte Bemet, Valerie Tereshchenko, Brodie James and Cristiano Martino alongside the talented Dancers Company, made up of graduates from The Australian Ballet School. Playing to packed houses in regional Victoria and New South Wales, this tour brought ballet to our most ardent fans outside the capital cities.

Also bringing dance to the wider community was our Education department, who played to 18,320 students in schools far and wide across Australia. After founding the *Out There: The Australian Ballet in schools* and spending ten years at the helm, the extraordinary Helen Cameron handed on the program to Katy McKeown. Helen has given us a wonderful gift and I know that Katy will continue to nurture this important arm of our company into the future.

Our Audience Engagement program also continues to grow and bring our fans and followers ever closer to the company through informative talks and exciting ways to engage with The Australian Ballet in studio and theatres wherever we are.

Further afield, our dancers were seen performing on stages in Europe, America and China. Lana Jones and Adam Bull performed at the 45th anniversary Gala for Northern Ballet Theatre in Leeds, dancing the third-act pas de deux from Alexei Ratmansky's *Cinderella*. Coryphée Karen Nanasca spent several weeks on exchange with Royal Swedish Ballet, dancing in Rudolf Nureyev's *Don Quixote* and Andrew Wright performed *Don Quixote* with Royal New Zealand Ballet. In New York in April Amber Scott and Rudy Hawkes performed Steven Baynes' *Unspoken Dialogues* in a Gala curated by David Hallberg for the Youth America Grand Prix. This ballet formed the centrepiece for the mixed program which we performed in both Beijing and Shanghai in October alongside Serge Lifar's *Suite en blanc* and Twyla Tharp's *In the Upper Room* which we performed alongside the Murphy *Swan Lake* and the Ratmansky *Cinderella*, we enjoyed a warm welcome back to China and the ultimate compliment of a return invitation to China, which has become our most regular international touring destination.

Our dancers also took part in a number of gala celebrations across the year. Robyn Hendricks and Ty King-Wall danced the Act III pas de deux from *Swan Lake* at a dinner hosted by corporate partner



Head of Costume Workshop Musette Molyneaux fitting Robyn Hendricks. Photography Kate Longley

Jaguar in February. Benedicte Bemet and Cristiano Martino also danced this pas de deux at the Midwinta Gala Ball in Melbourne in August. Lana Jones and Ty King-Wall performed the pas de deux from Act II of *Giselle* at The Advertiser/Sunday Mail Foundation Fundraiser in Adelaide in July. Kelsey Stokes and Drew Hedditch represented the company at the 80th celebrations of the Royal Academy of Dance in Adelaide, dancing the Bluebird Pas de deux from *The Sleeping Beauty*.

On a personal note, we welcomed three "ballet babies" into our family in 2015. Principal Artist Leanne Stojmenov and former Senior Artist Marc Cassidy's son Max, Soloist Dana Stephensen and husband Michael Kai welcomed son Jasper and Soloist Laura Tong and Ballet Master Tristan Message delighted in the arrival of daughter Azalea. We were all extremely saddened by the passing of our long term Medical Director Dr Ken Crichton in November. Ken spent over 30 years treating the dancers of The Australian Ballet and headed up the medical team. His wonderful knowledge of dance medicine, dedication to the wellbeing of our company and personal friendship to us all will be sadly missed.

The culmination to our Year of Beauty was the much anticipated premiere of the new production of *The Sleeping Beauty*. For obvious reasons it is difficult to write objectively about this apart from saying it was one of the most exciting, frightening and rewarding artistic experiences of my career so far.

I want to thank Nicolette Fraillon and Patrick McIntyre who were there at the beginning of this epic journey and especially Nicolette, who at every stage and at the performances she conducted, inspired me with her passion and knowledge for this work. Gabriela Tylesova, through her extraordinary artistry and talent, made the magic of this story come to life in the most sumptuous designs you could ever hope to see on stage. I loved our own Year of Beauty working on this production (which began in late 2013 and continued through the premiere in 2015); she took my hopes and dreams for this production and made them into even more glorious realities! Jon Buswell added another layer of magic through his beautiful lighting and Lucas Jervies was brilliant in bringing the story to the fore with his dramaturgical eye and wonderful support. To have at my side in all the rehearsals my very first Aurora, Fiona Tonkin, was a joy. Just as it did in our first performance, her calmness and confidence enabled me to enjoy the daunting task at hand. In fact everyone across the organisation was an incredible support and brought their individual ability and skill to enable us to create this lavish and beautiful production. A huge thank you also to The Australian Ballet Board directors for their belief in this project and notably the Chair at the time, Jim Cousins, and Deputy Chair Sarah Murdoch who both took such an active interest in bringing this production to the stage.

I also want to thank Kenneth Watkins, Director of Philanthropy, his team, and the extraordinary generosity of everyone who invested in *The Sleeping Beauty*. From "The Royals" who enabled our leading characters to glitter so brightly, through to the 644 "garland gifts", your philanthropy has endowed us with a production which will inspire young dancers to aspire to be a part of this wonderful company and perform this majestic ballet well into the future. Equally important for the future of the company were the generous gifts we received to create our *Storytime Ballet: The Sleeping Beauty*, which premiered on stages over the summer holidays. This pint-sized production especially created for children, was the realisation of a long held dream for the company and I am sure will start the lifelong love of ballet for generations of children into the future. Special thanks to our very first Storytime Ballet cast and crew and to designer Hugh Colman for helping us to create such a beautiful "Little Beauty"!

2015 will be a year to remember for many reasons. The beauty that was seen on stage was reflected across the organisation as we came together around the true beauty of what we do, enriching people's lives through art which meaningfully for us is through the art of dance.

David McAllister AM
Artistic Director

BOARD OF DIRECTORS



CRAIG DUNN
CHAIRMAN

Craig has had more than 20 years' experience in the financial services sector, and was CEO of AMP Limited from 2008 to 2013. During his career, Craig has worked and lived in both Europe and Asia. He was a director and chairman of the Financial Services Council, and a member of the Australian Financial Centre Forum and the Australian Government's Financial System Inquiry. He is currently Chair of Stone & Chalk Limited, a Non-Executive Director of the Westpac Group, a Member of the ASIC External Advisory Panel, a Board Member of the NSW Government Financial Services Knowledge Hub and Chair of the Australian Government's Fintech advisory group. He was appointed a Non-Executive Director of Telstra in 2016. He holds a Bachelor of Commerce from the University of Melbourne and is a Fellow of The Institute of Chartered Accountants in Australia.

Appointed 2014



SARAH MURDOCH
DEPUTY CHAIR

Sarah studied classical ballet from the age of six and is passionate about the performing arts. In 2004, Sarah was appointed the International Ambassador for The Australian Ballet. Sarah has been a director of a number of not-for profit organisations and is currently Director and Ambassador of the Murdoch Childrens Research Institute.

Sarah is a former Patron of the National Breast Cancer Foundation, and a former director of the Australian Research Alliance for Children and Youth and former member of the GAP Early Childhood Education Advisory Board. In 2003, Sarah was awarded the Celebrity Advocacy Award by Research Australia. Sarah is a Graduate, Australian Institute of Company Directors.

Appointed 2006



JIM COUSINS AO

Jim is a member of the Melbourne Museum Board and the Melbourne Grammar School Council, as well as a member of the Victorian Arts Centre Trust, and was the Ballet's Chairman from 2013 – 2015. He is the former Chair of the Melbourne Recital Centre, former Chair and Founding Chairman, Committee for Geelong, former Trustee/Deputy President of the National Gallery of Victoria, former Board Member of the Australian Major Performing Arts Group (AMPAG) 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

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 Executive Chairman of Blue Energy, and Vice President Chiton Rocks SLSC John is the former Chairman of the South Australian Museum (2002–2011) and past Chairman of Cleanseas Tuna. In 2014, John was appointed to the Board of Infrastructure Australia. He is a distinguished alumnus of the New England University.

Appointed 2009



PENNY FOWLER

With a background in business and marketing, Penny is the Chairman of the Herald and Weekly Times Pty Ltd and the Royal Children's Hospital Good Friday Appeal and a Board Member of the Royal Botanic Gardens Melbourne and a Board Member of the National Portrait Gallery of Australia. Penny is actively involved in a range of community organisations and is an Ambassador for Second-Bite. She holds a Bachelor of Business Degree from Monash (Chisholm) and is a Graduate of the Australian Institute of Company Directors.

Appointed 2012



CHRISTOPHER GOLDSWORTHY
DANCERS' DIRECTOR

Christopher is Assistant Executive Director of the Business/Higher Education Round Table, a graduate of The Australian Ballet School and enjoyed a 13 year career with The Australian Ballet. Overseas tours included performing leading roles at Covent Garden and the London Coliseum, The Metropolitan Opera House in New York, the John F Kennedy Centre in Washington, The Kirov Theatre in St Petersburg and in China, Taiwan, Japan, Thailand, Singapore, Greece and New Zealand.

Previously, board member The National Theatre, Melbourne; Manager Business & Strategy, the New Zealand Schools of Dance & Drama; Vice-President Agilitas USA; Company Manager, Essgee Entertainment.

Christopher holds an MBA and a Master of Business Law degree and is a member of the Australian Institute of Company Directors.

Retired 2015



CATHERINE HARRIS AO PSM

Catherine Harris is the Chair of Australia's largest independent produce retailer, Harris Farm Markets. She is a Director of the Australian School of Business UNSW, the Australian Rugby League Commission, the Sport Australia Hall of Fame and Tyro Payments Ltd. Cathy is also a Governor of The University of Notre Dame and the Honorary Consul to Bhutan. Catherine has held the roles of Deputy Chancellor UNSW, The Director of Affirmative Action, a Trustee of the SCG, a Director of ADFA and Director of the National Gallery of Australia, 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



SIOBHAN MCKENNA

Siobhan is a Director Ten Network Holdings Ltd, a Director of Nova Entertainment, a Director of Woolworths Ltd, and, a Trustee of the MCG Trust. Siobhan is a former Commissioner of the Australian Productivity Commission, a former Chair and Board Member of NBNC, and a former Partner of McKinsey & Company.

Appointed 2010



TONY OSMOND

Tony Osmond is Managing Director and Head of Corporate and Investment Banking, Australia & New Zealand at Citigroup. Tony has over 20 years' experience in large and complex mergers, acquisitions and capital markets transactions in Australia, advising many of Australia's largest companies and private equity firms. Tony is a member of the Australian Government Takeovers Panel. Prior to his career in investment banking, Tony practiced as a lawyer at Freehills in Melbourne. Tony was a Director and Acting Chair of Orchestra Victoria before it was acquired by The Australian Ballet.

Appointed 2014



OLIVIA BELL
DANCERS' DIRECTOR

Olivia is a former Principal Artist of The Australian Ballet whose illustrious career spans 18 years. Career highlights include working with Graeme Murphy to create the role of Baroness Von Rothbart in the internationally acclaimed *Swan Lake* and leading The Australian Ballet on international tours of Paris, London, New York, Tokyo and China. Olivia was the recipient of the Prix Espoir at the prestigious Prix de Lausanne International Ballet Competition in Switzerland, enabling her to study under Christiane Vlassi at the Paris Opera Ballet School. Since retiring from the stage in 2013 Olivia is now working with the Royal Academy of Dance and the Prix de Lausanne and now joins The Australian Ballet Board as the Dancers' Director.

Appointed 2015



BRUCE PARNCUTT

Bruce is Chairman of investment banking group, Lion Capital, Director of Acrux Limited, board member of University of Melbourne Campaign, and University of Melbourne Centre for Positive Psychology. Previously Managing Director of McIntosh Securities, Senior Vice President of Merrill Lynch, a Director of Australian Stock Exchange Ltd, President of the Council of Trustees of the National Gallery of Victoria, Board Members of the NGV Foundation, member of the Felton Bequest Committee, director of a number of listed public companies, and a member of Council of Melbourne Grammar School.

Appointed 2012



CRAIG SPENCER

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, Chair of Ballet Theatre of Queensland and Director of Brismark (the Queensland Chamber of Fruit and Vegetable Industries Co-Operative Limited).

Appointed 2009



Chengwu Guo, Ako Kondo and Brett Chenoweth in Tiananmen Square, China Tour. Photography Lisa Tomasetti



世界人民大团结万岁





Monotones II. Photography Daniel Boud

2015 OVERVIEW

PERFORMANCES

LOCATION	PRODUCTION	DATES	NO. PERFORMANCES	SUBTOTAL
SYDNEY - CAPITOL THEATRE	Murphy's <i>SWAN LAKE</i>	20 to 28 February	11	11
MELBOURNE	Maina Gielgud's <i>GISELLE</i>	13 to 23 March	12	
	<i>THE DREAM</i>	4 to 13 June	12	
	<i>BODYTORQUE UP LATE</i>	12 June	1	
	Richard House's <i>FROM SOMETHING TO NOTHING</i>			
	Ratmansky's <i>CINDERELLA</i>	19 to 27 June	10	
	<i>20:21</i>	27 August to 5 September	11	
	<i>BODYTORQUE UP LATE</i>	4 September	1	
	Alice Topp's <i>TRACE</i>			
	McAllister's <i>THE SLEEPING BEAUTY</i>	15 to 26 September	14	61
SYDNEY - SYDNEY OPERA HOUSE	Maina Gielgud's <i>GISELLE</i>	2 to 22 April	20	
	<i>THE DREAM</i>	29 April to 16 May	20	
	<i>BODYTORQUE UP LATE</i> - House's <i>FROM SOMETHING TO NOTHING</i>	8 May	1	
	<i>20:21</i>	5 to 21 November	18	
	<i>BODYTORQUE UP LATE</i> - Topp's <i>TRACE</i>	20 November	1	
	McAllister's <i>THE SLEEPING BEAUTY</i>	27 November to 16 December	22	82
CANBERRA	Maina Gielgud's <i>GISELLE</i>	21 to 26 May	6	6
BRISBANE - RIVERSTAGE, CITY BOTANIC GARDENS	Maina Gielgud's <i>GISELLE</i>	29 May	1	1
ADELAIDE	Maina Gielgud's <i>GISELLE</i>	2 to 6 July	5	
	<i>THE DREAM</i>	8 to 9 July	2	7
PERTH	McAllister's <i>THE SLEEPING BEAUTY</i>	7 to 10 October	5	5
REGIONAL				
VICTORIA & NSW	The Dancers Company <i>Classical Triple Bill</i>	15 July to 22 August	24	24
STORYTIME BALLET				
MELBOURNE & SYDNEY	Storytime Ballet : <i>The Sleeping Beauty</i>	16 to 31 December	26	26
INTERNATIONAL				
BEIJING	MIXED BILL	16 October	1	
	Murphy's <i>SWAN LAKE</i>	17 to 18 October	2	3
SHANGHAI	Ratmansky's <i>CINDERELLA</i>	23 to 24 October	2	
	MIXED BILL	25 October	1	3
TOTAL PERFORMANCES				229

2015 OVERVIEW

AUDIENCE ENGAGEMENT PROGRAM

LOCATION	ACTIVITY	DATES	NO. EVENTS
NSW & VIC	Adult Ballet Classes	January to December	390
NSW, VIC, SA & WA	Behind the Scenes	February to November	8
ACT, NSW, VIC & WA	Boys' Day	May to November	6
ACT, NSW, VIC, SA, QLD & CHINA	Dancers' Class on Stage	April to November	8
ACT, NSW, VIC, & SA	McAllister in Conversation	February to November	11
NSW & VIC	Once Upon A Time	June to December	3
NSW, VIC, & SA	Pre Music Talk	February to December	18
NSW & VIC	Pre Performance Tour	April to June	4
VIC	Production Centre Tour	April to August	9
ACT, NSW, VIC, & SA	Q & A Session	February to December	12
REGIONAL NSW & VIC	Regional Tour Dancers' Class on Stage	August	2
REGIONAL NSW & VIC	Regional Tour Open Classes	July to August	5
SA	<i>The Dream</i> - an Enchanted Afternoon for Families	May	1
TOTAL AEP EVENTS			478

EDUCATION

LOCATION	ACTIVITY	DATES	NO. EVENTS
VICTORIA	Out There - The Australian Ballet in schools	14 April to 20 November	314
VICTORIA	Young Aboriginal Women's Program	April	3
TASMANIA	Out There - The Australian Ballet in schools	5 to 15 May	60
NEW SOUTH WALES	Out There - The Australian Ballet in schools	26 May to 3 September	137
SOUTH AUSTRALIA	Out There - The Australian Ballet in schools	23 June to 3 July	62
NORTHERN TERRITORY	Out There - The Australian Ballet in schools	14 September to 23 September	48
QUEENSLAND	Out There - The Australian Ballet in schools	13 to 23 October	47
AUSTRALIAN CAPITAL TERRITORY	Out There - The Australian Ballet in schools	9 to 13 November	32
TOTAL EDUCATION EVENTS			703



Madeleine Eastoe's final curtain call. Photography Kate Longley

Madeleine Eastoe's Retirement

Principal Artist Madeleine Eastoe, one of our most revered dramatic ballerinas and a crowd favourite, hung up her pointe shoes after a spectacular 18-year career with The Australian Ballet.

Dancers in demand

Our dancers were invited to perform as international Guest Artists in 2015:

Andrew Wright - performed *Don Quixote* at Royal New Zealand Ballet

Lana Jones and Adam Bull - performed Ratmansky's *Cinderella* pas de deux at Northern Ballet Leeds' Gala

Amber Scott and Rudy Hawkes - performed Stephen Baynes' *Unspoken Dialogues* at Youth America Grand Prix in New York

Beauty Foxtel Broadcast

200,000 Foxtel subscribers watched broadcasts of David McAllister's *The Sleeping Beauty* and the *Sleeping Beauty: Behind the Curtain* documentary

World Ballet Day



350,000 tuned in to the live stream
17,600 viewed the highlights reel on YouTube

International Tour



Beijing and Shanghai
6 Performances
9,944 Attendances

Audience Engagement Program



478 Events
28,232 Attendances

Main Stage



168 Performances
267,541 Attendances

Education



117 Schools
90 locations
18,320 Participants

Digital



148,625 Facebook followers at 31 Dec 2015
72,422 Instagram followers at 31 Dec 2015
34,684 YouTube subscribers at 31 Dec 2015
Our digital content was shared with 4.3 million people worldwide

Regional Tour



24 Performances
11,419 Attendances

Storytime Ballet



26 Performances
16,770 Attendances

Free Outdoor



1 Performance
7,500 Attendances

SWAN LAKE

*“As a *Swan Lake* reinvented and unfrozen, this production near matches the genius of its composer” — Daily Review*



11
Performances



20,630
Paid attendances



\$2,491,258
Gross box-office income

Graeme Murphy's modern-day classic is a *Swan Lake* for the 21st century, charged with sensuality and heartbreak. The Australian Ballet's most performed and successful work has swept the world, reaping standing ovations and storms of tears in London, Paris, Tokyo and New York. In 2015 this powerful production returned to Sydney for the first time since 2008.

SWAN LAKE

Choreography Graeme Murphy

Creative Associate Janet Vernon

Composer Piotr Tchaikovsky

Concept Graeme Murphy, Janet Vernon, Kristian Fredrikson

Costume and set design Kristian Fredrikson

Lighting design Damien Cooper

Reproduced by Graham Silver

SYDNEY

20 to 28 February

Capitol Theatre

With Orchestra Victoria

GISELLE

“...one of the most treasured jewels in The Australian Ballet’s repertoire” — Simon Parris: Man in Chair



Kevin Jackson and Madeleine Eastoe in Maina Gielgud’s *Giselle*. Photography Jeff Busby



43
Performances



63,815
Paid attendances



\$7,267,762
Gross box-office income

Since its premiere in 1841, *Giselle* has captured the imagination and torn at the heart. For the ballerina, *Giselle* offers a career-making opportunity to show off not just technique but emotional range, as she moves from innocent girl to a tender womanly spirit. Maina Guilgud’s acclaimed production, with Peter Farmer’s atmospheric designs, perfectly captures the ballet’s dramatic blend of real-life passions and otherworldly apparitions. Yearning, madness, supernatural forces and transcendent, redemptive love: *Giselle* is the Romantic era crystallised in one perfect work of art.

GISELLE

Choreography Marius Petipa after Jean Coralli
Production Maina Gielgud
Composer Adolphe Adam
Costume and set design Peter Farmer
Lighting design William Akers
Reproduced by Francis Croese

Melbourne

13 to 23 March
Arts Centre Melbourne, State Theatre
with Orchestra Victoria

Sydney

2 to 22 April
Joan Sutherland Theatre, Sydney Opera House
with Australian Opera and Ballet Orchestra

Canberra

21 to 26 May
Canberra Theatre, Canberra Theatre Centre
with Canberra Symphony Orchestra

Adelaide

2 to 6 July
Festival Theatre, Adelaide Festival Centre
with Adelaide Symphony Orchestra

**Lead & Production
Partner**



**Media
Partner**



Maina Gielgud’s visit to Australia to stage her production of *Giselle* was made possible by a generous gift from Dick and Pip Smith.

THE DREAM

“Varied, mesmerising and utterly enchanting. *The Dream* is one of the greatest spectacles of dance you’ll see all year” — Glam Adelaide



Madeleine Eastoe and Kevin Jackson in *The Dream*. Photography Daniel Boud



34
Performances



47,202
Paid attendances



\$5,191,083
Gross box-office income

Mischievous sprites, troublesome lovers and dazzling dance: this sparkling triple bill celebrated Frederick Ashton, one of the greatest influences on 20th century ballet and the epitome of the English classical style.

MONOTONES II

Choreography Frederick Ashton
Guest Repetiteur Lynn Wallis
Composer Erik Satie, “Gymnopédies No. 2”
Orchestrated by Claude Debussy and Alexis Roland-Manuel
Costume design Frederick Ashton
Lighting design William Akers
Reproduced by Francis Croese

SYMPHONIC VARIATIONS

Choreography Frederick Ashton
Directed, supervised and staged by Wendy Ellis Somes and Malin Thoors
Composer César Franck
Costume design Sophie Fedorovitch
Lighting design John B Read
Reproduced by Francis Croese

THE DREAM

Choreography Frederick Ashton
Staged by Anthony Dowell and Christopher Carr
Composer Felix Mendelssohn *Orchestrated by* John Lanchbery
Costume and set design David Walker
Costumes and sets courtesy of Dutch National Opera & Ballet, Amsterdam, The Netherlands
Lighting design John B Read
Reproduced by Francis Croese
Sydney choir Sydney Philharmonia Choirs
Melbourne choir Royal Melbourne Philharmonic
Adelaide choir Aurora – Young Adelaide Voices

Sydney 29 April to 16 May

Sydney Opera House, Joan Sutherland Theatre.
With Australian Opera and Ballet Orchestra

Melbourne 4 to 13 June

Arts Centre Melbourne, State Theatre. With Orchestra Victoria

Adelaide 8 to 9 July

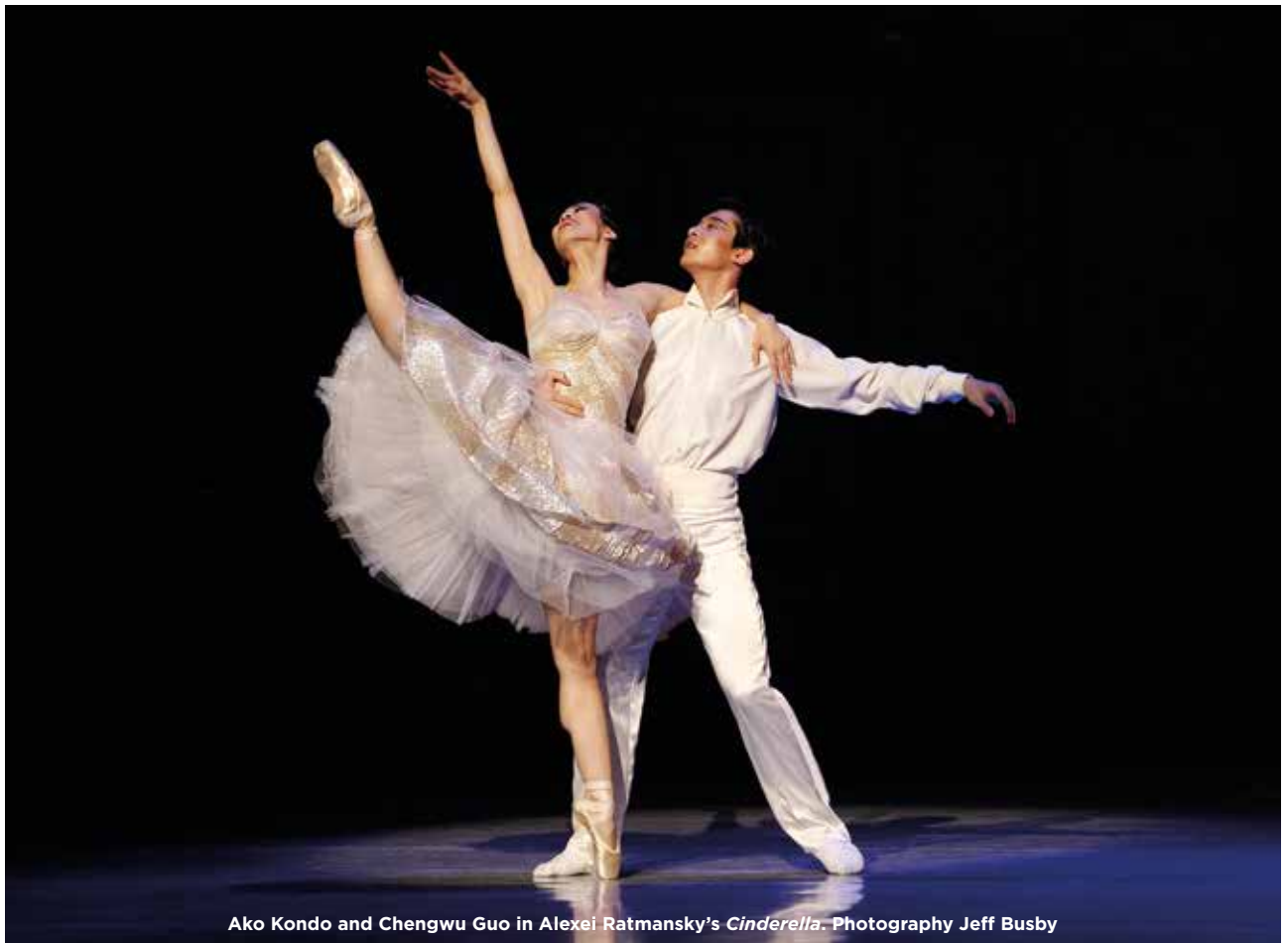
Adelaide Festival Centre, Festival Theatre.
With Adelaide Symphony Orchestra

Production Partner **BLOCH**

Media Partner **SBS**

CINDERELLA

“Cinderella is a ballet of both contemporary and classical considerations, nimble and funny throughout” — The Guardian



Ako Kondo and Chengwu Guo in Alexei Ratmansk's *Cinderella*. Photography Jeff Busby



10
Performances



17,624
Paid attendances



\$2,045,986
Gross box-office income

Witty, vibrant, glamorous and romantic, Alexei Ratmansk's *Cinderella* returned to bewitch audiences with this exclusive encore season after sell-out seasons in Melbourne, Sydney and Adelaide.

Ratmansk, the most in-demand choreographer in the world and the master of the modern story ballet, fills every bar of Prokofiev's cinematic score as he charts Cinderella's journey from rags to rapture. Jérôme Kaplan's vivid, sophisticated designs draw from Dior, Schiaparelli, the elegance of 1940s Hollywood and the Surrealism movement.

CINDERELLA

Choreography Alexei Ratmansk

Composer Sergei Prokofiev

Costume and set design Jérôme Kaplan

Lighting design Rachel Burke

Reproduced by Graham Silver

Projection design Wendall K Harrington

Melbourne

19 to 27 June

Arts Centre Melbourne, State Theatre

With Orchestra Victoria

20:21

“...a wonderful storm of precision and athleticism”

— Dance Australia



Andrew Killian and Vivienne Wong in Tim Harbour's *Filigree and Shadow*. Photography Jeff Busby



29
Performances



38,574
Paid attendances



\$3,947,002
Gross box-office income

The best of the 20th century, the freshest of the 21st: this electrifying triple bill showcased two giants of the New York dance scene, George Balanchine and Twyla Tharp, and The Australian Ballet's newest Resident Choreographer, Tim Harbour.

SYMPHONY IN THREE MOVEMENTS

Choreography George Balanchine ©The George Balanchine Trust
Repetiteur Eve Lawson
Composer Igor Stravinsky *Symphony in Three Movements*
Original lighting design Ronald Bates
Reproduced by Graham Silver

FILIGREE AND SHADOW

Choreography Tim Harbour
Composers 48nord (Ulrich Müller and Siegfried Rössert)
Costume concept Tim Harbour
Set design Kelvin Ho
Lighting design Benjamin Cisterne

IN THE UPPER ROOM

Choreography Twyla Tharp ©Twyla Tharp
Staged by Shelley Washington
Guest Repetiteur Danilo Radojevic
Composer Philip Glass
Original costume design Norma Kamali
Original lighting design Jennifer Tipton
Reproduced by Graham Silver

Melbourne

27 August to 5 September
Arts Centre Melbourne, State Theatre
With Orchestra Victoria

Sydney

5 to 21 November
Sydney Opera House, Joan Sutherland Theatre
With Australia Opera and Ballet Orchestra

Commissioning Partner



Media Partner



BODYTORQUE UP LATE

“An important event and crucial to nurturing the next wave of dance makers.”

— Herald Sun



Vivienne Wong and Calvin Hannaford in Alice Topp's *Trace*. Photography Kate Longley



4

Performances

For over a decade, Bodytorque has showcased new talent in ballet and given emerging choreographers the chance to perform boundary-pushing works. The Australian Ballet's Bodytorque season continued to evolve in 2015 with unique pop-up performances after selected triple bill shows *The Dream* and *20:21*, in Sydney and Melbourne.

In 2015 The Australian Ballet proudly presented two exhilarating works by choreographers Richard House and Alice Topp.

FROM SOMETHING, TO NOTHING

Choreography Richard House

Composer Erik Satie *Gnossiennes 4 & 5*

Composer Sergei Rachmaninov *Elegie for piano and cello*

Guest Piano – Sydney Christian Lillicrap

Guest Cello – Sydney Andrew Hines

Guest Piano – Melbourne Hoang Pham

Guest Cello – Melbourne Dianne Froomes

Costume design Kat Chan

Lighting design Graham Silver

Sydney (1 performance)

8 May, Joan Sutherland Theatre, Sydney Opera House
With Australian Opera and Ballet Orchestra

Melbourne (1 performance)

12 June, Arts Centre Melbourne, State Theatre
With Orchestra Victoria

TRACE

Choreography Alice Topp, *Composer* Travis Hodgson of Hoof and Antler, *Costume design* Georgia Lazzaro and Crystal Dunn, *Projections* Luke Tipene and Emmanuela Prigioni, *Original lighting design* John Berrett, reproduced by Graham Silver.

Melbourne (1 performance)

4 September, Arts Centre Melbourne, State Theatre

Sydney (1 performance)

20 November, Joan Sutherland Theatre, Sydney Opera House
With Australia Opera and Ballet Orchestra

Bodytorque Up Late was generously supported by The Ross Trust and The William Arthur Hugh Gordon Fund – Perpetual Trustees



Lana Jones in David McAllister's *The Sleeping Beauty*. Photography Jeff Busby

THE SLEEPING BEAUTY

“...a magical night of ballet... This production deserves to become a regular part of The Australian Ballet’s repertoire” — Arts Hub

“If audience reaction is the yardstick, then David McAllister’s first ballet is a resounding success” — Herald Sun



41

Performances



64,329

Paid attendances



\$7,719,811

Gross box-office income

Fairies, bluebirds, a gilded court and a spell-shattering kiss: the world’s most extravagant ballet was awakened to new life by The Australian Ballet’s Artistic Director David McAllister. Keeping true to the artistic spirit of the traditional *Beauty*, this production gave thrilling rein to the talents of the entire company. Lavish sets and costumes by Gabriela Tylesova evoke the splendour of the Imperial court and the magic of elves, nymphs and fairies. The much-anticipated world premiere of this landmark production was the crowning moment of 2015, The Australian Ballet’s Year of Beauty.

THE SLEEPING BEAUTY

Choreography Marius Petipa

Production and additional choreography David McAllister

Composer Piotr Ilyich Tchaikovsky

Dramaturge Lucas Jervies

Costume and set design Gabriela Tylesova

Design Associate Kat Chan

Lighting design Jon Buswell

MELBOURNE

15 to 26 September

Arts Centre Melbourne, State Theatre

With Orchestra Victoria

PERTH

7 to 10 October

Crown Theatre Perth

With West Australian Symphony Orchestra

SYDNEY

27 November to 16 December

Sydney Opera House, Joan Sutherland Theatre

With Australia Opera and Ballet Orchestra

The Sleeping Beauty was made possible through the generosity of our philanthropic community. Throughout 2014 and 2015, more than 2,000 people contributed over 70% of the total production costs. We thank all of these donors who have gifted us with a ballet that will delight us for generations. We especially acknowledge *The Royals*, who will be recognised alongside artistic credits for the life of the production:

Princess Aurora

Geraldine Anne Lawton Bequest

Prince Désiré

Mr Kenneth R Reed AM

The Lilac Fairy

Friends of The Australian Ballet (NSW) Ltd

Carabosse

Malcolm, Tonya & Carolyn McCusker

The King

Anonymous

The Queen

The Australian Ballet Society

Princess Florine

Ian Dicker Family

The Bluebird

Francesca Roslyn Packer Barham

Indigo Alice Packer

Emmanuelle Sheelah Packer

Supporting Partners

KAWAI
THE VOICE OF THE PIANO

ARGYLE PINK
DIAMONDS

Media Partners

VOGUE

News Corp
Australia



Ella Havelka at the NCPA, Beijing, China Tour. Photography Lisa Tomasetti

CHINA TOUR

The Australian Ballet is proud to represent Australia
on the international stage



6

Performances



9,944

Attendances

By invitation of the prestigious NCPA Dance Festival and Shanghai International Arts Festival, The Australian Ballet performed in two of China's key cultural centres: Beijing and Shanghai. The success of the 2015 China Tour reaffirmed that The Australian Ballet is well-positioned to represent Australia on the world stage.

We toured two full-scale productions - two of The Australian Ballet's signature works, Graeme Murphy's *Swan Lake* and Alexei Ratmansky's *Cinderella* - as well as a triple bill that showcased the technical excellence, versatility and dramatic flair through which the company has gained its international reputation. The company maximised cultural exchange by visiting local dance schools and ballet companies and welcoming them to our rehearsals and performances.

The 2015 China Tour provided an exceptional platform for The Australian Ballet to demonstrate Australian excellence in the arts to a significant international audience, and an opportunity to deepen our relationship with China, and its many lovers of ballet, and share in an enriching cultural exchange.

SUITE EN BLANC

Choreography Serge Lifar
Composer Edward Lalo, arr Serge Lifar
Original lighting design William Akers
Reproduced by Graham Silver

UNSPOKEN DIALOGUES

Choreography Stephen Baynes
Composer Alfred Schnittke
Costume and set design Michael Pearce
Original lighting design Rachel Burke
Reproduced by Graham Silver

IN THE UPPER ROOM

Choreography Twyla Tharp ©Twyla Tharp
Staged by Shelley Washington
Guest Repetiteur Danilo Radojevic
Composer Philip Glass
Original costume design Norma Kamali
Original lighting design Jennifer Tipton
Reproduced by Graham Silver

SWAN LAKE

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

CINDERELLA

Choreography Alexei Ratmansky
Composer Sergei Prokofiev
Costume and set design Jérôme Kaplan
Lighting design Rachel Burke
Reproduced by Graham Silver
Projection design Wendall K Harrington

BEIJING

16 to 18 October
Opera House, National Centre for the Performing Arts
With Orchestra of the National Ballet of China

SHANGHAI

23 To 25 October
Lyric Theatre, Shanghai Grand Theatre Performing Arts Centre
With Shanghai Opera Orchestra

With thanks to

OFFICIAL TOUR PARTNERS



GOVERNMENT TOUR PARTNERS



THE AUSTRALIAN BALLET INTERNATIONAL TOURING FUND

Ms Laurie Cowled
Frances Gerard
In memory of Mrs J J Holden
Dale and Ian Johnson
Lachlan and Sarah Murdoch
Mrs R H O'Connor
Mrs Roslyn Packer AO
Dr Valmai Pidgeon AM
Mr Kenneth R Reed AM
Ross Stretton Fund endowed by Bee Fletcher
Talbot Family Foundation

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

OUTDOOR

“Giselle is the ultimate ballet to enjoy for the sheer volume and beauty of its choreography” — Simon Parris: Man in Chair



Photography Kate Longley



1
Performance



7,500
Attendances

The Australian Ballet's annual free outdoor performance was presented in Brisbane by Telstra.

As audiences settled in with family, friends and picnics they were treated to a pre-performance Q&A hosted by dancer Brooke Lockett with Daniel Gaudiello, Benedicte Bemmet, Sarah Thompson, Andrew Wright, Christopher Rodgers-Wilson and Robyn Hendricks, then watched the company take their class live on stage before experiencing the passion, heartbreak and ethereal beauty of Maina Gielgud's blockbuster production of *Giselle*.

GISELLE

Choreography Marius Petipa after Jean Coralli
Production Maina Gielgud
Composer Adolphe Adam
Costume and set design Peter Farmer
Lighting design William Akers
Reproduced by Graham Silver

Brisbane

29 May 2015
Riverstage in City Botanic Gardens

With thanks to



REGIONAL TOUR

“...I was absolutely enthralled. This was my very first attendance to any ballet, but it will certainly not be my last.” — Audience Member, Port Macquarie



Cristiano Martino and Benedicte Bemet in *Swan Lake*. Photography Jim McFarlane



24
Performances



10,664
Paid attendances



\$585,234
Gross box-office income

In its 25th year, The Dancers Company continued to bring the magical experience of ballet to communities around the country, showcasing the artistry and technical skills of graduating students from The Australian Ballet School with guest appearances by artists from The Australian Ballet. This stunning triple bill demonstrated the diversity of classical ballet, from the sumptuous costumes and pristine pointe work of *Swan Lake* Act III and *Paquita*, to the hilarity and athleticism of *Rimbombo*.

PAQUITA

Choreography Marius Petipa, reproduced in-house
Composer Ludwig Minkus
Costume design Hugh Colman
Lighting design Francis Croese

SWAN LAKE ACT 3

Choreography Marius Petipa and Lev Ivanov
Composer Piotr Ilyich Tchaikovsky
Costume design Tom Lingwood
Lighting design Francis Croese

RIMBOMBO

Choreography Simon Dow
Composer Gioachino Rossini
Lighting design Francis Croese

15 July – 22 August 2015

We performed in Albury, Bathurst, Dubbo, Tamworth, Port Macquarie, Wollongong, Newcastle, Parramatta, Hamilton, Dandenong, Wangaratta and Echuca.

With thanks to



Telstra is The Dancers Company's Principal Partner, the tour was also generously supported by The Ross Trust, James N. Kirby Foundation and The Australian Ballet Society.

STORYTIME BALLET

“...the only kids show I have been to which I can honestly say I enjoyed more than my kids. And my kids loved it.” — SydneyFunMum



Artists of The Australian Ballet. Photography Jeff Busby



26
Performances



16,257
Paid attendances



\$796,233
Gross box-office income

A dreamy kingdom full of magical fairies, a beautiful sleeping princess and a prince searching for his true love... This brand-new production of *The Sleeping Beauty* was created by The Australian Ballet especially for children aged 3 and up. A live, interactive and narrated production that casts its spell in under an hour on young audiences who delight in joining Aurora, and her Prince and their friends.

STORYTIME BALLET: THE SLEEPING BEAUTY

Choreography David McAllister

Composer Piotr Ilyich Tchaikovsky

Costume design Hugh Colman (*Originally for Maina Gielgud's 1984 production of The Sleeping Beauty*)

Set design Hugh Colman

Lighting design Jon Buswell

Melbourne

16 - 20 December 2015
Arts Centre Melbourne, Playhouse

Sydney

23 - 27 December 2015
Drama Theatre, Sydney Opera House

Chatswood, NSW

30 - 31 December 2015
The Concourse

Storytime Ballet: The Sleeping Beauty was made possible through the philanthropy of the many individuals and foundations who share a vision to inspire our next generation of ballet lovers.

We also wish to acknowledge the generous support from The James & Diana Ramsay Foundation, The Advertiser Foundation, Estate of the Late James Simpson Love – Perpetual Trustees and Friends of The Australian Ballet (SA) Inc.

With thanks to



Media Partner



EDUCATION

“It was fantastic to see students so engaged, particularly some more reserved students who fully participated with joy” — Year 6 Teacher, West Hobart



703
Events



90
Locations



18,320
Participants

Motivated by the knowledge that kinetic and expressive learning is central to a child's positive development, *Out There – The Australian Ballet in schools brought to you by Samsung* is an education program that gives young Australians the opportunity to participate in, and value, dance as a form of expression, activity and entertainment.

The Australian Ballet's Education team and specially trained Dance Education Ensemble delivers this innovative program of dance demonstrations, kinetic workshops and discussion forums in schools Australia-wide. In 2015 The Australian Ballet engaged students in 117 schools and their communities in 90 regional and metropolitan locations throughout:

Northern Territory
Queensland
New South Wales
Australian Capital Territory
Victoria
Tasmania
South Australia

The Australian Ballet was delighted to have the support of Samsung as the Presenting Partner of this far-reaching education program in 2015.

With thanks to **SAMSUNG**

Australian Decorative & Fine Arts Society Sydney Inc.
Colonial Foundation Limited
Friends of The Australian Ballet (SA) Inc
James N. Kirby Foundation
James & Diana Ramsay Foundation
The Calvert-Jones Foundation
The Cory Charitable Foundation
The Profield Foundation
The Sentinel Foundation
The Valda Klaric Foundation

AUDIENCE ENGAGEMENT PROGRAM

Step Inside – special events that take audiences behind the curtain to delve deeper into the art form



Ballet Master and Regional Touring Associate Steven Heathcote. Photography Kate Longley



478
Events



28,232
Attendances



14
Locations

In 2015 The Australian Ballet again extended the audience experience beyond our performances with Step Inside, a series of audience engagement programs. From *McAllister in Conversation* and Q & A sessions to Adult Ballet Classes and Production Centre tours, Step Inside enabled audiences to enter a world of unwavering discipline, elite training and dedication as they engaged with the company's talented artists and rising stars and delved deeper into the art form and its music.

"When people see really beautiful movement, they feel that beautiful movement in their bodies and their own minds. And that effect can be quite profound" Tristan Message, Ballet Master & Planning and Strategy Associate



Former Soloist Jane Casson leads a public Adult Ballet Class. Photography Kate Longley

KEY PERFORMANCE INDICATORS

PERFORMANCES	2015	2014
MAINSTAGE AUSTRALIAN THEATRES		
Victoria*	61	61
New South Wales*	93	80
South Australia	7	8
Queensland	-	8
Western Australia	5	-
ACT	6	-
Tasmania	-	-
Subtotal	172	157
OUTDOOR		
Melbourne	-	1
Brisbane	1	-
Darwin	-	-
Sydney	-	-
Canberra	-	-
Subtotal	1	1
INTERNATIONAL		
United States	-	10
China	6	-
Subtotal	6	10
REGIONAL: THE DANCERS COMPANY		
Victoria	7	8
South Australia	-	-
New South Wales	17	-
ACT	-	-
Queensland	-	-
Tasmania	-	4
Northern Territory	-	-
Western Australia	-	4
Subtotal	24	16
STORYTIME BALLET: THE SLEEPING BEAUTY		
Victoria	11	-
New South Wales	15	-
Subtotal	26	-
TOTAL	229	185
ARTISTIC VIBRANCY PROFILE OF WORKS		
Australian		
New commissions	4	7
New acquisitions	-	-
Revivals	8	9
INTERNATIONAL		
New acquisitions	2	2
Revivals	4	6
TOTAL	18	24

2015

2014

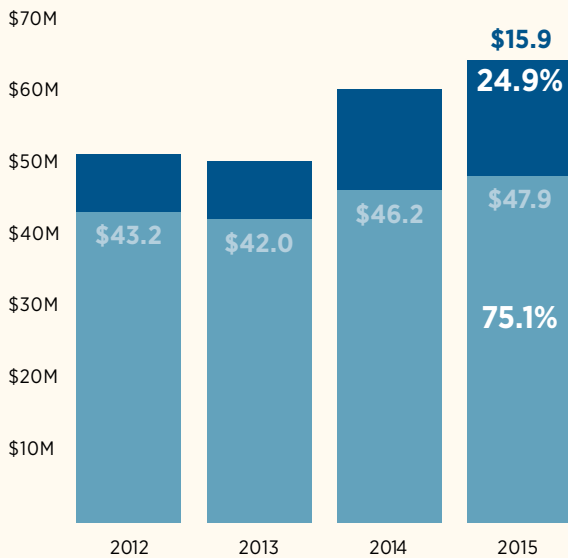
	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY
MAINSTAGE								
Melbourne*	61	107,213	100,187	87%	61	104,134	97,447	83.77%
Sydney*	93	131,955	126,401	92%	80	112,066	107,809	91.08%
Adelaide	7	12,501	10,948	87%	8	14,175	13,554	94.65%
Canberra	6	7,310	6,552	92%	-	-	-	-
Perth	5	8,562	8,086	77%	-	-	-	-
Brisbane	-	-	-	-	8	8,725	7,089	45.10%
Subtotal	172	267,541	252,174	89%	157	239,100	225,899	85.33%
STORYTIME BALLET								
Melbourne	11	9,252	8,938	92%	-	-	-	-
Sydney	11	5,598	5,462	91%	-	-	-	-
Chatswood	4	1,920	1,857	93%	-	-	-	-
Subtotal	26	16,770	16,257	92%	-	-	-	-
REGIONAL								
VIC	7	2,590	2,403	84%	8	5,005	4,684	86.01%
NSW	17	8,829	8,261	62%	-	-	-	-
TAS	-	-	-	-	4	2,828	2,710	85.30%
WA	-	-	-	-	4	2,428	2,218	76.43%
Subtotal	24	11,419	10,664	73%	16	10,261	9,612	83.4%
INTERNATIONAL								
Beijing	3	5,263	5,203	88%	-	-	-	-
Shanghai	3	4,681	4,621	94%	-	-	-	-
Los Angeles	-	-	-	-	5	11,439	11,369	74.28%
Berkeley	-	-	-	-	5	5,626	5,566	60.27%
Subtotal	6	9,944	9,824	90%	10	17,065	16,935	69.01%
TELSTRA OUTDOOR								
Brisbane	1	7,500	-	-	-	-	-	-
Melbourne	-	-	-	-	1	8,170	-	-
Subtotal	-	7,500	-	-	1	8,170	-	-
TOTAL	229	313,174	288,919	85%	184	274,596	252,446	83.93%

*Includes 2 performances of *Bodytorque*

KEY PERFORMANCE INDICATORS

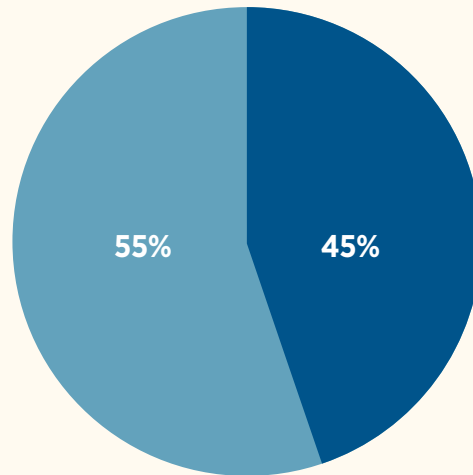
IN 2015 75% OF OUR TOTAL INCOME WAS SELF-GENERATED

Figures below reflect the consolidated group results, including Orchestra Victoria.



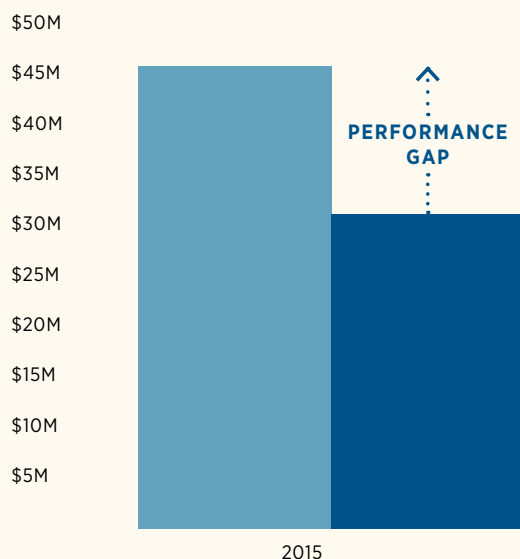
- Self-generated revenue
- Government funding revenue

SELF-GENERATED INCOME: BOX OFFICE



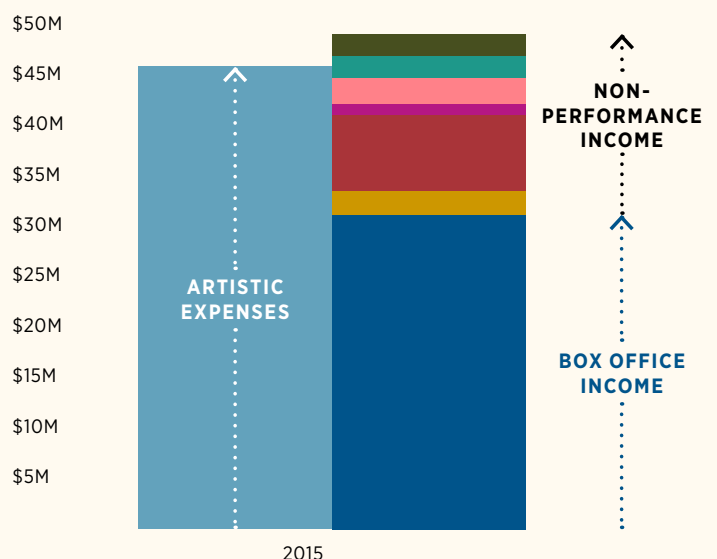
- Single Tickets
- Subscription

THE COSTS ASSOCIATED WITH STAGING AND PERFORMING THE ARTISTIC PROGRAM TRADITIONALLY EXCEEDS BOX OFFICE INCOME



- Artistic, employee and other expenses
- Box office and other performance income

THE PERFORMANCE GAP DEFICIT CONTINUES TO BE OFFSET BY NON-PERFORMANCE INCOME FROM THE AUSTRALIAN BALLET GROUP



Non-Performance Income

- The Australian Ballet Foundation – donations, bequests and investment income
- Government grants
- Orchestra Victoria
- Investment and interest income
- Commercial activities – property rental & car parking
- Fundraising – annual giving and sponsorships



Kevin Jackson and Natasha Kusch *Symphony in Three Movements*. Photography Jeff Busby



Orchestra Victoria at Arts Centre Melbourne, State Theatre. Photography Daniel Boud





ORCHESTRA VICTORIA

Now in its fifth decade, Orchestra Victoria is one of Australia's two specialist pit orchestras. It is proud to be the performance partner of The Australian Ballet, Opera Australia and Victorian Opera. In addition to its core pit activities, Orchestra Victoria presents concerts and education workshops throughout regional and outer metropolitan centres across Victoria. Delivering more than 200 performances each year, Orchestra Victoria is committed to creating opportunities for all Victorians to experience orchestral music.

After 44 years of performing together, in 2014 Orchestra Victoria became a wholly owned subsidiary of The Australian Ballet, cementing the future of the orchestra as one of Australia's most dynamic Major Performing Arts companies. 2015 marked Orchestra Victoria's first full calendar year as a wholly owned subsidiary of The Australian Ballet.

In 2015 Orchestra Victoria delivered a total of 211 performances to over 227,785 people in Victoria and an additional 21,522 in NSW during the Orchestra's Sydney season of *Swan Lake*. The immersive mOVe! education program also provided music development opportunities for 205 young regional musicians and teachers in 42 schools. Additionally, the Orchestra's performance of David McAllister's *The Sleeping Beauty* was heard by 80,000 Foxtel viewers in December and released on CD.

SUPPORTERS

ENDOWMENT FUNDS

Education

Lesley & Bob Qualtrough
Bequest
The Judith & Alasdair McCallum Fund

The Hamilton & Western

District Fund

Geoff and Helen Handbury
Foundation

PLANNED GIVING

G C Bawden & L de Kievit

The following names reflect gifts received in 2015, including pledges.

TRUSTS & FOUNDATIONS

Gandel Philanthropy
The William Buckland
Foundation - Equity Trustees

ANNUAL GIVING

The Conductor's Podium

Gifts \$40,000 and above

Mr Robert Albert AO RFD RD &
Mrs Elizabeth Albert

The Concertmaster's Ensemble

Gifts \$10,000 - \$39,999

Dr Peter A Kingsbury
Avner Klein & Maria Panno

Principal Donors

Gifts \$5,000 - \$9,999

Betty Amsden AO
Gaye & John Gaylard
Dr Alastair Jackson
Judith & Alasdair McCallum
Don & Angela Mercer

Patrons

Gifts \$1,000 - \$4,999

David & Cindy Abbey
Tom Bruce & Beth Brown
Peter & Ivanka Canet
Mr Jim Cousins AO & Mrs Libby Cousins
Ms Jane Edmanson OAM
Louis J. Hamon OAM
Henkell Family Fund
Peter & Carmel Johnson
Peter Kolliner OAM & Barbara Kolliner
Maple-Brown Abbott
H. E. McKenzie
Ms Marilyn Meyer
Michelle and Ian Moore
Prof David Penington
Lady Potter AC
Mr John Redman
Judith Robinson & Michael Robinson AO
Mrs Margaret S Ross AM
Adrienne Shaw
Libby Smith
H & EA Van Herk
Victor & Karen Wayne
Helen & Wayne Worlidge

Supporters

Gifts \$100 - \$999

Superlative Group Shepparton
G C Bawden & L de Kievit
Lesley Bawden
J Blain
Edward and Hazel Brentnall
Ms Catherine Cardinet
Mrs Pauline Coates
Miss Ann Darby
Mrs Liz Dexter
Ms Marianne Dunn
Mrs Susan Fitzpatrick
Mr Stuart Jennings
Ms Marlene Krelle
Mulcahys Construction Group
Ms Margaret Peters
Ms Kay Plymat
Kerryn Pratchett
H Reptis
Jan and Keith Richards
Dr Charles Roxburgh
Ms Joy Spark
Virginia Stretton
Mr Leon Velik
Ms Heidi Victoria MLA
Anonymous (4)

Orchestra Victoria is grateful for the support of its Principal Regional Partner Bendigo Bank, its Government and media partners and numerous venue partners across the state of Victoria.

PRINCIPAL REGIONAL PARTNER

Bendigo Bank

Bendigo Bank's strong community and regional focus has great synergies with Orchestra Victoria's work across Victoria

GOVERNMENT PARTNERS



The support received from the Australian Government through the Australia Council for the Arts and from the Victorian Government through Arts Victoria provides the foundation from which the Orchestra supports all our opera and ballet companies. Further support from Local Governments assists Orchestra Victoria's innovative Community and Education Outreach Programs.

MEDIA PARTNER

3MBS FM

ORCHESTRA VICTORIA

PO Box 836
South Melbourne VIC 3205
03 9694 3600
australianballet.com.au/
orchestravictoria

ORCHESTRA VICTORIA

PERFORMANCES AND ATTENDANCE

	TOTAL AUDIENCE	# PERFORMANCES	ACTIVITY SUBTOTAL
THE AUSTRALIAN BALLET			
Swan Lake	21,522	11	
Giselle	22,485	12	
The Dream	19,762	12	
Cinderella	18,833	10	
20:21	19,130	11	
The Sleeping Beauty	27,003	14	70
OPERA AUSTRALIA			
Madama Butterfly	12,615	8	
Don Giovanni	10,645	8	
Don Carlos	7,085	5	
Figaro	12,218	8	
Elixir of Love	5,095	4	
Opera in the Bowl	8,000	1	34
VICTORIAN OPERA			
I Puritani	1,807	1	
Sweeney Todd	7,383	8	
Big Sing Remembrance	827	1	
Big Sing Remembrance (Bendigo)	796	1	
Seven Deadly Sins	2,134	1	
The Grumpiest Boy in the World	947	5	17
THE PRODUCTION COMPANY			
West Side Story	19,670	10	
Nice Work if you can Get it	13,800	10	
Jerry's Girls	12,212	17	37
REGIONAL FESTIVALS			
ORCHESTRA VICTORIA BENDIGO FESTIVAL			
Colours of Brass	150	1	
Melodious Mozart, Bendigo Art Gallery	120	1	
Chamber Players "Potpourri", Bendigo Library	100	1	
Woodwind Quintet and Friends, La Trobe VAC	66	1	
Pop-up Lansell Square Shopping Centre	50	1	
Pop-up Mitchell Street Bendigo Bank	20	1	
Pop-up Bendigo Bank and Shamrock Hotel	30	1	
Pop-up Borchelli Ristorante	20	1	
Pop-up Bendigo Marketplace	20	1	
Pop-up Bendigo Bank Building	40	1	
Pop-up Hargreaves Mall	40	1	
Winter Serenade, Bendigo Library	100	1	
Melodious Mozart, Bendigo Town Hall	105	1	
Winter Serenade, La Trobe VAC	75	1	
OV Woodwind Quintet and Friends, Bendigo Library	100	1	
On the mOVe! Education Concert, The Capital	230	1	
Bach in Bendigo, Bendigo Bank Theatre	115	1	
You Can Do That, With That?, Bendigo Library	100	1	
Open Orchestra Rehearsal	60	1	
Orchestra Victoria in Concert	937	1	20

ORCHESTRA VICTORIA HAMILTON FESTIVAL	TOTAL AUDIENCE	# PERFORMANCES	ACTIVITY SUBTOTAL
Colours of Brass	100	1	
Winter Serenade	40	1	
Bendigo Bank Dinner	25	1	
Winter Serenade	90	1	
Mozart's Masterpieces	57	1	
Pop-up Darriwill Café	10	1	
Pop-up Roxburgh Café	15	1	
Pop-up Henriz Café	35	1	
Pop-up Bendigo Bank	10	1	
Pop-up Coles	35	1	
Pop-up Library	10	1	
Pop-up Target	15	1	
mOVe! Showcase	230	1	
Mozart's Masterpieces	90	1	
Murndal Homestead Dinner	20	1	
Pre-concert Talk/ Reed making	26	1	
Full Orchestra Concert	320	1	17
FIVE AT 5			
A Day in the Life of Louis XIV	80	1	
Tales of Innocence and Experience	96	1	
Brass Ensemble	127	1	
Wind Quintet	85	1	
Cellists of Orchestra Victoria	145	1	5
COMMERCIAL PROGRAMS			
A Mobil Night at the Opera	1,040	1	
Herald Sun Aria	1,500	1	
Melbourne Festival - Haydn Quartet	147	1	3
COLLABORATIVE PROGRAMS			
ACM Morning Melodies	2,461	2	2
mOVe! EDUCATION PROGRAM			
Mornington	240	1	
Shepparton	110	1	2
MOSTLY MOZART			
Mostly Mozart 1 - Mozart the Romantic	834	1	
Mostly Mozart 2 - The School for Lovers	906	1	
Mostly Mozart 3 - Joyous Masterworks	969	1	
Mostly Mozart 4 - The Grand Tour	992	1	4
TOTAL	249,307	211	

EDUCATION PROGRAM

	STUDENTS	PD PARTICIPANTS	STUDENT WORKSHOPS
Hamilton	29	0	6
Mornington	51	9	4
Shepparton	42	3	4
Bendigo	57	14	6
Remote Access String Quartet	16	0	70
TOTAL	195	26	90
TOTAL PARTICIPANTS	221		
Total Workshops	90		
Total schools	42		



Kevin Jackson and Lana Jones in David McAllister's *The Sleeping Beauty*. Photography Jeff Busby

2015 ANNUAL FINANCIAL REPORT

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DIRECTORS' REPORT

The Board of Directors of The Australian Ballet have pleasure in presenting their report for the year ended 31 December 2015.

Directors

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

Jim Cousins AO (retired as Chairman 27 November 2015)

Olivia Bell (appointed as Dancers' Director 25 May 2015)

Craig Dunn (appointed as Chairman 27 November 2015)

John Ellice-Flint

Christopher Goldsworthy (retired as Dancers' Director on 25 May 2015)

Penny Fowler

Catherine Harris AO PSM

Siobhan McKenna

Sarah Murdoch

Tony Osmond

Bruce Parncutt

Craig Spencer

Company Secretary

Peter Hough was appointed Company Secretary effective 30 August 2014.

Directors' Interests

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

DIRECTORS' REPORT

Meetings of Directors

There were six Board meetings of the company's Board of Directors held during the year ended 31 December, 2015. The number of meetings attended by each Director were as follows:

Full meetings of Directors		
	Attended	Eligible
Jim Cousins AO	6	6
Olivia Bell (appointed Dancers' Director 25 May 2015)	3	3
Craig Dunn	6	6
John Ellice-Flint	5	6
Penny Fowler	6	6
Christopher Goldsworthy (retired as Dancers' Director 25 May 2015)	3	3
Catherine Harris AO PSM	5	6
Siobhan McKenna	4	6
Sarah Murdoch	5	6
Tony Osmond	5	6
Bruce Parncutt	6	6
Craig Spencer	6	6

Directors' Benefits

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

Principal Activities

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

Promoting, encouraging and producing ballet in Australia and overseas;
Provision of orchestral services to the ballet, opera and other commercial activities;
Property investment and management; and
Acting as a corporate trustee.

Other than as reported above 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 2015 was a surplus of \$3,158,604 (2014: consolidated surplus of \$8,680,499).

Significant Changes in the state of affairs

There were no significant changes in the state of affairs of the company during the financial year.

DIRECTORS' REPORT

Review of Operations

The consolidated financial result for 2015 was a surplus of \$3.158 million. The result was \$5.522 million lower year on year as a result of fall in Foundation income and the gain on the purchase of The State Orchestra of Victoria of \$1.304 million that was recognised in 2014.

Box office and performance fees for the 2015 year increased by 22.5% based on-

- Strong sales for Giselle and The Sleeping Beauty in Melbourne and Sydney and the Swan Lake season in Sydney; and
- Ticket sales for the inaugural Storytime Ballet tour to Melbourne and Sydney that totalled \$0.796 million.

However the costs associated with staging and performing the artistic program, including employee and other expenses, during the year were significant and resulted in a net Performance Gap deficit of \$14.005 million (2014: \$14.372 million).

In order to offset the Performance Gap deficit the Company undertook various activities that generated additional net income of \$8,332 million. These activities included-

- Fundraising – Annual Giving, Donations and Sponsorship;
- Commercial activities – property rental and car park activities; and
- Investment and interest income.

The State Orchestra of Victoria contributed net operating income for the twelve months of \$0.925 million. This strong result reflects a number of one off items that are unlikely to continue into future years.

The overall group net operating surplus for the year of \$3.158 million was realised through contributed income from the following sources-

- funding from both the Victorian and New South Wales State Governments and the Federal Government totalling \$7.926 million for the Australian Ballet;
- funding provided by both the Victorian State Government and Federal Government for The State Orchestra of Victoria of \$7.898 million; and
- The Australian Ballet Foundation generating revenues of \$7.211 million through-
 - donations and bequests revenue from the generosity of our loyal and supportive patrons; and
 - net investment and interest income on Foundation funds invested.

The table below illustrates the consolidated operating result of The Australian Ballet Group for the year ended 31 December 2015.

DIRECTORS' REPORT

The Australian Ballet Group
Consolidated Management Operating Income Statement
For the Year ended 31 December 2015

	Consolidated	
	2015	2014
	\$'000	\$'000
The Australian Ballet Artistic Program		
Revenue		
Box Office and Other performance fees	30,378	25,032
Other income to support Artistic program	1,840	572
Expenses		
Artistic Program, Employees and Other expenses	46,223	39,976
Total Artistic Program Performance Gap (Deficit)	(14,005)	(14,372)
Net Income from activities and other sources of income to support the Artistic Program		
Fundraising – including Annual Giving, Donations and Sponsorships	3,878	5,531
Commercial Activities – including property rental and car parking activities	1,756	2,328
Investment and Interest Income	2,504	1,350
Other Income	194	306
The State Orchestra of Victoria surplus – (including Government Grants) (refer Note 7)	925	305
Government Grants – The Australian Ballet	7,265	7,398
Operating result before Capital Preserved funds, investment and interest income and unrealised gain/(loss) on investments	2,517	2,846
Capital preserved funds – Donations and Bequests	1,394	3,569
Investment and Interest income on Capital preserved funds	298	395
Unrealised gain/(loss) on investments	(1,051)	566
Surplus from Operations before gain on acquisition	3,158	7,376
One off gain on acquisition of the net assets of The State Orchestra Victoria	-	1,304
Surplus from Operations and Investment Activities	3,158	8,680

Matters subsequent to the end of the financial year

There has been no matter or circumstance arising since 31 December 2015 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 2015.

Insurance and Officers

The Australian Ballet paid a premium in respect of a contract insuring its directors and officers against liabilities and expenses arising as a result of work performed in their respective capacities, to the extent permitted by law.

DIRECTORS' REPORT

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 *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*. 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 *Australian Charities and Not-for-profits Commission (ACNC) Act 2012* 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 2015, The Australian Ballet paid PricewaterhouseCoopers, the auditor, \$35,505 gst inclusive for non-audit services.

Auditor's Independence Declaration

A copy of the auditor's independence declaration as required under section 60-40 of the *Australian Charities and Not-for-Profit Commission (ACNC) Act 2012* is set out on page 53.

Signed in accordance with a resolution of the Directors.



Mr Craig Dunn
Chairman
22 April 2016



Mr Bruce Parncutt
Director
22 April 2016



Auditor's Independence Declaration

As lead auditor for the audit of The Australian Ballet for the year ended 31 December 2015, I declare that to the best of my knowledge and belief, there have been no contraventions to 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
22 April 2016

PricewaterhouseCoopers, ABN 52 780 433 757

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

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CORPORATE GOVERNANCE STATEMENT

The Board of The Australian Ballet is 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 business plan and five year strategic plan 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 and independent members are appointed. As at 31 December 2015 the sub-committees comprised of:

Audit Committee

Siobhan McKenna – Chair

Craig Dunn

Jim Cousins

Penny Fowler

Role: To assist the Board in complying with its statutory obligations under the *Australian Charities and Not-for-Profit Commission (ACNC) Act 2012* 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 & Remuneration Committee

Sarah Murdoch - Chair

Cathy Harris

Craig Dunn

Siobhan McKenna

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

Bruce Parncutt - Chair

Tony Osmond

John Ellice-Flint

Craig Spencer

John Morrison (independent member)

Role: To manage the investments of The Australian Ballet Ltd, The Australian Ballet Foundation and The Australian Ballet Centre Pty Ltd.

The Australian Ballet Foundation Board

Craig Spencer – Chair

Sarah Murdoch

Jim Cousins

Mary Barlow (independent member)

Robin Campbell (independent member)

Bill Bowness (independent member)

Tonya McCusker (independent member)

Robert McCormack (independent member)

Georgina Curran (independent member)

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 2015

	Notes	Consolidated 2015 \$	2014 \$
Revenue from Operations			
Revenue - The Australian Ballet	3	36,128,068	29,962,472
Revenue - The Primrose Potter Australian Ballet Centre	4	3,113,469	3,755,946
Revenue - The State of Orchestra Victoria	5	1,447,325	921,748
Total Revenue from Operations		40,688,862	34,640,166
Other Income			
Government grants	6	15,854,012	11,737,956
Total Revenue from Operations and Other Income		56,542,874	46,378,122
Expenditure			
Artistic		21,134,675	17,632,824
Production and Stage		13,553,333	9,972,958
Marketing and Communications		8,847,211	7,371,358
Sponsorship		1,040,033	1,299,448
Administration including finance costs		5,360,979	4,203,991
Domestic Touring		4,553,176	4,176,638
Facilities		4,232,509	3,968,441
Total Expenditure		58,721,916	48,625,658
NET (DEFICIT) FROM OPERATIONS		(2,179,042)	(2,247,536)
Gain on acquisition of The State Orchestra of Victoria	30	-	1,304,883
Endowment and Donor Contributed Funds and Investment Income			
Investment Revenue		2,732,580	1,720,865
Donations and Bequests Revenue		5,389,624	9,312,774
Net movement in the fair value of financial assets held for investing		(910,910)	502,798
Total Endowment and Contributed Funds Investment Revenue		7,211,294	11,536,437
Expenditure			
Endowment and Donor Contributed Funds Expenditure		1,873,648	1,913,285
Total Endowment and Contributed Funds Expenditure		1,873,648	1,913,285
Net Income from Endowment and Donor Contributed Funds and Investment Income		5,337,646	9,623,152
SURPLUS FROM OPERATIONS and INVESTMENT ACTIVITIES		3,158,604	8,680,499

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

CONSOLIDATED BALANCE SHEET

AS AT 31 DECEMBER 2015

	Notes	Consolidated 2015 \$	2014 \$
CURRENT ASSETS			
Cash and cash equivalents	28	10,613,010	23,161,583
Trade and other receivables	8	7,480,963	2,481,283
Financial assets held for investing	9	48,995,341	34,286,677
Prepayments	10	1,251,619	1,143,718
Inventories	11	198,564	-
TOTAL CURRENT ASSETS		68,539,497	61,073,261
NON-CURRENT ASSETS			
Property, plant and equipment	12	18,190,427	18,137,560
Intangible Assets	13	602,242	1,762
TOTAL NON-CURRENT ASSETS		18,792,669	18,139,322
TOTAL ASSETS		87,332,166	79,212,583
CURRENT LIABILITIES			
Trade and other payables	14	2,479,803	1,268,630
Income received in advance	15		
- Government grants		5,134,207	318,689
- Other		11,627,284	12,325,634
Provisions	16	3,519,077	3,859,688
TOTAL CURRENT LIABILITIES		22,760,371	17,772,641
NON-CURRENT LIABILITIES			
Provisions	16	252,079	278,830
Borrowings	17	10,000,000	10,000,000
TOTAL NON-CURRENT LIABILITIES		10,252,079	10,278,830
TOTAL LIABILITIES		33,012,450	28,051,471
NET ASSETS		54,319,716	51,161,112
EQUITY			
Retained Surplus/(Deficit)	27	24,896,974	22,647,668
General Reserves	27	46,000	46,000
Foundation Capital Reserve	2(g), 27	29,376,742	28,467,444
TOTAL EQUITY		54,319,716	51,161,112

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 2015

	Notes	Consolidated 2015 \$	2014 \$
STATEMENT OF RETAINED SURPLUSES			
Opening balance at the beginning of the year		22,647,668	20,038,782
Net (deficit) from operating activities including gain on acquisition		(2,179,042)	(942,653)
Net surplus from Endowment and Donor Contributed Funds and Investment activities		5,337,646	9,623,152
Transfer to Foundation Capital reserves		(909,298)	(6,071,613)
RETAINED SURPLUS AT 31 DECEMBER 2015		24,896,974	22,647,668
GENERAL RESERVES			
Asset Revaluation Reserve			
Opening balance at the beginning of the year		46,000	46,000
Asset Revaluation Reserve at 31 December 2015		46,000	46,000
GENERAL RESERVES AT 31 DECEMBER 2015	27	46,000	46,000
FOUNDATION CAPITAL RESERVES			
Opening balance at the beginning of the year		28,467,444	22,395,831
Transfer from retained surplus		909,298	6,071,613
Foundation Capital Reserves at 31 December 2015	27	29,376,742	28,467,444
EQUITY RESERVES AT 31 DECEMBER 2015		54,319,716	51,161,112

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 2015

	Notes	Consolidated 2015 \$	2014 \$
Cash flows from operating activities			
Receipts inclusive of goods and services tax from:			
Box office and performance fees		33,363,015	28,796,893
Sponsorships and donations		4,186,287	3,125,019
Government Grants		16,264,427	9,498,474
Property rental		3,550,902	3,967,762
Other revenue		1,714,778	1,014,363
		59,079,409	46,402,511
Payments to suppliers and employees (inclusive of goods and services tax)		(62,483,665)	(52,392,319)
		(62,483,665)	(52,392,319)
Net cash provided by/(used in) operating activities		(3,404,256)	(5,989,808)
Cash flows from investing activities			
Payment for property, plant and equipment		(2,216,816)	(1,538,299)
Payment of financial assets held for investing		(13,298,942)	-
Foundation donations and bequests		5,366,545	9,312,774
Interest received from investing activities		607,839	573,825
Acquisition of The State Orchestra of Victoria, net cash acquired		-	3,403,146
Dividends received from investing activities		107,351	73,065
Refund of imputation credits		289,706	-
Net cash provided by/(used in) investing activities		(9,144,317)	11,824,511
Net increase/(decrease) in cash and cash equivalents		(12,548,573)	5,834,703
Cash and cash equivalents at the beginning of the year		23,161,583	17,326,880
Cash and cash equivalents at the end of the year	28	10,613,010	23,161,583

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

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

1 CORPORATE INFORMATION

The financial statements of The Australian Ballet for the year ended 31 December 2015 were authorised for issue in accordance with a resolution of the directors on 21 April 2016. The nature of The Australian Ballet's operations and principal activities is disclosed in the Directors' Report. The Australian Ballet is a company limited by guarantee incorporated in Australia.

2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

(a) Basis of Accounting

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, other authoritative pronouncements of the Australian Accounting Standards Board, Urgent Issues Group Interpretations and the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*.

Compliance with Australian Accounting Standards – Reduced disclosure Requirements

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

Early adoption of standards

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

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

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

(b) Historical cost convention

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

(c) Statement of compliance

Accounting Standards include Australian equivalents to International Financial Reporting Standards.

(d) Critical Accounting Estimates

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

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

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

(e) Comparatives

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

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(f) Basis of consolidation

The consolidated financial statements presented combine the financial statements of all the entities in the group constituted by The Australian Ballet and the entities it controls. Note 23 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) Endowment and Donor Contributed Reserves

Endowment and Donor Contributed reserves comprise:-

- a) Endowment - Capital protected funds donated with the express request that the principal be invested to deliver investment returns available to meet the intentions of the donor.
- b) Donor Contributed - Non capital protected funds 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:** Subscription and box office income is reported as gross income (exclusive of GST). Credit card and booking fee expenses are included with other ticketing expenses.

* Performance fees

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

* Sponsorships and Government Grants

Sponsorships and Government grants are recognised in the period to which the sponsorship and grants relate or to the period for which they are paid. Government grants are normally paid for the specific calendar years. Sponsorships 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

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

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

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

(k) Production, Marketing and Communication Costs

The cost of each new production is written off in the year in which it is first 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 as income on a straight-line basis over the lease term.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(r) Recoverable amount of assets

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

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 investment, are measured at fair value. Gains or losses on investments held for investing 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.

(u) 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	
		2015	2014
		\$	\$
3	REVENUE - THE AUSTRALIAN BALLET		
	BOX OFFICE AND PERFORMANCE FEES		
	Main Season	29,435,626	24,098,777
	Storytime Ballet	796,233	-
	Dancers' Company Tour	585,234	462,221
	Performance fees	262,465	754,446
	Programme fees	228,281	233,560
		31,307,839	25,549,004
	SPONSORSHIP		
	Sponsorships	3,121,295	2,613,736
	Dancers' Company Tour	200,000	150,000
		3,321,295	2,763,736
	Other Revenue	1,498,934	1,649,732
	Total Revenue - The Australian Ballet	36,128,068	29,962,472
4	REVENUE - THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE		
	Rental Revenue	431,940	986,564
	Car park Revenue	2,375,568	2,245,510
	Other Revenue	305,961	523,872
	Total Revenue - The Primrose Potter Australian Ballet Centre	3,113,469	3,755,946
5	REVENUE - THE STATE ORCHESTRA OF VICTORIA		
	Donations	361,892	114,547
	Sponsorships	194,887	60,000
	Investment Income	150,759	138,536
	Performance Fees	732,939	602,728
	Other Revenue	6,848	5,937
	Total Revenue - The State Orchestra of Victoria	1,447,325	921,748
6	OTHER INCOME		
	Governments Grants		
	Commonwealth Government		
	Australia Council, Major Organisations Fund		
	MPAB Annual Grant	5,784,520	5,660,000
	MPAB Annual Grant - The State Orchestra of Victoria	5,850,215	2,847,015
	Australia Council - Orchestra Victoria Transition Grant	-	267,209
	Australia Council - Other	360,822	-
	MPAB Professional Development	35,062	15,200
	MPAB Indigenous Mentorship Program	-	3,981
	Playing Australia	120,923	184,041
	Department of Regional Australia, Local Government, Arts & Sport* - <i>Production Centre Fit-out Grant</i>	292,691	327,650
	Department of Foreign Affairs and Trade - China Tour	35,000	-
	Ministry For The Arts Attorney Generals Department	150,000	-
	State Governments		
	New South Wales	676,045	676,045
	New South Wales - Other	54,268	-
	Victoria	652,383	652,383
	Victoria - The State Orchestra of Victoria	1,368,561	954,573
	Victoria - Asia Engagement Grant - China Tour	50,000	-
	Victoria - Dancers' Company Tour	75,000	70,000
	Victoria - Other	-	12,684
	Arts Victoria - Contribution to Victorian Pit Services	318,522	15,175
	Queensland	-	50,000

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

		Consolidated	
		2015	2014
		\$	\$
6 OTHER INCOME – GOVERNMENT GRANTS (CONTINUED)			
Local Councils			
Manningham City Council		15,000	-
Golden Plains Shire Council		15,000	-
The Council of the City of Sydney		-	2,000
Total Government Grants		15,854,012	11,737,956
<p>* Total grant received was \$2,000,000 of which \$2,000,000 has been spent or committed at 31 December 2015. 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.</p>			
7 THE OPERATING SURPLUS includes -			
(a) Consolidated surplus/(deficit) includes:			
Gains/(losses) on fair value adjustments to financial assets held for investing		(910,910)	502,798
Depreciation of property, plant and equipment		1,286,548	1,105,574
Employee benefits expense		28,025,065	22,902,213
Operating leases – minimum lease payments		133,629	77,719
Dancers Company Tour Costs		995,681	840,137
(b) Surplus/(Deficit) by Entity			
The Australian Ballet			
<i>Consolidated (Deficit)</i>		(4,028,087)	(3,897,771)
Satisfaction of Donor Intent – revenue		3,099,496	2,197,077
Rent – Intercompany expense		(1,178,064)	(1,149,352)
Parking – Intercompany expense		(55,504)	(60,050)
Gain on purchase of The State Orchestra of Victoria		-	1,304,883
The State Orchestra of Victoria management fee & recoveries		1,144,779	474,376
The State Orchestra of Victoria Orchestra Services		(559,031)	(188,394)
Australian Ballet Centre Recoveries		67,141	-
(Deficit) before consolidation		(1,509,270)	(1,319,231)
The Primrose Potter Australian Ballet Centre			
<i>Consolidated Surplus</i>		338,167	1,059,051
Satisfaction of Donor Intent – revenue		-	925,485
Rent – Intercompany revenue		1,178,064	1,149,352
Parking – Intercompany revenue		59,050	63,465
Australian Ballet Centre Recoveries		(67,141)	-
Surplus before consolidation		1,508,141	3,197,353
Australian Ballet Foundation			
<i>Consolidated Surplus</i>		5,337,646	9,623,151
Satisfaction of Donor Intent – expense		(3,099,496)	(3,122,562)
Parking – Intercompany expense		(3,545)	(3,415)
Surplus before consolidation		2,234,605	6,497,174
The State Orchestra of Victoria			
<i>Consolidated Surplus</i>		1,510,877	591,185
Partner Recoveries Australian Ballet		559,031	188,394
Management Fee		(1,144,779)	(474,376)
Surplus before consolidation		925,129	305,203
8 TRADE AND OTHER RECEIVABLES – Current			
Trade receivables		6,176,366	1,288,051
Other receivables		229,783	100,604
Accrued income		1,074,781	1,083,498
GST receivable		33	9,130
		7,480,963	2,481,283

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	
	2015	2014
	\$	\$
9 FINANCIAL ASSETS HELD FOR INVESTING		
Investments in Managed Funds at market value as at 31 December 2015		
- The Australian Ballet	47,269,293	32,529,377
- The State Orchestra of Victoria	1,726,048	1,757,300
	48,995,341	34,286,677
Market value represents the net fair value of investments which have been determined by reference to quoted market bid prices at 31 December 2015. The maximum risk of investments is represented by the carrying amounts of assets recognised in the Consolidated Balance Sheet.		
10 PREPAYMENTS		
Prepayments	1,251,619	1,143,718
11 INVENTORIES		
At Cost		
Merchandising Stock	198,564	-
12 PROPERTY, PLANT AND EQUIPMENT		
Freehold land at cost	3,908,582	3,908,582
Freehold Buildings		
- at cost	21,715,903	21,715,903
- improvements and additions at cost	2,355,213	1,952,127
Accumulated depreciation	(12,338,239)	(11,470,061)
	11,732,877	12,197,969
Plant and equipment, at cost	4,934,501	4,013,675
Accumulated depreciation	(2,856,511)	(2,470,821)
	2,077,990	1,542,854
Artworks at Valuation Date 1 December 2010	46,000	46,000
	46,000	46,000
Leasehold improvements, at cost	583,522	583,522
Accumulated amortisation	(440,446)	(418,338)
	143,076	165,184
Work in progress	281,902	276,970
Total Property, Plant and Equipment	18,190,427	18,137,560
Freehold Buildings movement during the year:		
Beginning of the year	12,197,969	12,031,408
Additions	403,086	1,000,155
Transfers from work in progress	-	-
Depreciation expense	(868,178)	(833,594)
	11,732,877	12,197,969
Plant and Equipment movements during the year:		
Beginning of the year	1,542,854	1,327,165
Acquisition of State Orchestra of Victoria	-	192,264
Additions	643,856	253,126
Transfers from work in progress	276,970	-
Disposals	-	9,792
Depreciation expense	(385,690)	(239,493)
	2,077,990	1,542,854

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2015	2014
	\$	\$
Leasehold Improvements movements during the year:		
Beginning of the year	165,184	15,212
Acquisition of The State Orchestra of Victoria	-	188,359
Additions	-	11,217
Disposals	-	(32,349)
Depreciation expense	(22,108)	(17,255)
	143,076	165,184
Work in progress movements during the year:		
Beginning of the year	276,970	-
Additions	281,902	276,970
Transfers	(276,970)	-
	281,902	276,970
13 INTANGIBLE ASSETS		
Website development and Accounting Software		
- at cost	691,451	534,147
Accumulated amortisation	(542,909)	(532,385)
	148,542	1,762
Intangible assets movements during the year:		
Beginning of the year	1,762	16,992
Additions	157,304	-
Amortisation Expense	(10,524)	(15,230)
	148,542	1,762
Working in progress movements during the year:		
Beginning of the year	-	-
Additions	453,700	-
	453,700	-
	602,242	1,762
14 TRADE AND OTHER PAYABLES - Current		
Taxes Payable	536,232	224,057
Trade Payables	1,943,571	1,044,573
	2,479,803	1,268,630
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.		
15 INCOME RECEIVED IN ADVANCE		
Government grants received in advance		
NSW State Government	346,473	-
Australia Council, Major Organisations Fund (Playing Australia)	3,754,884	154,359
Victoria State Government, Creative Victoria	1,032,850	164,330
	5,134,207	318,689
Other income received in advance		
Box Office	11,094,002	11,125,563
Sponsorship	-	257,500
Other	533,282	942,571
	11,627,284	12,325,634

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

		Consolidated	
		2015	2014
		\$	\$
16 PROVISIONS – Current			
Lease – (make good)		20,000	20,000
Long service leave		2,622,056	2,768,421
Time in Lieu		18,704	57,816
Family Leave		2,628	12,329
Annual leave		855,689	1,001,122
		3,519,077	3,859,688
PROVISIONS – Non-current			
Long service leave		252,079	278,830
17 BORROWINGS			
Unsecured - Loan		10,000,000	10,000,000
The principal for the unsecured loan is due for repayment on 31 October, 2022.			
18 COMPANY LIMITED BY GUARANTEE			
Capital capable of being called-up in the event of and for the purpose of winding-up		24,500	24,500
19 OPERATING LEASE COMMITMENTS			
Lease commitments: Consolidated Entity as lease			
<i>Non-cancellable operating leases</i>			
The Consolidated Entity has non-cancellable leases for the Sydney office space and The State Orchestra of Victoria head office at Albert Park, Melbourne.			
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		121,731	51,773
Later than one year but not later than 5 years		41,000	61,500
		162,736	113,273

Cancellable Operating leases

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

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

Consolidated	
2015	2014
\$	\$

20 RELATED PARTIES DISCLOSURE

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

Jim Cousins AO	(appointed 25 June 2009)
Olivia Bell	(appointed 25 May 2015)
Craig Dunn	(appointed 6 November 2014)
John Ellice-Flint	(appointed 26 February 2010)
Penny Fowler	(appointed 18 July 2012)
Christopher Goldsworthy	(retired 25 May 2015)
Catherine Harris AO PSM	(appointed 19 September 2012)
Siobhan McKenna	(appointed 14 July 2010)
Sarah Murdoch	(appointed 17 February 2006)
Tony Osmond	(appointed 12 September 2014)
Bruce Parncutt	(appointed 18 July 2012)
Craig Spencer	(appointed 25 June 2009)

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

(b) Related Party Transactions:

Parent Entity

The Australian Ballet occupies office premises on level 4, 5 and 6 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 \$1,178,064 (2014:\$1,149,352) and parking costs of \$55,504 (2014:\$60,050) excluding GST on its occupancy payable to The Australian Ballet Development Fund.

21 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	788,088	784,921
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22 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. Orchestra Victoria provides pit services to Australia's premier performing arts companies - The Australian Ballet, Opera Australia, Victorian Opera and The Production Company - and delivers an annual program of regional concerts, public programs and education activities.

23 ECONOMIC ENTITY

Parent Entity: The Australian Ballet

Controlled Entities: The Australian Ballet Centre Pty Ltd (as trustee for):

- The Australian Ballet Development Fund
- The Australian College of Dance Building Fund

The State Orchestra of Victoria

(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

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2015	2014
	\$	\$
24 CONTINGENT LIABILITIES		
There were no Contingent Liabilities as at 31 December 2015.		
25 CONTINGENT ASSETS		
There were no Contingent Assets as at 31 December 2015.		
26 PARENT ENTITY FINANCIAL INFORMATION		
Summary financial information		
The individual financial statements for the parent entity show the following aggregate amounts:		
Balance Sheet		
Current Assets	30,248,324	24,718,055
Total Assets	41,666,597	35,545,101
Current Liabilities	31,212,367	26,198,366
Total Liabilities	41,452,253	36,386,252
Shareholders' equity		
Reserves		
General reserves	46,000	46,000
Retained (deficit)/surplus	168,344	(887,151)
	214,344	(841,151)
(Deficit) for the year	(1,509,270)	(2,624,114)
Total Comprehensive Income	(1,509,270)	(2,624,114)
27 EQUITY		
Retained Surplus/(Deficit)		
Foundation Income Reserve	4,746,454	2,936,583
Foundation Share Revaluation Reserve	4,960,780	5,445,343
Retained Surplus - The Primrose Potter Australian Ballet Centre	12,486,181	13,542,802
Retained Surplus/(Deficit) - The Australian Ballet	168,344	(887,147)
Retained Surplus - The State Orchestra of Victoria	2,535,215	1,610,087
	24,896,974	22,647,668
General Reserves		
Asset Revaluation Reserve	46,000	46,000
	46,000	46,000
Foundation Capital Reserves		
Endowment	22,256,324	20,432,796
Donor Contributed	7,120,418	8,034,648
	29,376,742	28,467,444

The Endowment and Contributed Capital Reserves as at 31 December 2015 comprise reserves at cost that are either-

- Endowment funds are capital preserved and therefore only the income derived from the endowment funds must be used for purposes specifically identified for each individual fund. The total of these reserves as at 31 December 2015 is \$22,256,324 (2014: \$20,432,796).
- Contributed funds are not capital preserved, but these funds and any income derived from these funds, must be used for purposes specifically identified for each individual fund. The total of these funds as at 31 December 2015 is \$7,120,418 (2014: \$8,034,648).
- Annual Giving funds are funds that can be allocated to general operational activities of the Company at management's discretion on an annual basis. The total of these funds as at 31 December 2015 is \$nil (2014: \$nil).

Total funds in The Australian Ballet Foundation at 31 December 2015 at market value was \$39,083,976 comprising; Income Reserves \$4,746,454, Share Valuation Reserve \$4,960,780 and Endowment and Donor Contributed Capital Reserves \$29,376,742. The total market value of \$39,083,976 comprises \$30,247,501 of Endowment Funds and \$8,836,475 of Donor Contributed Funds.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

Consolidated	
2015	2014
\$	\$

28 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	10,613,010	23,161,583
--	-------------------	-------------------

Included in the above cash balance as at 31 December 2015 is an amount of \$5,509,641 (2014: \$15,276,776) comprising Endowed funds of \$1,948,501 (2014: \$13,114,227) and Donor Contributed funds of \$3,561,140 (2014: \$2,162,549). Due to the nature of Endowed funds the balance of \$1,948,501 is capital preserved and is therefore not available for working capital purposes. The Donor Contributed funds balance of \$3,561,140 must be used for purposes specifically identified for each individual fund and therefore may not be available for general working capital purposes.

29 MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

No other matter or circumstance has arisen since 31 December 2015 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.

30 ACQUISITION THE STATE ORCHESTRA OF VICTORIA

The State Orchestra of Victoria as from 1 July 2014 became a wholly owned subsidiary of The Australian Ballet.

The Australian Ballet acquired the net assets of The State Orchestra of Victoria and has recognised in the Consolidated Statement of Comprehensive Income a gain on acquisition of \$1,304,883 representing the net assets of The State Orchestra of Victoria less consideration paid by The Australian Ballet.

The primary reason for the acquisition of The State Orchestra of Victoria was to ensure that the orchestral services provided to The Australian Ballet by The State Orchestra of Victoria would continue into the future.

Details of assets and liabilities acquired

Given the acquisition was in the previous financial year end, the final net asset valuation of acquired assets and liabilities was preliminary.

In accordance with The Australian Ballet's accounting policy, the accounting for the acquisition of The State Orchestra of Victoria was finalised during the current year and the acquisition balances have been updated accordingly. During 2015 an estimated liability on The State Orchestra of Victoria's Balance Sheet as at the point of acquisition was written down. The subsequent adjustment resulted in a revised Gain on Acquisition of \$140,445 to \$1,304,883.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

The final fair value of the assets and liabilities arising from The State Orchestra of Victoria acquisition are as follows:

	Final Fair value \$	Preliminary Fair value \$
FAIR VALUE OF ASSETS AND LIABILITIES ACQUIRED		
CURRENT ASSETS		
Cash and Cash equivalents	3403,146	3,403,146
Managed funds	1,713,638	1,713,638
Trade and other receivables	446,033	446,033
Property, Plant and equipment	380,623	380,623
TOTAL ASSETS	5,943,440	5,943,440
CURRENT LIABILITIES		
Trade and other payables	532,521	672,966
Income received in advance	2,666,438	2,666,438
Provisions	1,345,595	1,345,595
Non-current provisions	94,003	94,003
TOTAL LIABILITIES	4,638,557	4,779,002
NET ASSETS	1,304,883	1,164,438
Purchase Consideration	nil	nil
Gain on Acquisition	1,304,883	1,164,438

DIRECTORS' DECLARATION

In the directors' opinion:

- a) the financial statements and notes set out on pages 55 to 71 are in accordance with the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*, including:
 - (i) complying with Accounting Standards, the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012* 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 2015 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.



Mr Craig Dunn
Chairman

Melbourne
22 April 2016



Mr Bruce Parncutt
Director

Melbourne
22 April 2016



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 consolidated balance sheet as at 31 December 2015, the consolidated statement of comprehensive income, consolidated statement of changes in equity and consolidated 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 *Australian Charities and Not-for-profits Commission Act (ACNC) 2012* 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.

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Independence

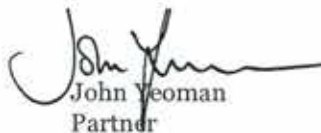
In conducting our audit, we have complied with the independence requirements of the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*.

Auditor's opinion

In our opinion, the financial report of The Australian Ballet is in accordance with the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*, including:

- a. giving a true and fair view of the Company's financial position as at 31 December 2015 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards – Reduced Disclosure Requirements.

The PricewaterhouseCoopers logo, featuring a stylized signature of the firm's name in a cursive script, with the words "PricewaterhouseCoopers" in a smaller, sans-serif font below it.

A handwritten signature of John Yeoman in black ink, with the name "John Yeoman" and the title "Partner" printed below it in a sans-serif font.

Melbourne
22 April 2016



Madeleine Eastoe in Alexei Ratmansky's *Cinderella*. Photography Jeff Busby

2015 FINANCIAL SUPPORTERS

FUNDS WITHIN THE AUSTRALIAN BALLET 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 GIFT

The Ian Potter Foundation



THE
IAN POTTER
FOUNDATION

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 Margaret Scott Fund for Choreographers endowed by:
Mrs Mary Barlow
Mr John C. Higgins & Ms Jodie Maunder
Neil & June Jens
Avner Klein & Maria Pannoza
Mr Allan Myers AO QC & Mrs Maria J Myers AO
Dame Peggy van Praagh Fund for Choreography
Mr John R Fullerton
Kevin Regan Fund endowed by
Max Johnston
The Robert Southey Fund for Australian Choreography, endowed by The Sidney Myer Fund
The Frank & Thora Pearce Fund
The James & Diana Ramsay Fund
The Kenneth R Reed Fund
The Maina Gielgud Fund
The Margaret Ellen Pidgeon Fund for Classical Ballet endowed by
Dr Valmai Pidgeon AM
William Arthur Hugh Gordon Fund

CONTRIBUTIONS TO THE GENERAL FUND

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Ms Robin Campbell & Mr Bruce Parncutt
David Crawford AO & Maureen Crawford
Henry & Miriam Greenfield
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Mr Fred Millar AO CBE & Mrs Beth Millar
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The Robert Salzer Foundation
Mr Dick Smith AC & Mrs Pip Smith AO
Peter & Frieda Thornhill
Mr Richard Warburton AO & Mrs Susan Warburton

DANCERS' ENDOWED POSITIONS

The Barbara Duhig Fund
The Dorothy Hicks Fund
The Lynnette Harvey Fund

SCHOLARSHIPS

Barry Kay Memorial Scholarship Fund
Khitercs Hirai Foundation
The Christine Marie Johnson Maple-Brown Scholarship
The Dick & Pip Smith Scholarships
The Freda Irving Memorial Scholarship Fund
The George Garratt Fund
The James Slater Memorial Fund
The Lissa Black Award for Classical Ballet
The Maurice Sullivan Memorial Scholarship Fund
The Susan Morgan Fund
The Walter Bourke Prize endowed by his friends

DANCERS' RETRAINING

Angela Flannery
MUSIC
Robert and Elizabeth Albert Fellowships (conductor and pianist)
John Lanchbery Fund
The Robert and Elizabeth Albert Music Funds
The Will Noble, Joyce Sproat & Janet Cooke Music Fund

ADMINISTRATION

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

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Joan and Peter Clemenger Trust

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Mrs J J Holden
Dale & Ian Johnson
Lachlan & Sarah Murdoch
Mrs R H O'Connor
Mrs Roslyn Packer AO
Dr Valmai Pidgeon AM
Mr Kenneth R Reed AM
Ross Stretton Fund endowed by
Bee Fletcher
Talbot Family Foundation

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

ESTATES WITHIN THE AUSTRALIAN BALLET FOUNDATION

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 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
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Freda Eileen Spicer
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Gwendolyn Letitia Tennant
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Gwendoline I Tregear
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Ronda Anne Chisholm
Mrs Dorothy (Deri) Saunders
Mr Wilfred John Stanton
Jacques Spira OAM & Edith Spira
Miss Shirley Yvette Evans
Mr George Foster
Anonymous (9)

THE DAME PEGGY VAN PRAAGH LEADERSHIP CIRCLE

The Australian Ballet gratefully acknowledges our generous and committed planned giving donors

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Lorelei Bache
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Mrs Mary Barlow
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Diane O'Flaherty & Verna Oakley
The Late Kathleen O'Hara
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Leonard J Wilson
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Josie Woodgate OAM
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PRODUCTION CENTRE
The generous contributions of our Production Centre Patrons and Supporters will ensure the future sustainability of this revered and renowned company. The names listed below reflect donations received in 2015, including pledges.

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Gifts \$50,000 and over
Mr William Bowness
Ms Robin Campbell & Mr Bruce Parncutt

SILVER
Gifts \$25,000 - \$49,999
Barbara Bedwell
Louis J. Hamon OAM
Mrs Anne Symons

BRONZE
Gifts \$10,000 - \$24,999
Mr Jim Cousins AO & Mrs Libby Cousins
Judy & Chris Fullerton
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Gifts \$1,000 - \$9,999
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Audrey Kable
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Maja Rimac
Miss Pamela Rose
Anonymous (3)

THE SLEEPING BEAUTY
In 2015, David McAllister's vision of a new Beauty for The Australian Ballet was brought to life through the generosity of our beloved Patrons. These contributions have given the company a wonderful asset that will delight us for generations. The names listed below reflect donations received in 2015, including pledges.

THE ROYALS
Gifts \$50,000 and above
Ian Dicker Family
Friends of The Australian Ballet (NSW) Ltd
Geraldine Anne Lawton Bequest
The Australian Ballet Society
Anonymous (1)

DIAMOND: THE GIFT OF GRACE
Gifts \$20,000 - \$49,999
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Ms Catherine Harris AO
Lady Potter AC & Countess Krasicka von Siecin
E Xipell

SAPPHIRE: THE GIFT OF GENEROSITY
Gifts \$10,000 - \$19,999
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Ms Jen Grimwade & Mr Ian Cashion
E J Hart Group
Angela & Don Mercer
Simon & Michal Wilkenfeld

GOLD: THE GIFT OF JOY
Gifts \$5,000 - \$9,999
Mr Michel-Henri Carriol & Mrs Julie Carriol OAM
Dr Kirsten Gormly & Mr Kristian Downing
Mrs Susan Thomas
Mrs Betty Wilkenfeld

SILVER: THE GIFT OF TEMPERAMENT
Gifts \$1,000 - \$4,999
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Mr Timothy Crammond & Mrs Angela Crammond AM
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& Mr Geoff Callister
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Mrs Edrina Dunstan
Ms Yvonne Frindle
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Beryl R Challenger
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Anonymous (1)

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Gifts \$100 - \$999
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Mary Hill
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BALLET FOR CHILDREN
The generous donors listed below are supporting new productions specifically for children. These 50-minute, narrated productions will inspire the next generation of ballet enthusiasts and encourage creative, active lifestyles. The names listed below reflect donations received in 2015, including pledges.

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Gifts \$20,000 and above
The Advertiser Foundation
James & Diana Ramsay Foundation
Estate of the Late James Simpson Love – Perpetula Trustees

BEAUTY
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Mrs Mary Barlow
Terry & Christine Campbell
Mrs Paula Fox AO

INSPIRATION
Gifts \$5,000 - \$9,999
Dimmick Charitable Trust
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Ms Jen Grimwade & Mr Ian Cashion
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Mr Hugh MacLachlan & Mrs Fiona MacLachlan OAM
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In Memory of Poppy & Eric Rogers
Helen Stewart
Mrs Anne White
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2015 FINANCIAL SUPPORTERS

WONDERMENT

Gifts \$1,000 - \$4,999

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Arda Barry Estate
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Gifts \$100-\$999

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Ms Marilyn Alt
Mr E Anderl
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 David Thomson
 Mr & Mrs Peter Thornhill
 Mrs Penny Thring
 Mrs Lesley Thrum
 Miss J Tindall
 Mr Glenn Tippet
 Miss M Titterton
 Miss Sandra Tomasella
 Barbara Tomkins
 Mrs Isabelle Tomkins
 Ms Ann Tonks
 Mrs Michele Topcic

Mrs Gillian Topham
 Miss Jennifer Trethowan
 Mrs P Tricks
 Mrs Beatrice N Truman
 Mr & Mrs William &
 Shirley Tsui
 Norma Tunn
 Ms & Mr Merle
 Turkington
 Jenny Turnbull
 Mrs Anna L Turner
 Mrs Aldyth Tyler
 Mrs Pamela Uther
 Annette Vaarzon Morel
 Mr & Mrs Robin Van
 den Berg
 Ms Anna Van Weel
 Georgina Vanden
 Mrs Marilyn Vassallo
 Mrs Jill Vaughan
 Ms P Vejarano
 Ms Heidi Victoria MLA
 Mr Anthony Vita
 Mr Dow James Vos
 Gayle Wakeling-
 Taylor
 Mr & Mrs Gary Walker
 Dr & Mrs George Walker
 Miss Lois Walker
 Ms Priscilla Walker
 Dr Barbara D Wall
 Mr William Wallace
 Ms Robyn Ward
 Mrs Priscilla Warre
 Mrs Judith Warren
 Mr Kenneth Watkins
 Dr Margaret Watters
 Mrs Christine Watts
 Mrs B Weller
 Angela Westacott
 Richard & Susan
 Weston
 Mr & Mrs Bill Weyne
 Mrs Vivienne O
 Wheeler
 Mrs Wendy Wheeler
 Ms B White
 Mrs G White
 Mrs Margaret White
 Ms Melissa Whiting
 Mr Terry Wiesner
 Mrs P D Wikner
 Cherie S Wilkinson
 Mrs Janice Wilkinson
 Ms Maureen C Williams
 Dr Peter Williamson
 Mrs Joan Willis
 Dr Edward Wills
 Mrs Joanne Willumsen
 Mrs Bette L Wilson
 Mr Peter Wirne
 Mrs M Wood
 Ms Margot Wood
 Dr L. Woodard-Knight
 Mrs Judith Woodfull
 Mrs Joyce Woodroffe
 Ms Holly Woodrow
 Mrs Heather A Woods
 Ms Marion Wright
 Ms Lu Ye
 Mrs Pamela M Yule
 Miss Anika Zaman

Ms Patricia Zeppel
 Anonymous (140)

ANNUAL GIVING SUPPORT FROM PRIVATE FOUNDATIONS

Ethel Margaret Ewing
 Cutten Foundation -
 Equity Trustees
 James & Diana
 Ramsay Foundation
 Lee MacCormick
 Edwards Charitable
 Foundation
 The Copland Foundation
 Sandy Michell Legacy
 The Duncan Leary
 Charitable Trust
 The Ross Trust
 The Stuart Leslie
 Foundation
 William Arthur Hugh
 Gordon Fund -
 Perpetual Trustees

ANNUAL GIVING SUPPORT FOR OUT THERE - THE AUSTRALIAN BALLET IN SCHOOLS

Australian Decorative
 & Fine Arts Society
 Sydney Inc.
 Colonial Foundation
 Limited
 Friends of The
 Australian Ballet
 (SA) Inc
 James N. Kirby
 Foundation
 James & Diana
 Ramsay Foundation
 The Calvert-Jones
 Foundation
 The Cory Charitable
 Foundation
 The Profeld Foundation
 The Sentinel Foundation
 The Valda Klaric
 Foundation

BALLET AMBASSADORS

The Ballet
 Ambassador
 Program engages
 with Sydney's young
 (under 50) culture-
 goers and invites
 them into the active
 life of the ballet. The
 following names
 reflect donations
 received in 2015,
 including pledges.

Co-Chairs
 Sarah Murdoch
 Georgina Curran

BALLET AMBASSADORS Gifts \$1,000 and above

Ellie* & Charlie Aitken
 Juliet Anderson* &
 Denham Schiff
 Shauna Anderson
 Ms Angelique Andrews
 Josie Ashton*
 Scott & Alina Barlow*
 Kirsty Berger
 Leah Bischoff*
 Guillaume & Sanchia
 Brahimi*
 Louise Bryant
 Michelle Lawren Burns
 Ms Rebecca Buttrose*
 Babara & Michael
 Coombes
 Mrs Prue Crookes
 Bernard & Georgie
 Curran*
 Joseph & Edwina
 Dahdah
 Nora Gazal
 Vanessa Gilbert* &
 Marshall Hunwick
 Joakim Apostolas &
 Kirra Givanni
 Kate Elizabeth Griffiths
 Mrs Elizabeth Harris
 Alexandra Hodgkinson
 Sarah Ingham*
 Nicky Joye
 Tiffany Leece
 Alyssa Maple-Brown
 Edwina McCann
 Jill Meyers
 Sybella Morris
 Lachlan & Sarah
 Murdoch*
 Susie Nugan*
 Francesca Packer
 Barham*
 Lucas Partington*
 Jodi Pettersen
 Danielle Poli
 Philippa* & Josh
 Pomeranz
 Hannah Skrzynski c/o
 Sky Foundation
 Alisa St John*
 Valentina
 Stojanovska*
 Victoria* & Justin
 Webb
 David Wynne
 Anonymous (1)

**Ballet Ambassador
 Board Member*

Program Partner


 BY APPOINTMENT TO
 HER MAJESTY THE QUEEN OF DENMARK
GEORG JENSEN
 ESTABLISHED 1904

2015 FINANCIAL SUPPORTERS

GENERAL SUPPORT

The Australian Ballet

Society Inc

President

Josie Woodgate OAM

Friends of The

Australian Ballet

(NSW) Ltd

Chairman

Greg Khoury

Friends of The

Australian Ballet

(SA) Inc

President

Miranda Hodge

The Australian Ballet

School

Director

Lisa Pavane

Australian Opera

& Ballet Orchestra

through Opera

Australia

Orchestra Victoria

Sydney Opera House

Trust

Queensland

Performing Arts

Centre



Daniel Gaudiello, China Tour. Photography Lisa Tomasetti

AN INTEGRATED PARTNERSHIP

“Telstra and The Australian Ballet have enjoyed a partnership that spans over 30 years. There is a strong alignment of ideas and values and a shared commitment to technical excellence, discipline, a sense of teamwork and innovation” — Telstra Chief Executive Officer Andrew Penn

Telstra's scale, reach, technology and marketing capabilities helps to support The Australian Ballet's business imperatives. As with all our partners, this is a relationship based on mutual commitment, inspiration and respect. There is a strong alignment of shared ideas and values; a commitment to technical excellence, discipline, a sense of teamwork and innovation.

Telstra Ballet Dancer Award

Each year, six emerging dancers from The Australian Ballet are nominated for the Telstra Ballet Dancer Award, which has helped catapult the careers of some of The Australian Ballet's brightest stars since its inception in 2003.

The award was created by The Australian Ballet and Telstra and is considered the most prestigious prize in Australian ballet. It was designed to reinforce Telstra's aim of supporting emerging dancers and fosters young ballet dancers to reach their full potential.

Over the past two years Telstra has produced a content series sharing stories of each nominee to give an insight into their passion for dance. The content is used to promote the awards and highlight the People's Choice Award, which is decided by public vote.

The Australian Ballet Regional Tour

Since 2001 Telstra has supported The Australian Ballet's annual regional tour, bringing world-class ballet to regional areas across the country. It gives Telstra a unique opportunity to reinforce its commitment to regional Australia and enables its area general managers to engage with stakeholders in their local communities.

Telstra and The Australian Ballet work hand-in-hand throughout the year to plan, promote and carry out the tour. Everything from joint public relations strategy, to marketing campaigns, community activities undertaken by dancers on tour, and corporate events are planned and delivered by a joint project team.

Reinforcing Telstra's aim of increasing access to ballet, the Regional Tour has covered over 85,000 kilometres, visited 77 towns and regional cities, and engaged an audience of over 150,000.

Storytime Ballet

Telstra is the Principal Partner of Storytime Ballet, our first ballet series created specifically for children, launched in 2015. Designed for children aged three years and up, these live, interactive and narrated ballets tour nationally during school holidays to metro and outer metro areas.

Storytime Ballet complements Telstra's support of the Regional Tour, reaching a broad family audience and reinforces the partnership's aim of increasing access to ballet. The tour helps nurture the next generation of ballet lovers. Children have the opportunity to learn about ballet in engaging pre-show activities, which include specially created Telstra foyer activations.

PARTNERS



2015 Telstra Ballet Dancer Award Winner, Benedicte Bemet. Photography Lisa Tomasetti

In business, as in dance, the right partner is everything. The Australian Ballet's corporate and government partners provide support that helps us realise our artistic vision, from producing exciting new ballets and staging iconic works to representing Australia on the world stage. Partners also assist us behind the scenes, providing product and in-kind support, which allows us to achieve excellence on both sides of the curtain. Importantly,

partners bring us closer to our audiences; they help keep ticket prices affordable, support the company to visit communities across Australia and enable increased reach through broadcast. We'd like to thank and acknowledge the generosity of our 2015 partners, whose support enabled us to care for tradition, while daring to be different.



Callum Linnane and Corey Herbert in Twyla Tharp's *In the Upper Room*. Photography Kate Longley

2015 PARTNERS

We are grateful for the partnerships that played an important role in supporting The Australian Ballet's artistic, touring, education and outreach activities in 2015.

PRINCIPAL PARTNER



LEAD PARTNERS



Official airline partner



Official Out There partner

MAJOR PARTNERS



Official diamond partner



Official pointe shoe partner



Official legal partner



Official automotive partner



Official piano partner

PARTNER



World-class luxury in the Great Barrier Reef

MEDIA PARTNERS



SUPPORTING PARTNERS



GOVERNMENT PARTNERS



The Australian Ballet is assisted by the Australian Government through the Australia Council, its arts funding and advisory body



The Australian Ballet is supported by the Victorian Government through Creative Victoria



The Australian Ballet is supported by the NSW Government through Arts NSW

INDUSTRY PARTNER



DIRECTORS, ARTISTS AND EMPLOYMENT STATISTICS

DECEMBER 2015

Full staff details available at australianballet.com.au

PATRON

His Excellency General the Honourable Sir Peter Cosgrove AK MC (Ret'd) Governor General of the Commonwealth of Australia

BOARD

Chairman

Jim Cousins AO

Deputy Chair

Sarah Murdoch

Directors

Craig Dunn
John Ellice-Flint
Penny Fowler
Catherine Harris AO PSM
Siobhan McKenna
Tony Osmond
Bruce Parncutt
Craig Spencer
Olivia Bell, Dancers Director

AUDIT COMMITTEE

Siobhan McKenna, Chair
Jim Cousins AO
Penny Fowler
Craig Dunn

FOUNDATION BOARD

Craig Spencer, Chair
Mary Barlow
Bill Bowness
Robin Campbell
Jim Cousins AO
Georgina Curran
Robert McCormack
Tonya McCusker AM
Sarah Murdoch

The Foundation Board was established with the principal objective of providing practical support and active participation in identifying and cultivating prospective supporters and raising funds from donors in order to assist in the realisation of TAB's goals.

INVESTMENT COMMITTEE

Bruce Parncutt, Chair
Tony Osmond
Craig Spencer
John Morrison
John Ellice-Flint

NOMINATION & REMUNERATION COMMITTEE

Sarah Murdoch, Chair
Catherine Harris AO PSM
Siobhan McKenna

Jim Cousins AO
Craig Dunn

HONORARY LIFE MEMBERS

Elizabeth Albert
Robert O Albert AO RFD RD
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 June Porter
Sir Ian Potter KNO
Lady Primrose Potter AC
Dame Margaret Scott AC DBE
NR Seddon AO CBE
Lady Marigold Southey AC
Sir Robert Southey AO CMG
Dame Peggy van Praagh DBE
Josephine Woodgate OAM

EXECUTIVE

Artistic Director
David McAllister AM

Executive Director
Libby Christie

Music Director & Chief Conductor
Nicolette Fraillon

Chief Financial Officer & Director of Business Operations
Peter Hough

Director of Philanthropy
Kenneth Watkins

Director of Production and Artistic Operations
Chris Yates

Director of Artistic Planning
Helen McCormack

Production Director
Darren Conway

Technical Director
Jon Buswell

Director of Human Resources
Angela Kelly

Director of External Relations
Penny Waitsman

Director of Marketing, Commercial & Audience Development
Penny Rowland

General Manager, Orchestra Victoria
Julie Amos

PRINCIPAL ARTISTS

Adam Bull
Ako Kondo
Amber Scott
Andrew Killian
Chengwu Guo
Daniel Gaudiello
Kevin Jackson
Lana Jones
Leanne Stojmenov
Ty King-Wall

SENIOR ARTISTS

Amy Harris
Miwako Kubota
Natasha Kusht
Rudy Hawkes









SOLOISTS

Andrew Wright
Ben Davis
Brett Chynoweth
Brett Simon
Dana Stephenson
Dimity Azoury
Jacob Sofer
Laura Tong
Natasha Kusen
Robyn Hendricks
Vivienne Wong

CORYPHÉE

Amanda McGuigan
Benedicte Bemet
Brooke Lockett
Calvin Hannaford
Cameron Hunter

EMPLOYMENT STATISTICS AS AT DECEMBER 2015

	2015			2014			2013			2012		
			=			=			=			=
Dancers	45	34	79	38	31	69	36	32	68	41	28	69
Artistic and Medical	8	9	17	8	9	17	9	8	17	9	7	16
Music	1	3	4	1	3	4	2	3	5	3	2	5
Production, Technical and Company Management	30	17	47	27	13	40	23	12	35	27	12	39
Marketing, Media, Publications, Customer Service, External Relations, Philanthropy	38	8	46	33	14	47	34	11	45	35	10	45
Administration and Finance	17	4	21	11	8	19	13	7	20	14	6	20
Education	2	1	3	2	0	2	3	0	3	3	0	3
Orchestra Management	5	1	6	5	0	5	0	0	0	0	0	0
Muscians	28	34	62	28	34	62	0	0	0	0	0	0
TOTAL	174	111	285	153	112	265	120	73	193	132	65	197

Christopher Rodgers-Wilson
Cristiano Martino
Heidi Martin
Ingrid Gow
Jacqueline Clark
Jade Wood
Jarryd Madden
Jessica Fyfe
Joseph Chapman
Karen Nanasca
Luke Marchant
Marcus Morelli
Nicola Curry
Sharni Spencer
Valerie Tereshchenko

CORPS DE BALLET

Alice Topp
Brodie James
Callum Linnane
Charles Thompson
Corey Herbert
Drew Hedditch
Ella Havelka
Eloise Fryer
Emma McFarlane
François-Eloi Lavignac
Imogen Chapman
Jasmin Durham
Jill Ogai
Kelsey Stokes
Lisa Craig
Mitchell Rayner
Richard House
Rina Nemoto
Rohan Furnell
Sarah Thompson
Shaun Andrews
Simon Plant
Sophie Morgan
Joseph Chapman

Resident Choreographers

Stephen Baynes
Tim Harbour
Stanton Welch AM

Short Term Engagements

Peter Vassili
Daniel Bryne
Jessica Wood
Melody Martin

Guest Artists

Colin Peasley OAM
Andris Toppe
Shane Carroll
Lynette Willis
Gillian Revie
Danielle Hunt
Olga Tamara
Jayne Beddoe

Exchange Artists

Stella Abrera
Ryan Stokes
Karen Nanasaca

Guest Conductors

Simon Thew
Vanessa Scammell
Andrews Sill

Guest Concertmaster / Musicians

Jun Yi Ma, Guest Concertmaster for the China Tour
Christian Lillcrap, Guest Pianist
Andrew Hines, Guest Cello
Hoang Pham, Guest Pianist
Dianne Froomes, Guest Cello

Guest Choreographers

Timothy Harbour
Richard House
David McAllister
Lucas Jervies - Dramaturge

Guest Teachers

Johnny Eliassen
Joanna Berman

Guest Repetiteurs

Maina Gielgud
Christopher Carr
Wendy Ellis Somes
Malin Thoors
Lynn Wallis
Eve Lawson
Shelley Washington
Danilo Radojevic

MUSIC COMMISSION

48 nord (Siegfried Rössert and

Ulrich Müller)

GUEST CHOIRS

Sydney Philharmonia Choirs
Royal Melbourne Philharmonic
Aurora – Young Adelaide Voices

Costume Designers

Gabriella Tylesova
Kat Chan

Set Designers

Gabriella Tylesova
Kelvin Ho

Lighting Designers

Benjamin Cisterne
Francis Croese
Graham Silver
Jon Buswell

The Dancers Company

Alexandra Moore
Alicia Reid
Anastasia McDonald
Aya Watanabe
Edward Smith
Elise Foster
Elizabeth Maisey
Evie Ferris
Georgia Scott-Hunter
Greg Dye
Guijun Na
Isobell Dashwood
Jackson Fisch
Janis Cook, Pianist
Kihiro Kusakami
Mason Lovegrove
Miyaki Tamamura
Montana Rubin
Saranja Crowe
Satoru Agetsuma
Sean Kiley
Seu Kim
Tene Ward
Tyson Powell
Xavier Pellin
Xu Yipeng
Yuumi Yamanda

Storytime Ballet

Chantelle van der Hoek

David Bremner
David James
Evie Ferris
Georgia Scott - Hunter
Hannah Beer
Holly Robinson
Isobelle Dashwood
Jasmin Dwyer
Johanna Gallagher
Lewis Carney
Mason Lovegrove
Matthew Folder
Montana Rubin
Paul Knobloch
Peta Stella
Saranja Crowe
Sean McGrath
Tessa Kay
Timothy Coleman

Christine Johnson Maple Brown Scholarship

Brooke Lockett

Sue Morgan Scholarship

Luke Marchant

Khitercs Scholarship

Richard House
Benedict Bemet

Noel Pelly Scholarship

Ingrid Sing
Sarah Griffiths
Donna Cusack

Ian McCrae Scholarship

Kate Longley

Churchill Fellowship / Stuart and Norma Leslie Fellowship

Megan Connelly

Lissa Black Scholarship

Alice Topp

ORCHESTRA VICTORIA MUSICIANS

Acting Concertmaster
Roger Jonsson

Acting Deputy Concertmaster

Yi Wang

Violin

Erica Kennedy
Associate Principal
Tomomi Brennan
Associate Principal
Elizabeth Ambrose
Binny Baik
Severin Donnenberg
Lubino Fernandes
Rachel Gamer
Matthew Hassall
Rachael Hunt
Ceridwen Jones
Mara Miller
Philip Nixon
John Noble
Martin Reddington
Christine Ruiter

Viola

Paul McMillan
Principal
Katie Yap
Associate Principal
Jason Bunn
Catherine Bishop
Nadine Delbridge
Raymond Hope

Cello

Melissa Chominsky
Principal
Diane Froomes
Associate Principal
Sarah Cuming
Philippa Gardner
Tania Hardy-Smith
Andrea Taylor

Double Bass

Davin Holt *Principal*
Dennis Vaughan
Associate Principal
Matthew Thorne

Flute

Lisa-Maree Amos
Principal
Karen Schofield
Associate Principal
Rebecca Johnson
Acting Associate Principal
Lorraine Bradbury
Principal Piccolo

Oboe

Stephen Robinson
Principal
Joshua de Graaf
Associate Principal
Dafydd Camp
Principal Cor Anglais

Clarinet

Paul Champion
Principal
Richard Sholl
Associate Principal
Andrew Mitchell
Principal Bass Clarinet

Bassoon

Lucinda Cran
Principal
Tahnee Van Herk
Associate Principal

Contrabassoon

Tim Murray
Principal

Horn

Jasen Moulton
Principal
Linda Hewett
Principal Third Horn
Sydney Braunfeld
Rachael Shaw

Trumpet

Mark Fitzpatrick
Principal
Anthony Pope
Associate Principal
Mark Skillington

Trombone

Scott Evans
Principal
Anthony Gilham
Associate Principal
Benjamin Anderson
Principal Bass Trombone

Tuba

Jon Woods
Acting Principal

Harp

Delyth Stafford
Acting Principal

Timpani

Guy du Blêt
Principal

Percussion

Conrad Nilsson
Principal



Artists of The Australian Ballet in David McAllister's *The Sleeping Beauty*. Photography Daniel Boud



Registered Office

The Primrose Potter
Australian Ballet Centre
2 Kavanagh Street
Southbank Victoria 3006
Australia
Phone +61 3 9669 2700
Fax +61 3 9686 7081

Sydney Office

The Arts Exchange
Level 4, 10 Hickson Road
The Rocks
Sydney New South Wales 2000
Phone +61 2 9253 5300
Fax +61 2 9253 5301

Production Centre

71 – 79 Drake Boulevard
Altona Victoria 3018
ABN 57 004 849 987

australianballet.com.au