



THE AUSTRALIAN BALLET

Annual Report 2016



Isobelle Dashwood in *Ballet Under the Stars*, Penrith NSW. Photo Kate Longley

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Richard House's *Scent of Love*. Photo Daniel Boud



MESSAGE FROM THE CHAIRMAN AND EXECUTIVE DIRECTOR



2016 was an exciting year for The Australian Ballet and one in which the company achieved significant success both on and off the stage.

In its 55th year the company demonstrated its commitment to “caring for tradition, daring to be different” and realised important, ambitious goals. Our seasons featured productions ranging from an exhilarating showcase, including new works from The Australian Ballet’s emerging choreographic talent, to productions featuring the luminous beauty of classical repertoire and a spectacularly moving tribute to a ballet legend, Nijinsky. Our performances showcased the artistry, 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. We congratulate David McAllister and all of The Australian Ballet’s dancers, musicians and staff for these outstanding results.

In 2016, the second year of The Australian Ballet’s current five-year strategic plan, we made significant progress towards our strategic objectives. More Australians connected with the art form and our company’s performances than ever before, The Australian Ballet engaged in a number of national and international artistic collaborations of the highest calibre, we developed new international audiences with our touring and digital broadcasts, and we progressed plans to upgrade our facilities.

As Australia’s national company, presenting ballet across the country, we work with many 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 2016: Melbourne’s Palais Theatre in St Kilda, Canberra Theatre Centre, the Adelaide Festival Centre and many more in outer metropolitan and regional locations across Australia. Our orchestra colleagues across the country – notably Orchestra Victoria, the Australian Opera and Ballet Orchestra, the Queensland Symphony Orchestra and the Adelaide Symphony Orchestra – are also essential performance partners. In 2016 we delivered 100% of our mainstage performances with live music.

As in previous years, The Australian Ballet’s community reach extended well beyond major theatres. In 2016 our Education team delivered workshops and performances in schools and creative residencies for 26,142 students, teachers and community members in every Australian state and territory. To increase knowledge of our art form and our company, we also reached a further 28,678 people through our Step Inside audience engagement activities in 2016.

The Australian Ballet continued to grow our virtual audiences in 2016 with digital initiatives. Our global digital collaboration, World Ballet

“In its 55th year the company demonstrated its commitment to ‘caring for tradition, daring to be different’ and realised important, ambitious goals.”

Continuing our busy performance schedule, in 2016 The Australian Ballet delivered 302 performances of 21 ballets across Queensland, New South Wales, Australian Capital Territory, Victoria and the United Kingdom. We presented Australian audiences with two world premieres and hosted the Houston Ballet, performing in Australia for the first time under the artistic direction of Stanton Welch, a former artist of The Australian Ballet. During 2016 the dancers performed abroad in Houston and London and we welcomed guest artists and creative professionals from Amsterdam, Hamburg, Houston, London, New York and San Francisco.

In 2016 The Australian Ballet’s performances were attended by 345,523 people nationally and internationally. We performed our mainstage season to 248,065 people in Melbourne, Sydney, Adelaide and Brisbane. Our regional tour delivered world-class ballet – a full-length production of *Giselle* – to 14,257 people across regional Australia. In a new partnership with Destination NSW and the Penrith City Council, we presented a free outdoor performance to over 6,000 people with a *Ballet Under the Stars* gala in Western Sydney. Our Storytime Ballet initiative for children reached 56,771 of our youngest audience members and their families as the production toured NSW, ACT, Victoria, Queensland and South Australia. And continuing our long tradition of international touring, The Australian Ballet travelled to London in July 2016 to present twelve performances of two of our full-scale signature works, Alexei Ratmanský’s *Cinderella* and Graeme Murphy’s *Swan Lake*, for 20,311 new audience members.

Day, engaged 135 million viewers worldwide with 20 hours of live, behind-the-scenes footage on worldballetday.com and on Facebook LIVE – and is the longest live broadcast ever shown on the social media platform. In 2016, through a partnership with CinemaLive, The Australian Ballet’s performances of David McAllister’s *The Sleeping Beauty* and Alexei Ratmanský’s *Cinderella* were enjoyed by more than 20,000 people in cinemas across Australia, the United Kingdom and United States of America.

We are very proud of the achievements of The Australian Ballet’s wholly owned subsidiary, Orchestra Victoria. The orchestra performed for a total of 177,042 people in 2016. Ranging from performances with Opera Australia, The Australian Ballet and Victorian Opera in Melbourne to playing music from Broadway on the banks of the Murray River in Cobram, Orchestra Victoria presented world-class music to diverse audiences throughout the state. The orchestra’s regional concerts were attended by 3,849 people and a further 298 regional music students, teachers and music makers participated in Orchestra Victoria’s education and community workshops.

The Australian Ballet’s progress is built on many valuable partnerships, which continue to sustain us. We are very proud to be one of Australia’s major performing arts companies and grateful for the essential support and encouragement that we receive from our government funding partners, the Australia Council for the Arts, Creative Victoria and Create NSW. This government support sustains our core seasons as well as our regional and international tours. In 2016 the Commonwealth Government’s Catalyst – Australian Arts and



Kevin Jackson and Robyn Hendricks in *Vitesse*. Photo Daniel Boud

Culture Fund provided valuable funding for our plans to redevelop our home, The Primrose Potter Australian Ballet Centre. This Catalyst funding created the foundation for a major capital campaign and as a result we have been able to leverage funds for this important project from a number of major foundations, including the Ian Potter Foundation as well as many other generous supporters. We are proud that our long-standing partnership with government continues to enable a successful public/private approach to major projects such as this redevelopment, which will benefit Australian artists for generations to come.

The Australian Ballet is also sustained by many corporate partnerships, which continue to generate important mutual benefits. We are grateful for the ongoing support of our Principal Partner Telstra, and celebrated 32 years of partnership in 2016 with great pride. We are also grateful to our 2016 International Tour Partner, News UK, whose generous support contributed to the success of our London tour. We launched exciting new partnerships with Destination NSW, Penrith City Council and Twin Creeks Golf & Country Club in 2016, which will support the presentation of an annual free outdoor ballet performance in Western Sydney for three years. We were also delighted to announce Nature's Care as a new Major Partner, and our Official Vitamin Partner, for the next three years. In December, The Australian Ballet entered an exciting new partnership with La Trobe University to create world-leading research in the field of dance. By aligning the expertise of Australia's national ballet company with La Trobe University's commitment to sport, exercise and rehabilitation, this unique collaboration will optimise the performance and health of our dancers, with benefits for the dance community worldwide.

In addition to our ambitions relating to artistic and audience growth, The Australian Ballet is committed to maintaining a sustainable and profitable commercial model. We are pleased to report a positive financial result for 2016.

The Australian Ballet's earned box-office income, and other income to support the artistic program, contributed a total of \$30.9 million in 2016.

The costs associated with staging and performing The Australian Ballet's artistic program in 2016 were significant. Core ballet operation costs in 2016 totalled \$49.5 million.

The resulting net performance activities deficit of \$18.6 million (core ballet operation costs less box-office income) was significantly offset by the income contributed from our commercial activities and by our government and corporate partners and our philanthropic patrons. In 2016, thanks to these invaluable contributions, The Australian Ballet's operating result before Orchestra Victoria and depreciation and amortisation was a deficit of \$0.6 million.

The result for the total TAB Group for 2016 was \$4.1 million, a result assisted by income generated from The Australian Ballet Foundation, developed over time through the generosity of our philanthropic community.

Our financial results illustrate how important our large community of loyal and philanthropic patrons is to The Australian Ballet's ongoing financial viability. On behalf of the Board of The Australian Ballet and all company members, we would like to acknowledge and thank the many generous individuals, including Lady Potter AC CMRI, President of the Annual Giving Program; our Foundation Board; The Australian Ballet Society in Victoria; and the Friends of The Australian Ballet in New South Wales and South Australia, along with our many philanthropic supporters. Your friendship and generosity inspires and sustains us.

By all measures 2016 was a successful year for The Australian Ballet. On behalf of the company, we would like to acknowledge and thank our hardworking Board of Directors for their invaluable wisdom, governance and advice. We are particularly grateful to Sarah Murdoch, who retired from the Board in 2016 after serving as a Director for ten years and as our Deputy Chair for the last four years. Sarah has made an outstanding and enduring contribution to the company through her passion for our artform and her valuable contribution as a Director and Board Committee member, and has been a champion for our dancers and their careers – particularly our dancing mums – as well as a generous philanthropic patron. We are delighted that Sarah will continue her close relationship with the company as our Global Ambassador.

Finally, but most importantly, we would also like to recognise and thank The Australian Ballet's Artistic Director David McAllister, our Music Director and Chief Conductor Nicolette Fraillon, our artists – the company's exceptional dancers and musicians – our artistic team and all staff across the organisation. The Australian Ballet – including Orchestra Victoria – can be justifiably proud of our shared achievements in 2016.

Thank you for your interest and support. We look forward to reporting a successful outcome for 2017 – The Australian Ballet's "Season of Wonderment" – next year.

Craig Dunn
Chairman

Libby Christie
Executive Director

ARTISTIC DIRECTOR'S REPORT



The power to transform. Our motto for 2016 caught the eye of the world-famous choreographer John Neumeier when he was here to stage his celebrated ballet *Nijinsky*. Mr Neumeier, like us, believes that ballet has an ability to transform those who experience and participate in our wonderful art form. In 2016 our aim was to live up to those words both artistically and as an organisation, an aim I feel we achieved.

Nijinsky was a work that inspired the company. A colleague told me that John Neumeier changes companies. He certainly did that for us, by giving us the opportunity to experience his towering ballet and with his passionate presence in the studio. *Nijinsky* highlighted the ability of our dancers in its epic story. It was the role of a lifetime for Kevin Jackson, Callum Linnane and Jake Mangakahia and a wonderful opportunity to welcome Alexandre Riabko from the Hamburg Ballet, who was a part of the original cast of this monumental work in 2000. The company played to standing ovations in Melbourne, Adelaide and Sydney. *Nijinsky* was also an immense musical achievement for our Music Director and Chief Conductor Nicolette Fraillon, who steered Orchestra Victoria, the Adelaide Symphony Orchestra and the Australian Opera and Ballet Orchestra through the powerful score.

2016 was a big year of story ballets, all of which carried the transformative message. In Brisbane, our opening season was Alexei Ratmansky's *Cinderella*. This ultimate 'rags to riches' story touched the hearts of all who saw it and we were thrilled to capture the performance of principal artists (and husband and wife team) Lana Jones and Daniel Gaudiello for our CinemaLive Fairytale Series. The revival of Stephen Baynes' *Swan Lake* demonstrated how this classic production inspires transformative performances from the artists in the leading roles. Baynes' *Swan Lake* also showcased the power and artistry of our talented women as the majestic swans in Acts II and IV. On a lighter note, Peggy Van Praagh and George Ogilvie's *Coppélia* was the perfect Christmas romp, with the mischievous Swanilda convincingly transforming herself into the doll *Coppélia*. Under the guidance of George Ogilvie, principal artists Ako Kondo and Chengwu Guo led the company in this loving revival and their sparkling performance was also captured at the Sydney Opera House for a CinemaLive release in early 2017.

We performed two Storytime Ballets in 2016, *The Sleeping Beauty* and newly created *The Nutcracker*. Both productions were enjoyed by our youngest audience members, and their parents and grandparents, around the country. Our Storytime Ballets were paired with recordings by Orchestra Victoria, under the baton of Maestra Fraillon, and with wonderful narration by David Wenham for *The Sleeping Beauty* and Geoffrey Rush for *The Nutcracker*.

We staged a gorgeous new production of *Giselle* for The Australian Ballet's Regional Tour. For the first time in over 30 years, our 2016

regional touring party included an equal number of dancers from both The Australian Ballet and The Australian Ballet School. Led by Ballet Master and former principal artist Steven Heathcote, Ballet Mistress Eve Lawson and The Australian Ballet School's Ballet Mistress Joanne Michel, this tour of *Giselle* saw the debuts of Karen Nanasca, Dana Stephensen, Andrew Killian and Brodie James in the leading roles with appearances from Principal Artist Ty King-Wall and a guest artist from the Royal New Zealand Ballet, Joseph Skelton.

Audiences were transported by the athleticism of our dancers in *Vitesse*, the contemporary program which opened our Melbourne and Sydney seasons at the start of the year. Christopher Wheeldon's *DGV®: Danse à grande vitesse* was the new work for the company and was a powerful finale for the bill, which included the welcome return to the stage of Jiří Kylián's haunting *Forgotten Land* and William Forsythe's über-chic *In the Middle, Somewhat Elevated*. Playing on alternate nights during our May Sydney season was *Symphony in C*, featuring George Balanchine's homage to classical

**“2016 was certainly
a transformative year
for the company.”**

ballet alongside two brand-new works: *Little Atlas* by Alice Topp and *Scent of Love* by Richard House. The program featured the Australian farewell performance of Damian Smith of San Francisco Ballet who partnered Robyn Hendricks in Christopher Wheeldon's *After the Rain®* pas de deux. The program also included the showpieces *Grand pas classique* and *Diana and Actéon*.

2016 held many special moments. Our two-week residency at the Coliseum Theatre in London opened with a return of Graeme Murphy's *Swan Lake* and the European premiere of Alexei Ratmansky's *Cinderella*. We hosted the Houston Ballet in Melbourne for their very first visit to Australia, performing the Australian premiere of Stanton Welch's sumptuous production of *Romeo and Juliet*. We performed *Ballet Under the Stars* in Western Sydney and this free, outdoor event attracted an audience of almost 7,000 to Penrith's International Regatta Centre. World Ballet Day was broadcast live for the first time on Facebook, and record-breaking audiences tuned in to the watch us before sneaking a peek behind the scenes at Bolshoi Ballet, The Royal Ballet, National Ballet of Canada and San Francisco Ballet. Our Melbourne season of *Coppélia*



Symphony in C. Photo Kate Longley

saw the return of ex-pat Luke Ingham, a principal of the San Francisco Ballet, performing with Amy Harris. In Sydney, we hosted the much-anticipated return to the stage of American Ballet Theatre and Bolshoi Ballet Principal David Hallberg. David spent 2016 in the care of our world-class medical team, rehabilitating after a major injury, and had a transformational impact on the whole company through his dedication and generosity of spirit.

The Australian Ballet Education team delivered exciting programs across the country in schools, communities and in partnership with local governments and artistic partners. The interactive workshops were augmented with an innovative new performance created by Lucas Jervies, based on *The Sleeping Beauty*, which thrilled all who saw it. We also worked closely with our corporate partners to give performances that included the exquisite *Pas de deux in Paradise* at qualia on Hamilton Island, the Telstra CEO dinner at the Sydney Opera House and a private performance by principal artist Robyn Hendricks and Ty King-Wall for our travel partner Qantas. As always, the announcement of the Telstra Ballet Dancer Award was a highlight of the year. A huge congratulations to award winner Callum Linnane and also to People's Choice winner Jarryd Madden.

The Australian Ballet partnered with the National Gallery of Victoria for its *Degas: a New Vision* Winter Masterpiece exhibition. We

performed at the exhibition opening as well as in special pop-up appearances during the season. It was wonderful to host the 80th Adeline Genée finals at the Sydney Opera House and to have Amanda McGuigan, Brodie James and Richard House dancing Fredrick Ashton's *Monotones II* in a fitting tribute to the outgoing artistic director of the Royal Academy of Dance, Lynn Wallis.

2016 was certainly a transformative year for the company. Our performances reached audiences across the globe, live in theatres and broadcast into cinemas. We reached across Australia with our mainstage seasons, regional touring, Storytime Ballet and Education programs. Beyond performances, we connected with our audiences and shared our passion for the art form through our education and audience engagement programs.

The transformative experience of ballet was the driving force of 2016 and lifted us all to great heights across the year.

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, a former director of the Australian Research Alliance for Children and Youth and a 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, retired May 2016



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 Chair from 2013 – 2015. He is the former Chair of the Melbourne Recital Centre; former Chair and Founding Chair, 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. He was appointed Emeritus Trustee of the National Gallery of Victoria in 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 of Chiton Rocks SLSC, John is the former Chair of the South Australian Museum (2002 – 2011) and past Chair 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 Chair of the Herald and Weekly Times Pty Ltd and Chair of the Royal Children's Hospital Good Friday Appeal. She is the Deputy Chair of the Royal Botanic Gardens Melbourne, a board member of the National Portrait Gallery of Australia and is on the Advisory Board of Visy. Penny is actively involved in a range of community organisations and is the News Corp Community Ambassador. Penny holds a Bachelor of Business Degree from Monash (Chisholm) and is a Graduate of the Australian Institute of Company Directors.

Appointed 2012



OLIVIA BELL
DANCERS' DIRECTOR

Olivia is a former principal artist of The Australian Ballet whose illustrious career spanned 18 years. Career highlights include working with Graeme Murphy on the role of Baroness von Rothbart in the internationally acclaimed *Swan Lake* and dancing with 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 has worked with the Royal Academy of Dance and the Prix de Lausanne and on The Australian Ballet Board as the Dancers' Director.

Appointed 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 Chair of the Australia Japan Foundation. Catherine is an Officer in the Order of Australia and was awarded the Australian Public Service Medal and The Centenary Medal she has an Honorary Doctorate in Business from UNSW.

Appointed 2012



SIOBHAN MCKENNA

Siobhan is a Director of Ten Network Holdings Ltd, Nova Entertainment, Woolworths Ltd, Foxtel, Fox Sports Australia Pty Ltd, Foxtel Management Pty Ltd, Australian News Channel Pty Ltd and she is a Trustee of the MCG Trust. Siobhan is a former Commissioner of the Australian Productivity Commission, a former Chair and Board Member of NBNCo, and a former partner of McKinsey & Company.

Appointed 2010, retired February 2017



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



BRUCE PARNCUTT AO

Bruce is Chair of the investment banking group Lion Capital, Director of Acrux Limited, a board member of the University of Melbourne Campaign, and the 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, a Board Member of the NGV Foundation, a member of the Felton Bequest Committee, director of a number of listed public companies, and a member the Melbourne Grammar School Council.

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; Chair Australian United Fresh (Qld); Qld Food Fibre and Agribusiness Council; and Qld Chamber of Fruit & Vegetable Industries Co-Operative Ltd. He is 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 2010, retired February 2017



Benedicte Bemet in *Grand Pas Classique*. Photo Daniel Boud





Richard House's *Scent of Love*. Photo Daniel Boud

2016 OVERVIEW

PERFORMANCES

LOCATION	PRODUCTION	DATES	NO. PERFORMANCES	SUBTOTAL
MELBOURNE	<i>Vitesse</i>	11 to 21 March	11	
	Stephen Baynes' <i>Swan Lake</i>	7 to 18 June	14	
	John Neumeier's <i>Nijinsky</i>	7 to 17 September	11	
	George Ogilvie's and Peggy van Praagh's <i>Coppélia</i>	23 September to 1 October	11	47
	Houston Ballet in Stanton Welch's <i>Romeo and Juliet</i>	30 June to 9 July	12	12
SYDNEY	Stephen Baynes' <i>Swan Lake</i>	1 to 20 April	21	
	<i>Vitesse</i>	26 April to 16 May	11	
	<i>Symphony in C</i>	29 April to 14 May	9	
	John Neumeier's <i>Nijinsky</i>	11 to 28 November	19	
	George Ogilvie's and Peggy van Praagh's <i>Coppélia</i>	2 to 21 December	22	82
WESTERN SYDNEY	<i>Ballet Under the Stars</i>	5 November	1	1
BRISBANE	Alexei Ratmansk's <i>Cinderella</i>	19 to 24 February	6	6
ADELAIDE	Stephen Baynes' <i>Swan Lake</i>	26 to 31 May	6	
	John Neumeier's <i>Nijinsky</i>	14 to 18 October	5	11
REGIONAL				
VICTORIA	<i>Giselle</i>	1 to 23 July	14	
NSW	<i>Giselle</i>	4 to 19 October	12	26
STORYTIME BALLET				
NSW AND ACT	Storytime Ballet: <i>The Sleeping Beauty</i>	1 to 23 January	34	
	Storytime Ballet: <i>The Sleeping Beauty</i>	29 March to 1 May	43	
	Storytime Ballet: <i>The Nutcracker</i>	14 to 31 December	28	105
INTERNATIONAL				
LONDON	Graeme Murphy's <i>Swan Lake</i>	13 to 16 July	6	
	Alexei Ratmansk's <i>Cinderella</i>	20 to 23 July	6	12
TOTAL PERFORMANCES				302

2016 OVERVIEW

AUDIENCE ENGAGEMENT PROGRAM

LOCATION	ACTIVITY	DATES	NO. EVENTS
MELBOURNE, SYDNEY	McAllister in Conversation	March to December	8
MELBOURNE, SYDNEY	Pre-show Music Talks	March to November	8
BRISBANE, SYDNEY, MELBOURNE, ADELAIDE	Q&A Session	February to December	12
MELBOURNE, SYDNEY	Meet the Musicians	June to November	3
BRISBANE, SYDNEY, MELBOURNE, ADELAIDE	Behind the Scenes	February to December	10
MELBOURNE, SYDNEY	Once Upon a Time: Coppélia	September to December	2
MELBOURNE, SYDNEY	Black Swan Program	April to June	2
MELBOURNE, SYDNEY	In the Middle Program	March to May	2
MELBOURNE, SYDNEY	Adult Ballet Class	February to December	405
MELBOURNE	Casual Beginner Ballet, Broadway, Pilates and Yoga classes	October to December	94
MELBOURNE	Master Class	March to May	2
BRISBANE, SYDNEY, MELBOURNE	Boys Day	February to September	4
WESTERN SYDNEY	Dancers' Class on Stage	November	1
BRISBANE	Piazza Event	February	1
MELBOURNE	The Primrose Potter Australian Ballet Centre Tours	June to August	11
MELBOURNE	Production Centre Tours	March to September	4
REGIONAL VIC AND NSW	Regional Tour – Open Class	July to October	4
TOTAL AEP EVENTS			573

EDUCATION

LOCATION	ACTIVITY	DATES	NO. EVENTS
METRO, REGIONAL AND REMOTE	Workshops	March to October	490
NT, QLD, NSW, ACT, VIC, TAS, SA, WA	Performances	March to October	72
TOTAL EDUCATION EVENTS			562

World Ballet Day



727,151 tuned in to the live stream
64,658 viewed the highlights reel
on YouTube at 31 Dec 2016

International Tour



2016 London Tour
12 Performances
18,913 Paid attendances

Broadcasts



800,000 people watched The Australian Ballet travel to London with Qantas on *Ready for Take Off* (Nine Network)
9,313 people experienced The Australian Ballet's performance of McAllister's *The Sleeping Beauty* in 286 cinemas worldwide (CinemaLive)
11,398 people experienced The Australian Ballet's performance of Ratmansky's *Cinderella* in 255 cinemas worldwide (CinemaLive)
Hundreds attended the Melbourne International Film Festival world premiere screening of *ELLA* - the story of The Australian Ballet's first Indigenous dancer, Ella Havelka (Wildbear Entertainment). *ELLA* has since been screened at various national and international film festivals and has won many awards including the ATOM Award for Best Indigenous Documentary.

Main Stage



158 Performances
233,469 Paid attendances

Outdoor



1 Performance
6,119 attendances

Regional Tour



26 Performances
13,382 Paid attendances

Storytime Ballet



105 Performances
55,538 Paid attendances

Audience Engagement Program



573 Events
28,678 attendances

Digital



219,370 Facebook followers at 31 Dec 2016
122,637 Instagram followers at 31 Dec 2016
41,844 YouTube subscribers at 31 Dec 2016
Our digital content was shared with
7 million people worldwide



Kevin Jackson and Vivienne Wong in Alice Topp's *Little Atlas*. Photo Daniel Boud



CINDERELLA

“... superbly expansive and dreamily intoxicating”

— The Australian, February 2016



Amber Scott in *Cinderella*. Photo Kate Longley



6
Performances



10,853
Paid attendances

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

Ratmansky, 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.

Choreography Alexei Ratmansky

Composer Sergei Prokofiev

Costume and set design Jérôme Kaplan

Lighting design Rachel Burke

Lighting design reproduced by Graham Silver

Projection design Wendall K Harrington

BRISBANE

19 to 24 February

Lyric Theatre, Queensland Performing Arts Centre

With Queensland Symphony Orchestra

Media
Partner

The Courier Mail

VITESSE

“a dance of sheer off-the-tracks daring and elegance ... yet another huge change of pace for The Australian Ballet, and demonstrates both its extraordinary depth of skill, and willingness to embrace challenge ...” — The Daily Telegraph, April 2016



Ako Kondo and Kevin Jackson in *In The Middle, Somewhat Elevated*. Photo Jeff Busby



22

Performances



29,805

Paid attendances

Faster, louder, deeper. This stirring triple bill presented three of the world's greatest contemporary choreographers. Jiří Kylián's *Forgotten Land* brought to life an Edvard Munch painting with its haunting seascape and swirling dresses. William Forsythe's *In the Middle, Somewhat Elevated* exploded and extended ballet technique. Christopher Wheeldon's *DGV*: *Danse à grande vitesse* took its title and thrilling momentum from music composed for the inauguration of France's fast train, TGV.

FORGOTTEN LAND

Dance Production/Choreography Jiří Kylián
Assistant to the Choreographer Roslyn Anderson
Composer Benjamin Britten
Costume and set design John F Macfarlane
Original lighting design (concept) Jiří Kylián
Original lighting design (realisation) Joop Caboort
Lighting redesign Kees Tjebbes
Technical adaptation Joost Biegelaar

IN THE MIDDLE, SOMEWHAT ELEVATED

Choreography William Forsythe
Guest Repetiteur Kathryn Bennetts
Composer Thom Willems in collaboration with Lesley Stuck
Costume, set and lighting Design William Forsythe

DGV: DANSE À GRANDE VITESSE

Choreography Christopher Wheeldon
Guest repetiteur Jason Fowler
Composer Michael Nyman
Set and costume design Jean-Marc Puissant
Original lighting design Jennifer Tipton
Lighting design reproduced by Jesse Belsky

Melbourne (11 performances)

11 to 21 March
Arts Centre Melbourne, State Theatre
With Orchestra Victoria

Sydney (11 performances)

21 April to 16 May
Joan Sutherland Theatre, Sydney Opera House
Australian Opera and Ballet Orchestra

Supporting
Partner

KAWAI
THE FUTURE OF THE PIANO

Media
Partners

BROADSHEET

SBS

SWAN LAKE

“... the majesty is in the swan unison and the centrepiece duets of the leads.” — Herald Sun, June 2016



Artists of The Australian Ballet in *Swan Lake*. Photo Daniel Boud



41
Performances



64,097
Paid attendances

Swan Lake returned to its roots with this encore of season Stephen Baynes' classic. One of the most ambitious works ever staged by the company, it was created by the resident choreographer to mark The Australian Ballet's 50th anniversary, and combines grand scale with psychological intimacy. The work is complemented by Hugh Colman's designs, which pit Edwardian splendour against spectral beauty.

Choreography Stephen Baynes
Composer Piotr Ilyich Tchaikovsky
Costume and set design Hugh Colman
Original lighting design Rachel Burke
Lighting design reproduced by Graham Silver
Projections designed and directed by Domenico Bartolo, 21-19

Sydney (21 performances)

1 to 20 April
Joan Sutherland Theatre, Sydney Opera House
with Australian Opera and Ballet Orchestra

Adelaide (6 performances)

26 to 31 May
Festival Theatre, Adelaide Festival Centre
with Adelaide Symphony Orchestra

Melbourne (14 performances)

7 to 18 June
Arts Centre Melbourne, State Theatre
with Orchestra Victoria

The appearance of International Guest Artist Marianela Núñez in the Melbourne season of *Swan Lake* was made possible by a generous gift from the Joan and Peter Clemenger Trust.

Supporting
Partner



HERBERT
SMITH
FREEHILLS

Media
Partner

News Corp
Australia

COPPÉLIA

“... [the] final duet was highlighted by a long, complex phrase of trust and beauty that was nothing short of breathtaking.” — Sydney Morning Herald, December 2016



Ako Kondo in *Coppélia*. Photo Kate Longley



33

Performances



48,178

Paid attendances

Performed during the company's inaugural season in 1962, *Coppélia* has an important place in The Australian Ballet's history. *Coppélia* was revived in 1979 in a new production by our founding artistic director Peggy van Praagh and the renowned theatre director George Ogilvie. We were thrilled to captivate a new generation of ballet lovers with *Coppélia* in 2016.

Melbourne (11 performances)

23 September to 1 October
Palais Theatre, St Kilda
With Orchestra Victoria

Sydney (22 performances)

2 to 21 December
Sydney Opera House, Joan Sutherland Theatre
With Australian Opera and Ballet Orchestra

Production devised and directed by George Ogilvie
Original choreography Arthur Saint-Leon
Revised by Marius Petipa and Enrico Cecchetti
Originally reproduced and with additional choreography by Peggy van Praagh
Guest répétiteur Mark Kay
Composer Leo Delibes
Costume and set design Kristian Fredrikson
Lighting design Francis Croese
Lighting design reproduced by Graham Silver

The 2016 Sydney season of *Coppélia* was made possible through the income earned from bequests generously gifted to The Australian Ballet.

The appearance of International Guest Artist David Hallberg in the Sydney season of *Coppélia* was made possible by a generous gift from the Joan and Peter Clemenger Trust.

Production
Partner



Media
Partners



News Corp
Australia

NIJINSKY

“Nijinsky demonstrates the depth of the dancers of this company ... you can feel the angst and the ecstasy dripping from the stage.” — ABC News, October 2016



Kevin Jackson and Amber Scott in *Nijinsky*. Photo Kate Longley



35
Performances



47,350
Paid attendances

Celebrity, visionary, muse: Vaslav Nijinsky changed dance forever with his explosive leap and his shockingly sensual choreography, before a dark descent into madness ended his career. John Neumeier, one of the greatest living choreographers of the story ballet and director of the Hamburg Ballet, charts Nijinsky's rise and fall in this spectacular piece of theatre.

Choreography John Neumeier

Guest répétiteurs Peter Ottman, Laura Cazzaniga and Sonja Tinnes

Composers Frédéric Chopin, Robert Schumann, Nikolai Rimsky-Korsakov and Dmitri Shostakovich

Set, costume and lighting concept John Neumeier

Lighting design reproduced by Ralf Merkel

Melbourne (11 performances)

7 to 17 September

Arts Centre Melbourne, State Theatre

With Orchestra Victoria

Adelaide (5 performances)

14 to 19 October

Festival Theatre, Adelaide Festival Centre

with Adelaide Symphony Orchestra

Sydney (19 performances)

11 to 29 November

Joan Sutherland Theatre, Sydney Opera House

With Australian Opera and Ballet Orchestra

The 2016 Sydney season of *Nijinsky* was made possible through the income earned from bequests generously gifted to The Australian Ballet.

The appearance of International Guest Artist Alexandre Riabko in the Melbourne and Sydney seasons of *Nijinsky* was made possible by a generous gift from the Joan and Peter Clemenger Trust.

Production
Partners

BLOCH

KAWAI
THE FUTURE OF THE PIANO

Media
Partner

SBS

Houston Ballet presented by The Australian Ballet in

ROMEO AND JULIET

“...all the epic, august grandeur of a traditional period reading, liberally seasoned with plenty of contemporary winks.” — Limelight Magazine, July 2016



Houston Ballet artists Connor Walsh and Karina Gonazlez in *Romeo and Juliet*. Photo Amitava Sarkar



12

Performances



21,782

Paid attendances

First love, age-old hate: with its primal passions and timeless themes, *Romeo and Juliet* has inspired ballet's greatest choreographers. The artistic director of Houston Ballet, resident choreographer of The Australian Ballet, and son of two Australian ballet icons, Stanton Welch is master of story and spectacle. The Australian Ballet proudly presented this international debut of Stanton Welch's acclaimed *Romeo and Juliet*.

Melbourne

30 June to 9 July
Arts Centre Melbourne, State Theatre
With Orchestra Victoria

Choreography Stanton Welch AO
Composer Sergei Prokofiev
Costume and set design Roberta Guidi di Bagno
Lighting design Lisa J Pinkham



Amber Scott in *Symphony in C*. Photo Daniel Boud

SYMPHONY IN C

“The Australian Ballet’s rising stars come out in dazzling support of the old masters.” — Limelight Magazine, April 2016



9

Performances



14,143

Paid attendances

This all-thrills production presented George Balanchine’s tutu extravaganza *Symphony in C* alongside a gala program of glittering divertissements. Corps de Ballet members Alice Topp and Richard House are emerging choreographers who generated attention for their work in *Bodytorque* – The Australian Ballet’s program for nurturing and showcasing emerging choreographic talent from within the company. Topp and House premiered their brand-new works at the Sydney Opera House as part of this mainstage program.

GRAND PAS CLASSIQUE

Choreography after Victor Gsovsky
Composer Daniel-François-Esprit Auber
Original lighting design Rachel Burke
Lighting design reproduced by Graham Silver

SCENT OF LOVE

Choreography Richard House
Composer Michael Nyman
Costume and set design Kat Chan
Lighting design Jon Buswell

DIANA AND ACTÉON

Choreography after Agrippina Vaganova and Joseph Mazilier
Composer Cesare Pugni
Original lighting design William Akers
Lighting design reproduced by Graham Silver

LITTLE ATLAS

Choreography Alice Topp
Composer Ludovico Einaudi
Costume design Alice Topp
Lighting design Jon Buswell

Pas de deux from AFTER THE RAIN®

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

SYMPHONY IN C

Choreography George Balanchine
Repetiteur Eve Lawson
Composer Georges Bizet
Costume and set design Tom Lingwood
Original lighting design William Akers
Lighting design reproduced by Graham Silver

Sydney

29 April to 14 May
Joan Sutherland Theatre, Sydney Opera House
With Australian Opera and Ballet Orchestra

The creation and staging of *Scent of Love* and *Little Atlas* was made possible through the generous support of the Dame Margaret Scott Fund, a fund within The Australian Ballet Foundation, and The Ross Trust.

Production
Partner

KAWAI
THE FUTURE OF THE PIANO

Commissioning
Partner

 **HERBERT
SMITH
FREEHILLS**

Media
Partner

VOGUE



Adam Bull and Amber Scott in London. Photo Elliott Franks

LONDON TOUR

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



12
Performances



18,913
Paid attendances

As the national dance company, The Australian Ballet is proud to represent Australia on the international stage.

In 2016, we toured two full-scale productions, both signature works of The Australian Ballet: Graeme Murphy's *Swan Lake* and Alexei Ratmanský's *Cinderella*. Both productions 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 their dancers to our rehearsals and performances.

The tour provided an opportunity to deepen our relationship with London and its many lovers of ballet as well as an exceptional platform for The Australian Ballet to demonstrate Australian excellence in the arts, and reinforce Australia's position as a sophisticated and creative nation, with a rich and diverse culture, to a significant international audience.

London (12 performances)

13 to 23 July 2016
Graeme Murphy's *Swan Lake* and Alexei Ratmanský's *Cinderella*
London Coliseum
With English National Opera Orchestra

SWAN LAKE

Choreography Graeme Murphy
Creative associate Janet Vernon
Composer Piotr Tchaikovsky
Concept Graeme Murphy, Janet Vernon and Kristian Fredrikson
Costume and set design Kristian Fredrikson
Lighting design Damien Cooper
Lighting design reproduced by Graham Silver.
M.C. Escher's *Rippled Surface*® 2008 The M.C. Escher Company - The Netherlands. All rights reserved. mcescher.com

CINDERELLA

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

With thanks to

OFFICIAL TOUR PARTNERS



GOVERNMENT TOUR PARTNER



INTERNATIONAL TOURING FUND

The Australian Ballet's 2016 London tour was generously supported by The International Touring Fund, a fund within The Australian Ballet Foundation, and the Ethel Ewing Margaret Cutten Foundation. The Australian Ballet International Touring Fund endowed by:

Derek & Ann Braham
Marilyn Burton
Ms Laurie Cowled
Frances Gerard
In memory of Mrs J J Holden
Dale & Ian Johnson
Lachlan & Sarah Murdoch
Mrs R H O'Connor
Mrs Roslyn Packer AC
Dr Valmai Pidgeon AM
Mr Kenneth R Reed AM
Renaissance Tours
Ross Stretton Fund endowed by Bee Fletcher
Talbot Family Foundation
Mrs Mary Ann Wright

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

OUTDOOR

“To have Australia’s premier ballet company presenting this magnificent free outdoor performance in Penrith is a real coup for Western Sydney.”

— The Hon. Stuart Ayres, MP, Member for Penrith, Minister for Western Sydney, Minister for WestConnex & Minister for Sport



Ballet Under the Stars. Photo Kate Longley



1

Performance



6,119

Attendances

Ballet Under the Stars was the first of three, free annual outdoor performances of world-class ballet in Western Sydney, supported by our Strategic Partner Destination NSW, the NSW Government’s tourism and major events agency; and Major Partner Penrith City Council.

More than 6,000 people experienced the thrill of live ballet while enjoying the beautiful surrounds of the Sydney International Regatta Centre in Western Sydney. Against the backdrop of Penrith Lakes, the audience watched the company take their class live on stage before experiencing a program which included an excerpt from the

sold-out Sydney season of Stephen Baynes’ *Swan Lake*, the world premiere of *Spartacus Act III Pas de deux*, and five divertissements that showcased the athleticism, diversity and grace of our dancers.

SCENT OF LOVE

Choreography Richard House
Composer Michael Nyman
Costume and set design Kat Chan
Lighting design Graham Silver

Pas de deux from LE CORSAIRE

Choreography after Marius Petipa
Composer Ricardo Drigo
Lighting design Graham Silver

Pas de deux from FLOWER FESTIVAL IN GENZANO

Choreography after August

Bournonville
Composer Edvard Helsted
Lighting design Graham Silver

THE NUTCRACKER Act II Pas de deux

Choreography Peter Wright
Composer Piotr Ilyich Tchaikovsky
Costume design John F Macfarlane
Lighting design Graham Silver

SPARTACUS Act III Pas de deux

Choreography Lucas Jervies
Composer Aram Khachaturian
Lighting design Graham Silver

SWAN LAKE Act II

Choreography Stephen Baynes
Composer Piotr Ilyich Tchaikovsky
Costume design Hugh Colman
Lighting design Graham Silver

Western Sydney

5 November 2016
Sydney International Regatta Centre, Penrith

With thanks to

Strategic
Partner



Partner



Media
Partner

Major
Partner



The 2016 performance of *Ballet Under the Stars* was generously supported by Crown Resorts Foundation and the Packer Family Foundation.

REGIONAL TOUR

“... absolutely beautiful. I cannot thank you enough for coming here.

— Audience member, Wagga Wagga



Nicola Curry in *Giselle*. Photo Jeff Busby



26
Performances



13,382
Paid attendances

The Australian Ballet's annual tour is an excellent opportunity for regional Australia to experience high-quality ballet performances in their local venues. In 2016, regional audiences were delighted by a full-length production of the beloved classic *Giselle*. This regional tour reached more people than ever.

In its 26th year, The Australian Ballet's annual regional tour delivered the magical experience of ballet to communities in Victoria and New South Wales, showcasing the artistry and technical skills of artists of The Australian Ballet and graduating students from The Australian Ballet School.

GISELLE

Choreography after Jean Coralli and Jules Perrot

Composer Adolphe Adam

Costume design Peter Farmer

Lighting design Francis Croese

8 to 23 July and 4 to 19 October 2016

The Australian Ballet toured to Bendigo, Frankston, Geelong, South Morang, Mildura, Warrnambool, Chatswood, Griffith, Newcastle, Orange and Wagga Wagga.

With thanks to



The 2016 Regional Tour was generously supported by The Australian Ballet Society.



Community project participants in Redfern. Photo Aaron Veryard

EDUCATION

“I’m still talking about it, people are still talking about it, because it was such an amazing experience for our kids.” — Bees Creek Primary School Principal Sharon Chin



**7 Community
Projects**



**562
Events**



**70
Schools**



**26,142
Participants**

The Australian Ballet Education programs give young Australians the opportunity to experience and participate in dance. Travelling far and wide, we aim to reach those who may not be able to access a ballet experience and to inspire people to engage with ballet and dance education.

In 2016 our Education programs included workshops for primary and secondary students, creative residencies and performances in schools.

In schools

In 2016 we delivered our in-school program *Out There* to every state and territory in Australia. Our Education team covered a greater geographic distance than any previous year, reaching as far as Bees Creek Primary School, a small school serving an outer rural area of Darwin, 3,751 km from The Australian Ballet’s Melbourne home. We engaged 21,942 students and teachers in 70 schools with 336 workshops and 61 performances.

The Education team also delivered professional development for 200 generalist and specialist teachers across Australia and launched an online resource centre for teachers, EduHub.

In communities

In 2016 The Australian Ballet extended its education programs to reach young people beyond mainstream schools. The Australian Ballet Education team delivered bespoke community projects for 4,600 participants in partnership with:

- Sydney Opera House Access Program
- Weave Youth and Community Services (Redfern)
- Biddigal Performing Arts Indigenous dance group at the Centre for Contemporary Art (Cairns)
- Ulumbarra Theatre (Bendigo)
- Orange East Primary School
- Bundanon Arts Trust (Nowra)
- Brimbank City Council, Golden Plains Shire, Latrobe City Council, Manningham Council and Melton City Council through the VicHealth Community Activation Program

In 2016 The Australian Ballet Education team worked in residence with Cairns-based Biddigal Performing Arts. This company of young Indigenous dancers, aged 11 to 25, share a passion for expressing their heritage and history through choreography and performance. The Australian Ballet residency introduced a new choreographic vocabulary to the young artists and culminated in a devised performance to celebrate the opening of a new public space in Cairns for an audience of 3,000 members of the community.

With thanks to

SAMSUNG

Australian Decorative & Fine Arts Society Sydney Inc.
The Calvert-Jones Foundation
Colonial Foundation Limited
The Cory Charitable Foundation
Friends of The Australian Ballet (SA) Inc
The Profield Foundation
The Sentinel Foundation
Thyne Reid Foundation
Bundanon Arts Trust
Port Augusta City Council (SA)
District Council of Ceduna (SA)
City of Port Lincoln (SA)
City of Sydney (NSW)
City of Cairns (QLD)
Ulumbarra Theatre (VIC)

STORYTIME BALLET

“We had such a wonderful time. Thank you so much for producing a show where passionate little ballerinas are free to whisper their questions and laugh and participate!” — Storytime Ballet attendee



Chantelle van der Hoek in *Storytime Ballet - The Nutcracker*. Photo Jeff Busby



105
Performances



55,538
Paid attendances

Our two brand-new productions of *The Sleeping Beauty* and *The Nutcracker* were created by The Australian Ballet especially for children aged three and up. These live, interactive and narrated productions cast their spell in under an hour on young audiences who delight in magical stories and sumptuous costumes.

THE SLEEPING BEAUTY

Choreography David McAllister after Marius Petipa
Composer Piotr Ilyich Tchaikovsky
Costume design Hugh Colman for Maina Gielgud's 1984 production of *The Sleeping Beauty*
Set design Hugh Colman
Lighting design Jon Buswell

NSW (40 performances): Chatswood, Gosford, Paramatta
QLD (18 performances): Brisbane, Caloundra, Gold Coast, Logan
ACT (10 performances): Canberra
SA (8 performances): Adelaide, Noarlunga

THE NUTCRACKER

Choreography David McAllister
Composer Piotr Ilyich Tchaikovsky
Costume and set design Krystal Giddings
Lighting design Jon Buswell

VIC (12 performances): Melbourne
NSW (17 performances): Chatswood, Sydney

The Australian Ballet's 2016 Storytime Ballets – *The Sleeping Beauty* and *The Nutcracker* – were made possible through the philanthropy of the many individuals and foundations who share a vision to inspire our next generation of ballet lovers.

The Australian Ballet's Storytime Ballet series has been made possible by the generous support of The James and Diana Ramsay Foundation, Gandel Philanthropy and over 2,000 individual donors across Australia.

With thanks to:



AUDIENCE ENGAGEMENT PROGRAM

“My daughter was mesmerised by it all but, for me, it was watching her watch the performance that was truly special.” — Once Upon a Time attendee



Brett Chynoweth leads an Open Class. Photo Daniel Boud



573
Events



28,678
Attendances



13
Locations

Step Inside – special events, talks and classes that take audiences behind the curtain to delve deeper into the art form.

In 2016 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 Boys Day 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.

To complement our in-demand series of Adult Ballet Classes, in 2016 we launched casual drop-in classes — Beginner Ballet, Yoga, Pilates and Broadway classes — which welcomed the public into the same studios that our dancers use during the day.

KEY PERFORMANCE INDICATORS

PERFORMANCES	2016	2015
MAINSTAGE		
NO. OF PERFORMANCES		
Melbourne	59	61
Sydney	82	93
Adelaide	11	7
Brisbane	6	-
Perth	-	5
Canberra	-	6
Subtotal	158	172
STORYTIME BALLET		
Melbourne	12	11
Sydney	16	11
Chatswood	12	4
Wollongong	7	-
Penrith	11	-
Canberra	10	-
Gold Coast	5	-
Brisbane	6	-
Caloundra	3	-
Logan	4	-
Parramatta	6	-
Gosford	5	-
Noarlunga	3	-
Adelaide	5	-
Subtotal	105	26
REGIONAL		
VIC	14	7
NSW	12	17
Subtotal	26	24
INTERNATIONAL		
United Kingdom	12	-
China	-	6
Subtotal	12	6
OUTDOOR		
Penrith	1	-
Brisbane	-	1
Subtotal	1	1
TOTAL	302	229
ARTISTIC VIBRANCY		
PROFILE OF WORKS		
Australian		
New commissions	5	4
New acquisitions	-	-
Revivals	8	8
INTERNATIONAL		
New acquisitions	2	2
Revivals	6	4
TOTAL	21	18

2016

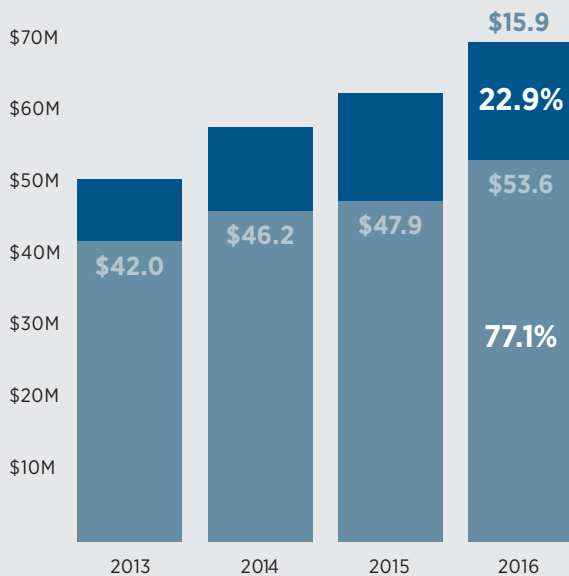
2015

	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY
MAINSTAGE								
Melbourne*	59	106,676	99,057	79%	61	107,213	100,187	87%
Sydney*	82	114,613	109,390	92%	93	131,955	126,401	92%
Adelaide	11	15,356	14,169	69%	7	12,501	10,948	87%
Canberra	-	-	-	-	6	7,310	6,552	92%
Perth	-	-	-	-	5	8,562	8,086	77%
Brisbane	6	11,420	10,853	93%	-	-	-	-
Subtotal	158	248,065	233,469	84%	172	267,541	252,174	89%
STORYTIME BALLET								
Melbourne	12	9,609	9,363	88%	11	9,252	8,938	92%
Sydney	16	8,620	8,431	97%	11	5,598	5,462	91%
Chatswood (January)	6	2,966	2,895	97%	4	1,920	1,857	93%
Wollongong	7	3,538	3,516	98%	-	-	-	-
Penrith	11	5,190	5,137	52%	-	-	-	-
Canberra	10	4,984	4,892	94%	-	-	-	-
Gold Coast	5	2,979	2,933	54%	-	-	-	-
Brisbane	6	3,136	3,055	95%	-	-	-	-
Caloundra	3	2,243	2,214	82%	-	-	-	-
Logan	4	1,630	1,616	65%	-	-	-	-
Parramatta	6	1,922	1,887	60%	-	-	-	-
Gosford	5	1,942	1,926	97%	-	-	-	-
Chatswood (April)	6	2,568	2,360	79%	-	-	-	-
Noarlunga	3	1,471	1,456	98%	-	-	-	-
Adelaide	5	3,973	3,857	48%	-	-	-	-
Subtotal	105	56,771	55,538	77%	26	16,770	16,257	92%
REGIONAL								
VIC	14	7,811	7,295	75%	7	2,590	2,403	84%
NSW	12	6,446	6,087	70%	17	8,829	8,261	62%
Subtotal	26	14,257	13,382	73%	24	11,419	10,664	73%
INTERNATIONAL								
London	12	20,311	18,913	66%	-	-	-	-
Shanghai	-	-	-	-	3	4,681	4,621	94%
Beijing	-	-	-	-	3	5263	5203	88%
Subtotal	12	20,311	18,913	66%	6	9944	9824	90%
OUTDOOR								
Penrith	1	6,119	0	0%	-	-	-	-
Brisbane	-	-	-	-	1	7,500	-	-
Subtotal	1	6,119	-	-	-	7,500	-	-
TOTAL	302	345,523	321,302	79%	229	313,174	288,919	85%

KEY PERFORMANCE INDICATORS

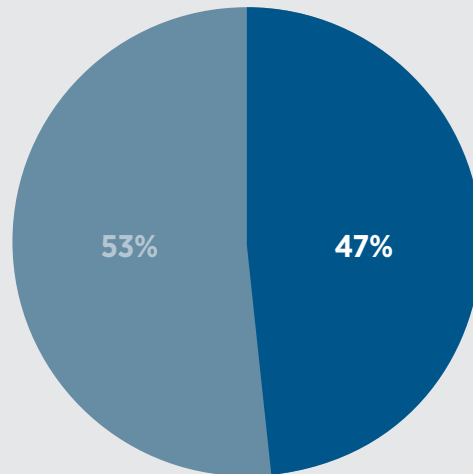
IN 2016 77.1% OF OUR TOTAL INCOME WAS SELF-GENERATED

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



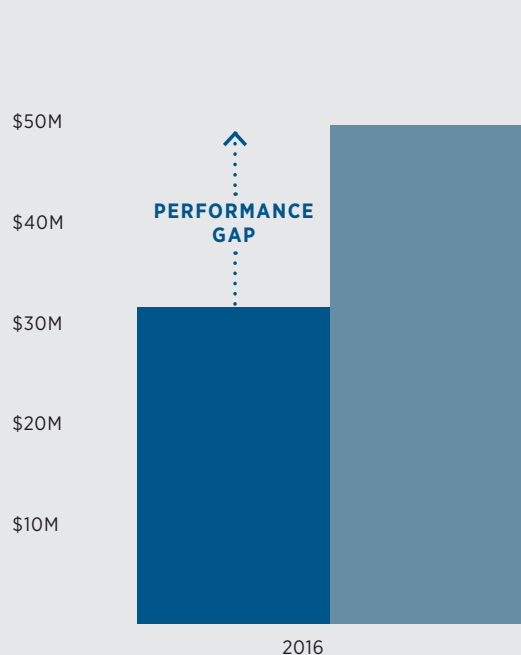
- Self-generated income
- Government funding

SELF-GENERATED INCOME: BOX OFFICE



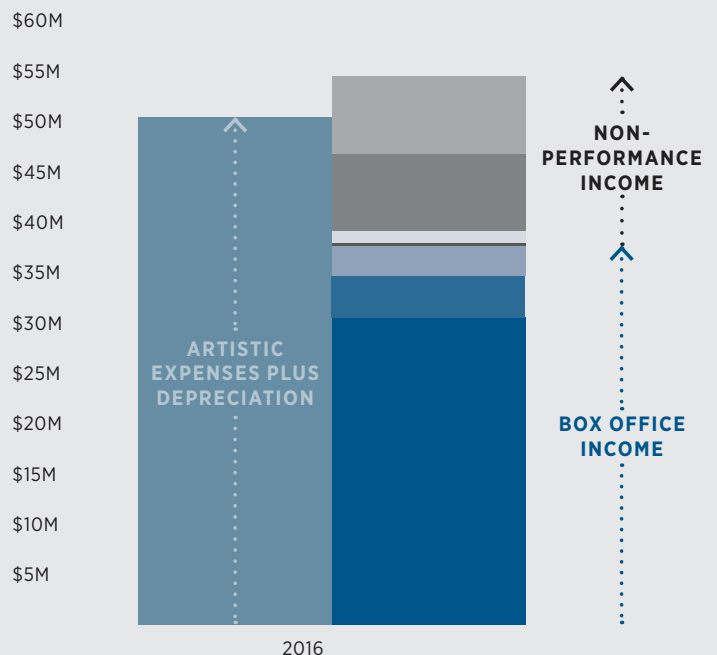
- Single Tickets
- Subscriptions

THE COSTS ASSOCIATED WITH STAGING AND PERFORMING THE ARTISTIC PROGRAM TRADITIONALLY EXCEEDS BOX OFFICE INCOME. THE PERFORMANCE GAP DEFICIT CONTINUED IN 2016 WITH BOX OFFICE REVENUES ONLY COVERING 63.4% OF ARTISTIC PROGRAM EXPENSES.



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

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



- Non-Performance Income
 - Box office
 - Fundraising – annual giving and sponsorships
 - Commercial activities – property rental and car parking
 - Interest income
 - Orchestra Victoria
 - Government Grants
 - The Australian Ballet Foundation - donations, bequests and investment income



Vivienne Wong in *Vitesse*. Photo Daniel Boud



Acting Associate Principal Viola, Jason Bunn. Photo Bill Conroy





Orchestra Victoria Bendigo Festival. Photo Bill Conroy

ORCHESTRA VICTORIA

“Nicolette Fraillon brings out the infectious pomp of Delibes’ delightfully melodious score, with gentle brass and percussive colour being highlights of the performance.”

— Simon Parris: Man in Chair, September 2016

Orchestra Victoria was established in 1969 as the Elizabethan Melbourne orchestra. Now in its fifth decade, Orchestra Victoria is the performance partner of major Australian performing arts companies — The Australian Ballet, Opera Australia, and Victorian Opera.

Beyond its core pit activities, Orchestra Victoria also presents concerts and education workshops that increase access to and participation in live orchestral music in regional and outer metropolitan centres across Victoria.

Orchestra Victoria has been the proud performance partner of The Australian Ballet for over 40 years and in 2014 it became a wholly owned subsidiary of The Australian Ballet.

In 2016 Orchestra Victoria delivered 151 performances to 177,042 people in Victoria. The immersive mOve! education program also provided music development opportunities for 204 young regional musicians and teachers from 44 schools.

SUPPORTERS

ENDOWMENT FUNDS

Education

Lesley & Bob Qualtrough Bequest
The Judith & Alasdair McCallum Fund

Estates

Mrs Neilma Baillieu Gantner

PLANNED GIVING

G C Bawden & L de Kievit

The following names reflect gifts received in 2016, including pledges.

SUPPORT FROM TRUSTS & FOUNDATIONS

Creative Partnerships Australia
Gandel Philanthropy
The William Buckland Foundation

ANNUAL GIVING

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The Concertmaster’s Ensemble

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

Mr Richard Guy OAM &
Ms Claire Guy
Ms Linda Herd
Dr Peter A Kingsbury

Principal Donors

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

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Anonymous (3)

Supporters

Gifts \$100 - \$999

Mr Andrew Barnard
Lesley Bawden
J Blain
Edward & Hazel Brentnall
Elsie Carter
Ms Pauline Coates
Miss Ann Darby
Ms Di Delmonte
Mrs Liz Dexter
Ms Marianne Dunn
Christine Ewing
The Late Susan Fitzpatrick
Annette and Bill Fleming
Dr Jane Gilmour OAM
Elisabeth Grove
Mrs Barbara Hamer
Ian Haskins OAM & Enid Haskins
Marianne Haughton
Mr Stuart Jennings

Barbara Kolliner & Peter Kolliner OAM
Ms Denise Kosmina-Dixon
Ms Celia Lamprell
Mrs Elizabeth Pender OAM
Ms Margaret Peters
Ms Kay Plymat
H Reptis
Jan & Keith Richards
Ms Kathleen Rochman
Dr Charles Roxburgh
Ms Joy Spark
John & Susan Vanderstock
Mr Leon Velik
Mrs Wendy Weight OAM
Lyn Williams AM
James & Stephanie Worlidge
Anonymous (10)

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

+61 3 9694 3600
orchestravictoria.com.au

ORCHESTRA VICTORIA

PERFORMANCES

	TOTAL AUDIENCE	# PERFORMANCES
THE AUSTRALIAN BALLET		
Vitesse	17,049	11
Swan Lake	26,822	14
Romeo and Juliet (Houston Ballet)	22,874	12
Nijinsky	19,582	11
Coppélia	20,349	11
<i>Subtotal</i>	106,676	59
OPERA AUSTRALIA		
La Bohème	12,710	10
The Pearl Fishers	8,849	8
Luisa Miller	4,871	4
Das Rheingold		3
Die Walküre	19,382	3
Siegfried		3
Götterdämmerung		3
Opera in the Bowl	9,500	1
<i>Subtotal</i>	55,312	35
VICTORIAN OPERA		
Lucia Di Lammermoor	4,797	5
Laughter and Tears	2,997	3
<i>Subtotal</i>	7,794	8
REGIONAL FESTIVALS		
ORCHESTRA VICTORIA BENDIGO FESTIVAL		
Orchestra Victoria Cathedral Brass	250	1
Lunchtime Delights #1: OV Chamber Players	128	1
OV at the Library #1: Two's Company	60	1
Percussion and the Dragon	54	1
Brilliant Brass	110	1
Lunchtime Delights #2: Orchestra Victoria Percussion	80	1
OV at the Library #2: Brass and Friends	80	1
Chamber Masterpieces	125	1
Lunchtime Delights #3: Guitarist Massimo Scattolin and OV Friends	130	1
OV at the Library #3: Larking About	85	1
On the mOVe! Education Concert	300	1
Lunchtime Delights #4: The Power of Two	80	1
Arabian Nights and Other Exotic Tales	404	1
<i>Subtotal</i>	1,886	13
ORCHESTRA VICTORIA HAMILTON FESTIVAL		
Brilliant Brass	50	1
Lunchtime Delights #1	40	1
Brass at Sterling Place	26	1
Afternoon Delights	58	1
Lunchtime Delights #2	65	1
Orchestra Victoria Chamber Players	46	1
Lunchtime Delights #3	47	1
On the mOVe! Education Concert	250	1
Percussion and Timpani Workshop	17	1
Orchestra Victoria Off the Rails	50	1
Mozart Goes to Hollywood	232	1
<i>Subtotal</i>	881	11

FIVE AT 5	TOTAL AUDIENCE	# PERFORMANCES
Five at 5 #1 - Master, Lover, Storyteller	100	1
Five at 5 #2 - Carnival of the Animals	57	1
Five at 5 #3 - To the Four Winds	275	1
Five at 5 #4 - Resonance	190	1
Five at 5 #5 - The Trout	194	1
<i>Subtotal</i>	816	5
OTHER SELF PRODUCED PROGRAMS		
Carnival of the Animals	860	8
Scandinavian Scena	100	1
<i>Subtotal</i>	960	9
COMMERCIAL PROGRAMS		
Esso Night at the Opera	340	1
<i>Subtotal</i>	340	1
COLLABORATIVE PROGRAMS		
NGV Degas - VIP Event	195	1
NGV Degas - Unpacking a Work: Degas's Dancers	450	1
NGV Degas - Sounds of Degas	650	1
<i>Subtotal</i>	1,295	3
mOVe! EDUCATION PROGRAM*		
Mornington	210	1
Sale	227	1
<i>Subtotal</i>	437	2
BRASS TOUR		
Cobram	200	1
Echuca	130	1
Nagambe	215	1
Eastbank Centre, Shepparton	100	1
<i>Subtotal</i>	645	4
TOTAL	177,042	150

EDUCATION PROGRAM

	STUDENTS	PD PARTICIPANTS	STUDENT WORKSHOPS
Hamilton	35	3	6
Mornington	35	3	4
Shepparton	49	13	4
Bendigo	55	11	6
TOTAL	174	30	20
TOTAL PARTICIPANTS	204		
Total schools	44		

*Attendance figures for the Hamilton and Bendigo mOVe! concerts are included in the Hamilton and Bendigo festival sections



Nicola Curry in *In The Middle, Somewhat Elevated*. Photo Daniel Boud

2016 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 2016.

Directors

The following were directors of The Australian Ballet during the financial year and up to the date of this report:

Craig Dunn - Chairman
Olivia Bell (appointed as Dancers' Director 23 May 2016)
Jim Cousins AO
John Ellice-Flint
Penny Fowler
Catherine Harris AO PSM
Siobhan McKenna (retired as a Director on 28 February 2017)
Sarah Murdoch (retired as a Director on 23 May 2016)
Tony Osmond
Bruce Parncutt AO
Craig Spencer (retired as a Director on 28 February 2017)

Company Secretary

Peter Hough was appointed Company Secretary on 30 August 2014.

Directors' Interests

At the date of this report no directors held interests in shares in The Australian Ballet as 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, 2016. The number of meetings attended by each Director were as follows:

Full meetings of Directors		
	Attended	Eligible
Craig Dunn	6	6
Olivia Bell (appointed as Dancers' Director 23 May 2016)	6	6
Jim Cousins AO	6	6
John Ellice-Flint	5	6
Penny Fowler	6	6
Catherine Harris AO PSM	5	6
Siobhan McKenna (retired as a Director on 28 February 2017)	5	6
Sarah Murdoch (retired as a Director on 23 May 2016)	3	3
Tony Osmond	6	6
Bruce Parncutt AO	6	6
Craig Spencer (retired as a Director on 28 February 2017)	4	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 2016 was a surplus of \$4,138,391 (2015: consolidated surplus of \$3,158,604).

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

Overall box office revenue for 2016 was \$30.931m compared with \$30,709 in 2015.

- Mainstage box office revenue was 4.6% or \$1.34 million lower than 2015 when an additional commercial season generated box office revenues of \$2.49 million. The Australian Ballet's capacity to offer an additional commercial season each year is limited by venue availability.
- Strong mainstage box office sales in 2016 for Nijinsky and Swan Lake seasons in both Melbourne and Sydney and Coppelia seasons in Sydney were partially offset by lower than expected box office sales for the Melbourne season of Coppelia. This season was performed in an alternative and less convenient venue, the Palais Theatre, due to the unavailability of the State Theatre at the Arts Centre Melbourne in September 2016.
- Box office sales for the first full year of performances for the new Storytime Ballet for children were strong and generated \$2.31 million in 2016.

As in previous years, 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 \$18.572 million (2015: \$15.322 million). Increased costs in 2016 were due to our international tour to London, the free outdoor performance in Western Sydney, production costs associated with the Storytime Ballet and employee compensation due in part to the increase in the number of contracted dancers in 2016.

In order to offset this Performance Gap deficit, the Company undertook various activities that generated additional net income of \$10.215 million (2015: \$9.641 million). These activities included-

- Fundraising which included philanthropic donations and financial support from our corporate partners;
- Commercial activities: our public programs such as adult ballet classes, audience engagement programs, merchandise and distribution of recorded content; and
- Property rental and car park operations.

Funding for the Australian Ballet from both the Victorian and New South Wales State Governments and the Federal Government totalling \$7.806 million contributed essential support to further offset the Performance Gap deficit.

As a result, The Australian Ballet's Operating Result for 2016 was a deficit of \$0.551 million compared with \$1.982m profit in 2015.

The Australian Ballet Group's result from all operations and investments for 2016 was a surplus of \$4.138 million, realised through income from the following sources:

- Funding from the Federal Government for the redevelopment of the Australian Ballet Centre totalling \$0.500 million;
- The Australian Ballet's wholly owned subsidiary, The State Orchestra of Victoria which achieved a small operating deficit, contributed a surplus of \$1.152 million due principally to a significant endowed donation; and
- Income generated from The Australian Ballet Foundation through donations and bequests received from The Australian Ballet's generous and loyal philanthropic patrons and net investment and interest income on funds invested.

The table below illustrates the consolidated operating result of The Australian Ballet Group for the year ended 31 December 2016.

DIRECTORS' REPORT

Consolidated Management Operating Income Statement For the Year ended 31 December 2016

	Consolidated	
	2016	2015
	\$'000	\$'000
The Australian Ballet Artistic Program		
Revenue		
Box Office - Mainstage	27,494	28,830
Other income to support Artistic program	3,437	1,879
Expenses		
Artistic Program, Employees and Other expenses	(49,503)	(46,031)
Total Artistic Program Performance Gap (Deficit)	(18,572)	(15,322)
Net Income from activities and other sources of income to support the Artistic Program		
Fundraising – including Annual Giving, Donations and Sponsorships	6,839	6,170
Commercial Activities – including property rental and car parking activities	3,164	2,870
Interest and other Income	212	601
Government Grants – The Australian Ballet	7,806	7,663
Operating result before Orchestra Victoria and Depreciation and Amortisation	(551)	1,982
Orchestra Victoria before depreciation (including Government Grants) (refer Note7)	(212)	519
Depreciation and amortisation	(1,839)	(1,286)
Operating result after Orchestra Victoria and Depreciation and Amortisation	(2,602)	1,215
Interest and Investment income	2,573	2,013
Donations – Special Purpose (Contributed)	2,095	2,223
Endowed Donations and Bequests	3,409	1,394
Unrealised gain/(loss) on investments	1,288	(586)
Philanthropy distributions	(2,625)	(3,099)
Surplus from Operations and Investment Activities	4,138	3,158

Matters subsequent to the end of the financial year

There has been no matter or circumstance arising since 31 December 2016 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 2016.

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:

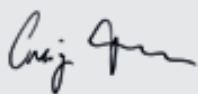
- All non-audit services have been reviewed by the audit committee to ensure they do not impact the impartiality and objectivity of the auditor
- None of the services undermine the general principles relating to auditor independence as set out in APES 110 Code of Ethics for Professional Accountants.

During the financial year ended 31 December 2016, The Australian Ballet paid PricewaterhouseCoopers, the auditor, \$59,129 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
4 April 2017



Mr Bruce Parncutt AO
Director
4 April 2017



Independent auditor's report

To the members of The Australian Ballet

Our opinion

In our opinion:

The accompanying financial report of The Australian Ballet (the Company) and its controlled entities (together the Group) 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 Group's financial position as at 31 December 2016 and of its financial performance for the year then ended
- b. complying with Australian Accounting Standards - Reduced Disclosure Requirements.

What we have audited

The financial report comprises:

- the consolidated balance sheet as at 31 December 2016
- the consolidated statement of comprehensive income for the year then ended
- the consolidated statement of changes in equity for the year then ended
- the consolidated statement of cash flows for the year then ended
- the notes to the consolidated financial statements, which include a summary of significant accounting policies
- the directors' declaration.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial report* section of our report.

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

Independence

We are independent of the Group in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

Other information

The directors are responsible for the other information. The other information obtained at the date of this auditor's report comprises the Directors' Report and Corporate Governance Statement included in the annual report, but does not include the financial report and our auditor's report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information identified above and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

PricewaterhouseCoopers, ABN 52 780 433 757

2 Riverside Quay, SOUTHBANK VIC 3006, GPO Box 1331 MELBOURNE VIC 3001

T: +61 3 8603 1000, F: +61 3 8603 1999, www.pwc.com.au

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 2016 the sub-committees were comprised of:

Audit Committee

	Number of meetings	
	Attended	Eligible
Bruce Parncutt - Chair	5	5
Craig Dunn	5	5
Jim Cousins	4	5
Penny Fowler	3	5

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

	Number of meetings	
	Attended	Eligible
Cathy Harris – Chair	4	4
Craig Dunn	4	4
Siobhan McKenna	4	4
Tony Osmond	4	4
Sarah Murdoch	2	2

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

	Number of meetings	
	Attended	Eligible
Tony Osmond – Chair	5	5
Bruce Parncutt	5	5
John Ellice-Flint	4	5
Craig Spencer	3	5
John Morrison (independent member)	5	5

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

CORPORATE GOVERNANCE STATEMENT (cont.)

The Australian Ballet Foundation Board

	Number of meetings	
	Attended	Eligible
Craig Spencer – Chair	3	4
Jim Cousins	3	4
Sarah Murdoch	0	1
Mary Barlow (independent member)	4	4
Robin Campbell (independent member)	4	4
Bill Bowness (independent member)	4	4
Tonya McCusker (independent member)	1	3
Robert McCormack (independent member)	4	4
Georgina Curran (independent member)	4	4

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 2016

	Notes	Consolidated 2016 \$	2015 \$
Revenue from Operations			
Revenue - The Australian Ballet	3	37,610,180	36,128,068
Revenue - The Primrose Potter Australian Ballet Centre	4	3,002,837	3,113,469
Revenue - The State Orchestra of Victoria	5	1,565,495	980,546
Total Revenue from Operations		42,178,512	40,222,083
Other Income			
Government grants	6	15,930,735	15,854,012
Total Revenue from Operations and Other Income		58,109,247	56,076,095
Expenditure			
Artistic		23,560,135	21,134,675
Production and Stage		12,832,162	13,553,333
Marketing and Communications		10,099,939	8,847,211
Sponsorship		1,131,507	1,040,033
Administration including finance costs		6,657,816	5,360,979
Domestic and International Touring		5,370,552	4,553,176
Facilities		3,679,570	4,232,509
Total Expenditure		63,331,681	58,721,916
NET (DEFICIT) FROM OPERATIONS		(5,222,434)	(2,645,821)
Endowment and Donor Contributed Funds and Investment Income - The Australian Ballet			
Investment Income		2,907,248	2,732,580
Donations and Bequests		6,054,863	5,389,624
Net movement in the fair value of financial assets held for investing		864,893	(910,910)
Total Endowment and Donor Contributed Funds and Investment Income		9,827,004	7,211,294
Expenditure			
Endowment and Donor Contributed Funds		2,058,156	1,873,648
Total Endowment and Donor Contributed Funds Expenditure		2,058,156	1,873,648
Net Income from Endowment and Donor Contributed Funds and Investment Income - The Australian Ballet		7,768,848	5,337,646
Endowment and Donor Contributed Funds and Investment Income - State Orchestra of Victoria			
Investment Income		21,670	-
Donations and Bequests		1,570,307	466,779
Net Income from Endowment and Donor Contributed Funds and Investment Income - State Orchestra of Victoria		1,591,977	466,779
SURPLUS FROM OPERATIONS and INVESTMENT ACTIVITIES		4,138,391	3,158,604

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

CONSOLIDATED BALANCE SHEET

AS AT 31 DECEMBER 2016

	Notes	Consolidated	
		2016	2015
		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	28	7,086,861	10,613,010
Trade and other receivables	8	7,732,671	7,480,963
Prepayments	10	2,150,067	1,251,619
Inventories	11	247,333	198,564
TOTAL CURRENT ASSETS		17,216,932	19,544,156
NON-CURRENT ASSETS			
Financial assets held for investing	9	57,135,740	48,995,341
Property, plant and equipment	12	18,647,180	18,190,427
Intangible Assets	13	803,196	602,242
TOTAL NON-CURRENT ASSETS		76,586,116	67,788,010
TOTAL ASSETS		93,803,048	87,332,166
CURRENT LIABILITIES			
Trade and other payables	14	4,447,556	2,479,803
Income received in advance	15		
- Government grants		4,742,413	5,134,207
- Other		11,996,902	11,627,284
Provisions	16	3,898,242	3,519,077
TOTAL CURRENT LIABILITIES		25,085,113	22,760,371
NON-CURRENT LIABILITIES			
Provisions	16	259,828	252,079
Borrowings	17	10,000,000	10,000,000
TOTAL NON-CURRENT LIABILITIES		10,259,828	10,252,079
TOTAL LIABILITIES		35,344,941	33,012,450
NET ASSETS		58,458,107	54,319,716
EQUITY			
Retained Surplus	27	23,671,824	24,846,974
General Reserves	27	46,000	46,000
Capital Reserves	2(g), 27	34,740,283	29,426,742
TOTAL EQUITY		58,458,107	54,319,716

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 2016

	Notes	Consolidated 2016 \$	2015 \$
STATEMENT OF RETAINED SURPLUSES			
Opening balance at the beginning of the year		24,846,974	22,647,668
Net (deficit) from operating activities including gain on acquisition		(5,222,431)	(2,645,821)
Net surplus from Endowment and Donor Contributed Funds and Investment activities		9,360,822	5,804,425
Transfer to Capital reserves		(5,313,541)	(959,298)
RETAINED SURPLUS AT 31 DECEMBER 2016		23,671,824	24,846,974
GENERAL RESERVES			
Asset Revaluation Reserve			
Opening balance at the beginning of the year		46,000	46,000
Asset Revaluation Reserve at 31 December 2016		46,000	46,000
GENERAL RESERVES AT 31 DECEMBER 2016	27	46,000	46,000
CAPITAL RESERVES			
The Australian Ballet			
Opening balance at the beginning of the year		29,376,742	28,467,444
Transfer from retained surplus		4,021,871	909,298
		33,398,613	29,376,742
The State Orchestra of Victoria			
Opening balance at the beginning of the year		50,000	-
Transfer from retained surplus		1,291,670	50,000
		1,341,670	50,000
Capital Reserves at 31 December 2016	27	34,740,283	29,426,742
EQUITY RESERVES AT 31 DECEMBER 2016		58,458,107	54,319,716

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 2016

	Notes	Consolidated 2016 \$	2015 \$
Cash flows from operating activities			
Receipts inclusive of goods and services tax from:			
Box office and performance fees		33,245,468	33,363,015
Sponsorships		2,614,200	2,644,906
Government Grants		17,823,153	16,264,427
Property rental		3,498,776	3,550,902
Other revenue		878,564	1,714,778
		58,060,161	57,538,028
Payments to suppliers and employees (inclusive of goods and services tax)		(63,009,144)	(61,281,763)
		(63,009,144)	(61,281,763)
Net cash provided by/(used in) operating activities		(4,948,983)	(3,743,735)
Cash flows from investing activities			
Payment for property, plant and equipment		(2,507,151)	(2,216,816)
Payment of financial assets held for investing		(4,400,000)	(13,298,942)
Donations and bequests		7,643,248	5,706,024
Interest received from investing activities		257,979	607,839
Dividends received from investing activities		113,474	107,351
Refund of imputation credits		315,284	289,706
Net cash provided by/(used in) investing activities		1,422,834	(8,804,838)
Net increase/(decrease) in cash and cash equivalents		(3,526,149)	(12,548,573)
Cash and cash equivalents at the beginning of the year		10,613,010	23,161,583
Cash and cash equivalents at the end of the year	28	7,086,861	10,613,010

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 2016 were authorised for issue in accordance with a resolution of the directors on 7 April 2017. 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) Bequests – dependant on the intentions of the Bequestor, bequests may be capital preserved with the express request that the principal be invested to deliver investment returns available to meet the intentions of the donor or non-capital preserved with the express request that the principal is available to meet the intentions of the donor.
- c) 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. 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

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(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 allowing for annual rental increases.

(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.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(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.

(v) Borrowings

Costs associated with maintaining software programmes are recognised as an expense as incurred. Development costs that are directly attributable to the design and testing of identifiable and unique software products controlled by the group are recognised as intangible assets when the following criteria are met:

- It is technically feasible to complete the software so that it will be available for use
- It can be demonstrated how the software will generate probably future economic benefits
- Adequate technical, financial and other resources to complete the development and to use the software are available, and
- The expenditure attributable to the software during its development can be reliably measured

The group amortises intangible assets with a limited life using the straight-line method over the following period:

Assets Category	Rate
IT development and software	33%

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

		Consolidated	
		2016	2015
		\$	\$
3 REVENUE – THE AUSTRALIAN BALLET			
BOX OFFICE AND PERFORMANCE FEES			
Main Season	27,728,799	29,435,626	
Storytime Ballet	2,312,089	796,233	
Regional Touring	720,626	585,234	
Performance fees	67,748	262,465	
Programme fees	239,316	228,281	
	31,068,578	31,307,839	
SPONSORSHIP			
Sponsorships	4,376,495	3,121,295	
Regional Touring	216,950	200,000	
	4,593,445	3,321,295	
Other Revenue	1,948,158	1,498,934	
Total Revenue - The Australian Ballet	37,610,180	36,128,068	
4 REVENUE – THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE			
Rental Revenue	620,182	431,940	
Car park Revenue	2,187,334	2,375,568	
Other Revenue	195,321	305,961	
Total Revenue - The Primrose Potter Australian Ballet Centre	3,002,837	3,113,469	
5 REVENUE – THE STATE ORCHESTRA OF VICTORIA			
Sponsorships	80,519	90,000	
Investment Income	186,738	150,759	
Performance Fees	1,275,766	732,939	
Other Revenue	22,472	6,848	
Total Revenue – The State Orchestra of Victoria	1,565,495	980,546	
6 OTHER INCOME			
Governments Grants			
Commonwealth Government			
Australia Council, Major Organisations Fund			
MPAB Annual Grant	5,877,072	5,784,520	
MPAB Annual Grant – The State Orchestra of Victoria	5,912,409	5,850,215	
Australia Council - Other	-	360,822	
MPAB Professional Development	-	35,062	
Federal Government Catalyst Fund Grant (Building Redevelopment)	500,000	-	
Playing Australia	184,842	120,923	
Department of Regional Australia, Local Government, Arts & Sport - <i>Production Centre Fit-out Grant</i>	-	292,691	
Department of Foreign Affairs and Trade – China Tour	-	35,000	
Ministry For The Arts Attorney Generals Department	200,000	150,000	
State Governments			
New South Wales	692,946	676,045	
New South Wales – Other	55,000	54,268	
Victoria	652,383	652,383	
Victoria – The State Orchestra of Victoria	1,368,561	1,368,561	
Victoria – Asia Engagement Grant – China Tour	-	50,000	
Victoria – The Australian Ballet Regional Touring	79,000	75,000	
Victoria – The State Orchestra of Victoria Regional Touring	50,000	-	
Arts Victoria – Contribution to Victorian Pit Services	293,522	318,522	
Queensland	50,000	-	

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

		Consolidated	
		2016	2015
		\$	\$
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		15,000	-
Total Government Grants		15,930,735	15,854,012
7 THE OPERATING SURPLUS includes -			
(a) Consolidated surplus/(deficit) includes:			
Gains/(losses) on fair value adjustments to financial assets held for investing		864,893	(910,910)
Depreciation of property, plant and equipment		1,839,487	1,286,548
Employee benefits expense		30,373,135	28,025,065
Operating leases – minimum lease payments		120,829	133,629
The Australian Ballet Regional Touring		1,032,298	995,681
(b) Surplus/(Deficit) by Entity			
The Australian Ballet			
<i>Consolidated Surplus</i>		1,614,663	1,309,559
Rent – Intercompany expense		(1,240,606)	(1,178,064)
Parking – Intercompany expense		(52,004)	(59,049)
The State Orchestra of Victoria Management fee & recoveries		1,275,774	1,144,779
The State Orchestra of Victoria - Orchestra Services		(722,240)	(559,031)
Australian Ballet Centre Recoveries		129,043	67,141
Surplus before consolidation		1,004,630	725,335
The Primrose Potter Australian Ballet Centre			
<i>Consolidated Surplus</i>		817,626	338,168
Rent – Intercompany revenue		1,240,606	1,178,064
Parking – Intercompany revenue		52,004	59,049
Australian Ballet Centre Recoveries		(129,043)	(67,141)
Surplus before consolidation		1,981,193	1,508,140
The State Orchestra of Victoria			
<i>Consolidated Surplus</i>		1,706,102	1,510,877
Partner Recoveries Australian Ballet		722,240	559,031
Management Fee		(1,275,774)	(1,144,779)
Surplus before consolidation		1,152,568	925,129
8 TRADE AND OTHER RECEIVABLES – Current			
Trade receivables		6,037,666	6,176,366
Other receivables		225,927	229,783
Accrued income		1,469,024	1,074,781
GST receivable		54	33
		7,732,671	7,480,963

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	
	2016	2015
	\$	\$
9 FINANCIAL ASSETS HELD FOR INVESTING		
Investments in Managed Funds at market value as at 31 December 2016		
Non-current assets		
– The Australian Ballet	55,386,466	47,269,293
– The State Orchestra of Victoria	1,749,274	1,726,048
	57,135,740	48,995,341
Market value represents the net fair value of investments which have been determined by reference to quoted market bid prices at 31 December 2016. The maximum risk of investments is represented by the carrying amounts of assets recognised in the Consolidated Balance Sheet.		
The investments in managed funds at market value for The Australian Ballet comprise:		
Endowment and Bequest funds	33,247,137	28,298,998
Contributed funds	10,292,665	7,811,297
Other Corporate funds	11,846,664	11,158,998
Total Investments in Managed Funds – The Australian Ballet	55,386,466	47,269,293
In 2016, financial assets held for investing have been reclassified from current assets to non-current assets to more closely reflect the intentions of The Australian Ballet to hold the investments for more than 12 months. The comparative has also been adjusted.		
10 PREPAYMENTS		
Prepayments	2,150,067	1,251,619
11 INVENTORIES		
At Cost		
Merchandising Stock	247,333	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	3,665,537	2,355,213
Accumulated depreciation	(13,336,009)	(12,338,239)
	12,045,431	11,732,877
* Level 4, Kavanagh Street is subject to an operating lease		
Plant and equipment, at cost	5,386,958	4,934,501
Accumulated depreciation	(3,366,627)	(2,856,511)
	2,020,331	2,077,990
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	(579,952)	(440,446)
	3,570	143,076
Work in progress	623,266	281,902
Total property, plant and equipment	18,647,180	18,190,427
Freehold Buildings movement during the year:		
Beginning of the year	11,732,877	12,197,969
Additions	1,310,324	403,086
Depreciation expense	(997,770)	(868,178)
	12,045,431	11,732,877

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

		Consolidated	
		2016	2015
		\$	\$
12 PROPERTY, PLANT AND EQUIPMENT – Continued			
Plant and Equipment movements during the year:			
Beginning of the year		2,077,990	1,542,854
Additions		170,556	643,856
Transfers from work in progress		281,902	276,970
Depreciation expense		(510,117)	(385,690)
		2,020,331	2,077,990
Leasehold Improvements movements during the year:			
Beginning of the year		143,076	165,184
Depreciation expense		(139,506)	(22,108)
		3,570	143,076
Work in progress movements during the year:			
Beginning of the year		281,902	276,970
Additions		563,566	281,902
Transfers		(222,202)	(276,970)
		623,266	281,902
13 INTANGIBLE ASSETS			
Website development and Accounting Software			
- at cost		1,420,951	691,451
Accumulated amortisation		(735,005)	(542,909)
		685,946	148,542
Work in progress		117,250	453,700
Total intangible assets		803,196	602,242
Intangible assets movements during the year:			
Beginning of the year		148,542	1,762
Additions		275,800	157,304
Transfers		453,700	-
Amortisation Expense		(192,096)	(10,524)
		685,946	148,542
Working in progress movements during the year:			
Beginning of the year		453,700	-
Additions		117,250	453,700
Transfers		(453,700)	-
		117,250	453,700
14 TRADE AND OTHER PAYABLES - Current			
Taxes Payable		457,755	536,232
Trade Payables		3,989,801	1,943,571
		4,447,556	2,479,803
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)		3,616,990	3,754,884
South Australia State Government		50,000	-
Victoria State Government, Creative Victoria		1,075,423	1,032,850
		4,742,413	5,134,207

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

		Consolidated	
		2016	2015
		\$	\$
15 INCOME RECEIVED IN ADVANCE – Continued			
Other Income received in advance			
Box Office		11,385,771	11,094,002
Sponsorship		290,000	-
Other		321,131	533,282
		11,996,902	11,627,284
16 PROVISIONS – Current			
Lease – (make good)		20,000	20,000
Long service leave		2,772,032	2,622,056
Time in Lieu		18,704	18,704
Family Leave		2,690	2,628
Annual leave		1,084,816	855,689
		3,898,242	3,519,077
PROVISIONS – Non-current			
Long service leave		259,828	252,079
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 – PAYMENTS AND RECEIPTS			
Lease commitments:			
<i>Non-cancellable operating leases - payments</i>			
The Consolidated Entity has non-cancellable lease payments for the Sydney office space and The State Orchestra of Victoria head office at South 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		93,833	121,731
Later than one year but not later than 5 years		109,567	41,000
		203,400	162,731
The Consolidated Entity has non-cancellable lease receipts for Level 4, 2 Kavanagh Street.			
Commitments for minimum lease receipts in relation to non-cancellable Operating leases contracted for at the reporting date but not recognised as Receivables due:			
Within one year		710,000	153,478
Later than one year but not later than 5 years		2,512,595	286,909
Greater than five years		2,913,070	-
		6,135,665	440,387

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	
2016	2015
\$	\$

20 RELATED PARTIES DISCLOSURE

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

Craig Dunn	(appointed 6 November 2014)
Olivia Bell	(appointed 23 May 2016)
Jim Cousins AO	(appointed 25 June 2009)
John Ellice-Flint	(appointed 26 February 2010)
Penny Fowler	(appointed 18 July 2012)
Catherine Harris AO PSM	(appointed 19 September 2012)
Siobhan McKenna	(appointed 14 July 2010, retired 28 February 2017)
Sarah Murdoch	(retired 23 May 2016)
Tony Osmond	(appointed 12 September 2014)
Bruce Parncutt AO	(appointed 18 July 2012)
Craig Spencer	(appointed 25 June 2009, retired 28 February 2017)

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 \$1,240,606 (2015: \$1,178,064) and parking costs of \$52,004 (2015: \$59,049) 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	812,726	788,088
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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:	<p>The Australian Ballet Centre Pty Ltd (as trustee for):</p> <ul style="list-style-type: none"> - The Australian Ballet Development Fund - The Australian College of Dance Building Fund <p>The State Orchestra of Victoria</p> <p>(i) All entities were incorporated or formed in Australia and are wholly owned.</p>
Corporate Information	The Australian Ballet is a public company limited by guarantee and incorporated in Australia.
Registered Office	<p>The Australian Ballet Centre</p> <p>2 Kavanagh Street</p> <p>Southbank Victoria 3006</p>

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

Consolidated	
2016	2015
\$	\$

24 CONTINGENT LIABILITIES

There were no Contingent Liabilities as at 31 December 2016.

25 CONTINGENT ASSETS

There were no Contingent Assets as at 31 December 2016.

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	30,698,215	28,310,636
Total Assets	77,529,969	71,985,235
Current Liabilities	25,767,714	22,438,763
Total Liabilities	36,013,627	32,686,915

Shareholders' equity

Reserves		
General reserves	46,000	46,000
Capital Reserves	33,398,613	29,376,742
Retained surplus	8,071,727	9,875,578
	41,516,340	39,298,320

Surplus/(Deficit) for the year	1,004,630	725,335
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Total Comprehensive Income	1,004,630	725,335
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27 EQUITY

Retained Surplus

Retained Surplus – The Australian Ballet	8,071,729	9,875,578
Retained Surplus - The Primrose Potter Australian Ballet Centre	13,253,982	12,486,181
Retained Surplus – The State Orchestra of Victoria	2,346,113	2,485,215
Total Retained Surplus	23,671,824	24,846,974

General Reserves

Asset Revaluation Reserve	46,000	46,000
Total General Reserves	46,000	46,000

Capital Reserves

The Australian Ballet

Endowment	18,415,731	16,201,202
Bequests	7,300,238	6,055,122
Donor Contributed	7,682,644	7,120,418
	33,398,613	29,376,742

The State Orchestra of Victoria

Endowment	1,341,670	50,000
	1,341,670	50,000

Total Capital Reserves	34,740,283	29,426,742
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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

Consolidated	
2016	2015
\$	\$

The Endowment, Bequests and Donor Contributed Capital Reserves for The Australian Ballet as at 31 December 2016 comprise reserves at cost that are either-

- a) Endowment funds are capital preserved and therefore only the income derived from the endowment funds may be used for purposes specifically identified for each individual fund. The total of these reserves as at 31 December 2016 is \$18,415,731 (2015: \$16,201,202);
- b) Bequest funds may be either: -
 - a. capital preserved and therefore only the income derived from the endowment funds may be used for purposes specifically identified for each individual fund; or
 - b. non-capital preserved and these funds and any income derived from these funds, may be used for purposes specifically identified for each individual fund.

The total of these reserves as at 31 December 2016 is \$7,300,328 (2015: \$6,055,122); and

- c) Donor Contributed funds are not capital preserved, but these funds and any income derived from these funds, may be used for purposes specifically identified for each individual fund. The total of these funds as at 31 December 2016 is \$7,682,644 (2015: \$7,120,418).

Total funds in The Australian Ballet Foundation at 31 December 2016 at market value was \$44,224,469 comprising;

- Income Reserves of \$4,837,872 being the accumulation of investment income on funds invested not yet allocated to the purpose specified by the individual fund;
- Share Valuation Reserve \$5,987,984 being the accumulation of gains/(losses) on the sale of investments as well as any unrealised gains/(losses) on investments; and
- Endowment and Donor Contributed Capital Reserves \$33,398,613.

The total market value of \$44,224,468 comprises \$33,971,466 (2015: \$30,247,498) of Endowment Funds and \$10,253,002 (2015: \$8,836,475) of Donor Contributed Funds.

The Endowment Capital Reserves for The State Orchestra of Victoria as at 31 December 2016 comprise reserves at cost that are Endowment funds that are capital preserved and therefore only the income derived from the endowment funds may be used for purposes specifically identified for each individual fund. The total of these reserves as at 31 December 2016 is \$1,341,670 (2015: \$50,000).

The Endowment Capital Reserve for The State Orchestra of Victoria comprises:

- Income Reserves of \$21,670 being the accumulation of investment income on funds invested not yet allocated to the purpose specified by the individual fund; and
- Endowment Capital Reserve of \$1,320,000.

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	7,086,861	10,613,010
--	------------------	-------------------

Included in the above cash balance as at 31 December 2016 are total funds of \$1,371,406 comprising:

- Endowed funds of \$724,329 (2015: \$1,948,501) that are capital preserved and therefore not available for working capital purposes; and
- Donor Contributed funds of \$647,077 (2015: \$3,561,140) that 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 2016 that has significantly affected, or may significantly affect:

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

DIRECTORS' DECLARATION

In the directors' opinion:

- a) the financial statements and notes set out on pages 56 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 2016 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
4 April 2017



Mr Bruce Parncutt AO
Director

Melbourne
4 April 2017



Independent auditor's report

To the members of The Australian Ballet

Our opinion

In our opinion:

The accompanying financial report of The Australian Ballet (the Company) and its controlled entities (together the Group) 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 Group's financial position as at 31 December 2016 and of its financial performance for the year then ended
- b. complying with Australian Accounting Standards - Reduced Disclosure Requirements.

What we have audited

The financial report comprises:

- the consolidated balance sheet as at 31 December 2016
- the consolidated statement of comprehensive income for the year then ended
- the consolidated statement of changes in equity for the year then ended
- the consolidated statement of cash flows for the year then ended
- the notes to the consolidated financial statements, which include a summary of significant accounting policies
- the directors' declaration.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial report* section of our report.

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

Independence

We are independent of the Group in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012* and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

Other information

The directors are responsible for the other information. The other information obtained at the date of this auditor's report comprises the Directors' Report and Corporate Governance Statement included in the annual report, but does not include the financial report and our auditor's report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information identified above and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

PricewaterhouseCoopers, ABN 52 780 433 757

2 Riverside Quay, SOUTHBANK VIC 3006, GPO Box 1331 MELBOURNE VIC 3001

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If, based on the work we have performed on the other information obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the directors 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 (ACNC) Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the ability of the Group to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Group or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at:
http://www.auasb.gov.au/auditors_files/ar3.pdf. This description forms part of our auditor's report.

A handwritten signature in black ink that reads 'PricewaterhouseCoopers'.

PricewaterhouseCoopers

A handwritten signature in black ink that reads 'Lisa Harker'.

Lisa Harker
Partner

Melbourne
4 April 2017



Amber Scott in *Forgotten Land*. Photo Kate Longley



Robyn Hendricks and Damian Smith in *After the Rain*. Photo Daniel Boud



2016 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.

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The Ian Potter Foundation

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The Lynnette Harvey Fund
The Dorothy Hicks Fund

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Bowness Family Foundation Pty Ltd
Dave Poddar & Angela Flannery

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The Walter Bourke Prize endowed by his friends
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The Freda Irving Memorial Scholarship Fund
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Mrs Mary Ann Wright

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

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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.

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productions are
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generation of
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Ms Heidi Victoria
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Vincent
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Maria

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In memory of the
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Sandra Stuart

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Megan Pilkington
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Craig & Mamiko
Taberner
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Leonie Thomson
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Mrs B Weller
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Mrs Vivienne O
Wheeler
Mrs G White
Kylie White
Mrs Helen Wilkinson
Ms Maureen C
Williams
Mrs Felicity R
Williamson
Mrs Joan Willis
Mrs Audrey Wilson
Sarah Wong
Mrs M Wood
Dr L. Woodard-
Knight
Dr Jenny Woods
In memory of Ken
Crichton
Anonymous (105)

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BALLET AMBASSADOR PROGRAM

The Ballet
Ambassador Program
engages with the
next generation of
philanthropists and
invites them into
the active life of the
ballet.

Global Ambassador

Sarah Murdoch

Co Chairs

Georgie Curran
Edwina McCann

Ballet Ambassadors

Ellie* & Charlie Aitken
Josie Ashton*
Hayley Baillie
Maximilian Bak
Alina Barlow*
Megan Beale & Zach
Kutlow
Sharon Bennie
Kirsty Berger
Katriona Berkelouw
Leah Bischoff*
Sanchia Brahimi
Louise Bryant*
Michelle Lawren
Burns
Annie & Mike
Cannon-Brookes
Lucy Clemenger
Bernard & Georgie
Curran*
Collette Dinnigan*
Vanessa Gilbert* &
Marshall Hunwick

Joakim Apostolas &
 Kirra Givanni
 Kate Elizabeth
 Griffiths
 Isabelle Clements &
 Lachlan Harris
 Luke Harris & Sandra
 Cabrera
 Melissa Hartman
 Alexandra
 Hodgkinson
 Frances Ingham
 Sarah Ingham*
 Maggie Joye
 Nicky Joye
 Donna-Marie Kelly
 Alyssa Maple-Brown
 Edwina McCann*
 Jacqui Melck
 Sybella Morris
 Christopher Mulcahy*
 Justine & Carl
 Nicholls
 Susie Nugan*
 Francesca Packer
 Barham*
 Jessica Parncutt
 Lucas Partington*
 Jodi Pettersen
 Danielle Poli
 Philippa* & Josh
 Pomeranz
 Alisa St John*
 Valentina
 Stojanovska*
 Meg Tudehope
 Hoda & Tom
 Waterhouse
 Victoria* & Justin
 Webb
 Melinda Wright
 David Wynne
 Anonymous (4)
 *Ballet Ambassador
 Board Member

Program Partner



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 (SA) Inc
President
 Cate Franklin

The Australian Ballet
 School
Director
 Lisa Pavane

CORPORATE PARTNERS



Telstra Ballet Dancer Award winner Callum Linnane with People's Choice Jarryd Madden. Photo Lisa Tomasetti

“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.”

— Andrew Penn, CEO, Telstra

The Australian Ballet’s corporate and government partners provide support to help us realise our artistic vision and achieve excellence both onstage and off. Every partnership is both vital and unique. 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, nationally and internationally.

We would like to thank and acknowledge the generosity of our 2016 partners. Our particular thanks go to our long-standing and very loyal Principal Partner, Telstra, who has supported the company for more than 30 years and who’s partnership makes it possible for us thrive and realise our dreams and ambitions across the country.



“We view these events as integral to our client entertaining portfolio.”

— Danielle Kelly, Head of Diversity & Inclusion
(Australia & Asia), Herbert Smith Freehills



Qantas, Official Airline Partner, supported the international travel for our 2016 London Tour. Photo Elliot Franks

“Qantas is proud to be the Official Airline of The Australian Ballet and help audiences around the country, and around the world, experience the company’s extraordinary performances that showcase the spirit of Australia.”

— Olivia Wirth, Qantas Group Executive Brand, Marketing and Corporate Affairs



Clockwise from top left: Ballet Class at Sydney Opera House for our Partners; Jaguar in our *Coppelia* video; Samsung enabled education programs in schools and communities in 2016; Dancers take class on stage ahead of *Ballet Under the Stars* supported by Destination NSW and Penrith City Council; Miwako Kubota and Adam Bull perform at qualia; Valerie Tereschenko and Sharni Spencer with a Kawai piano

CORPORATE PARTNERS



“Destination NSW is proud to work with The Australian Ballet as a Strategic Partner for Ballet Under the Stars. Through our partnership this spectacular outdoor event is presented exclusively in Western Sydney for three years, bringing overnight visitors to Sydney and enabling new audiences to enjoy the highest quality of dance performance by Australia’s most prestigious ballet company.”

— Sandra Chipchase, CEO, Destination NSW



“We are honoured that David and The Australian Ballet have chosen Bloch again as their preferred Official Pointe Shoe Partner. Our connection with the dancers is crucial to ensure their needs are met and we’re delighted to continue with these important relationships.”

— Simon Wilkenfield, Managing Director of Bloch Australia

2016 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 2016.

PRINCIPAL PARTNER



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World-class luxury in the Great Barrier Reef

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SUPPORTING PARTNERS



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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



BALLET UNDER THE STARS



Strategic Partner



Major Partner



Partner



Media Partner



Alice Topp's *Little Atlas*. Photo Daniel Boud



DIRECTORS, ARTISTS AND EMPLOYMENT STATISTICS

DECEMBER 2016

Full staff details available at australianballet.com.au and orchestravictoria.com.au

PATRON

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

BOARD

Chair

Craig Dunn

Directors

Jim Cousins AO

John Ellice-Flint

Penny Fowler

Catherine Harris AO PSM

Siobhan McKenna

Tony Osmond

Bruce Parncutt AO

Craig Spencer

Olivia Bell, Dancers Director

Sarah Murdoch retired as a Director on 23 May 2016

ORCHESTRA VICTORIA BOARD

Libby Christie, Chair

Angela Kelly

David McAllister AM

Peter Hough

AUDIT COMMITTEE

Bruce Parncutt AO, Chair

Jim Cousins AO

Craig Dunn

Penny Fowler

FOUNDATION BOARD

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Mary Barlow

Bill Bowness

Robin Campbell

Jim Cousins AO

Georgina Curran

Robert McCormack AM

Tonya McCusker AM

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

Tony Osmond, Chair

John Ellice-Flint

John Morrison

Bruce Parncutt AO

Craig Spencer

NOMINATION & REMUNERATION COMMITTEE

Catherine Harris AO PSM, Chair

Jim Cousins AO

Craig Dunn

Siobhan McKenna

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Ms Marilyn Rowe DBE

Mr Peter Clemenger AO

Mrs Joan Clemenger AO

Mr Peter Smedley

Ms Julie da Costa OAM

Mr David Crawford AO

Mr John Rose AO

EXECUTIVE TEAM

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

Daniel Gaudiello

Chengwu Guo

Robyn Hendricks

Kevin Jackson

Lana Jones

Andrew Killian

Ako Kondo

Amber Scott

Leanne Stojmenov

Ty King-Wall

SENIOR ARTISTS

Brett Chenoweth

Amy Harris

Rudy Hawkes

Miwako Kubota

Natascha Kusch

SOLOISTS

Dimity Azoury

Ben Davis

Benedicte Bemet

Jarryd Madden

Natasha Kusen

Christopher Rodgers-Wilson

Dana Stephensen

Brett Simon

Vivienne Wong

Jacob Sofer

Andrew Wright

CORYPHÉE

Imogen Chapman

Joseph Chapman

Jacqueline Clark

Nicola Curry

Ingrid Gow

Francois-Eloi Lavignac

Brooke Lockett

Luke Marchant

Heidi Martin









Cristiano Martino

Amanda McGuigan

Marcus Morelli

Karen Nanasca

EMPLOYMENT STATISTICS AS AT DECEMBER 2016

	2016			2015			2014			2013		
			=			=			=			=
Dancers	43	33	76	45	34	79	38	31	69	36	32	68
Artistic and Medical	9	9	18	8	9	17	8	9	17	9	8	17
Music	3	3	6	1	3	4	1	3	4	2	3	5
Production, Technical and Company Management	36	17	53	30	17	47	27	13	40	23	12	35
Marketing, Media, Publications, Customer Service, External Relations, Philanthropy	36	9	45	38	8	46	33	14	47	34	11	45
Administration and Finance	19	6	25	17	4	21	11	8	19	13	7	20
Education	1	0	1	2	1	3	2	0	2	3	0	3
Orchestra Management	7	2	9	5	1	6	5	0	5	0	0	0
Muscians	21	29	50	28	34	62	28	34	62	0	0	0
TOTAL	175	108	283	174	111	285	153	112	265	120	73	193

Rina Nemoto
Jill Ogai
Sharni Spencer
Valerie
Tereshchenko
Jade Wood

CORPS DE BALLET

Shaun Andrews
Nathan Brook
Lisa Craig
Isobelle Dashwood
Jasmin Durham
Evie Ferris
Rohan Furnell
Ella Havelka
Drew Hedditch
Corey Herbert
Richard House
Brodie James
Sean Kiley
Callum Linnane
Mason Lovegrove
Jake Mangakahia
Melody Martin
Coco Mathieson
Emma McFarlane
Sophie Morgan
Montana Rubin
Edward Smith
Georgia Scott-Hunter
Kelsey Stokes
Sarah Thompson
Alice Topp
Aya Watanabe
Jessica Wood
Lucien Xu

Resident Choreographers

Stephen Baynes
Tim Harbour
Stanton Welch AM

Short Term Engagements

Timothy Coleman
David James
Francis Lawrence
Yuumi Yamada

Guest Artists

Lisa Bolte
David Hallberg
Luke Ingham
Marianela Nunez
Gillian Revie

Alexandre Riabko
Joseph Skelton
Damian Smith

Guest Artists (non-Principal roles)

Jayne Beddoe
Shane Carroll
Gabrielle Davidson
Matthew Donnelly
Franco Leo
Laurence Matheson
Joanne Michel
Sarah Peace
Colin Peasley
Katie Pianoff
Simon Plant
Terese Power
Jacqui Stratton-Smith
Olga Tamara

Guest Conductors

Andrew Mogrelia
Paul Murphy
Simon Thew
Barry Worsdworth

Guest Choreographers

Stephen Baynes
Richard House
Lucas Jervies
Graeme Murphy
and Janet Vernon
John Neumeier
Alice Topp
Christopher
Wheeldon

Guest Teachers

Johnny Eliassen
Paul Knobloch
Monique Loudieres
Dirmann
Danilo Radojevic
Elizabeth Toohey

Guest Repetiteurs

Roslyn Anderson
Kathryn Bennetts
Laura Cazzaniga
Jason Fowler
Mark Kay
Eve Lawson
George Ogilvie
Peter Ottman
Sonja Tinnes

Costume Designers

Kat Chan
Jean-Marc Puissant

Set Designers

Kat Chan
Hugh Colman
Jean-Marc Puissant

Lighting Designers

Rachel Burke
Jon Buswell
Francis Croese
Jesse Belsky
Ralf Merkel

Guest Technical Supervisor

Joost Biegelaar

Guest Composer

Tom Willems

Regional Tour

Sataru Agetsuma
Saranja Crowe
Nicola Curry
Isobelle Dashwood
Matthew Donnelly
Jordan Dwight
Evie Ferris
Jackson Fisch
Elise Foster
Ella Havelka
Olivia Hoffman
Daniel Idaszak
Saki Isonaga
Brodie James
Sean Kiley

Andrew Killian
Ty King-Wall
Kihito Kusakami
Mason Lovegrove
Melody Martin
Anastasia
McDonald-Spicer
Alexandra Moore

Karen Nanasca
Asja Petrovski
Xavier Pellin
Simon Plant
Tyson Powell
Montana Rubin
Joseph Skelton
Edward Smith
Dana Stephensen
Peter Vassili
Tene Ward

Yichuan (Jerry) Wang
Aya Watanabe
Yipeng Xu
Yuumi Yamada

Storytime Ballet

Jessica Allison-Walker
Robyn Begg
David Bremner
Harley Campbell
Timothy Coleman
Saranja Crowe
Isobelle Dashwood
Jasmin Dwyer
Elise Foster
Evie Ferris
Jack Gibbs
Walt Isaacson
David James
Sean Kiley
Mason Lovegrove
Montana Rubin
Georgia Scott-Hunter
Edward Smith
Kelsey Stokes
Timothy Szczepkowski-Collins
Chantelle van der Hoek
Aya Watanabe
Lucien Xu

Johnson Maple Brown Scholarship

Ingrid Gow

Pip Smith Scholarship

Jasmin Durham
Eloise Fryer

Khitercs Scholarship

Joseph Chapman

Barry Kay Scholarship

Musette Molyneux

Marigold Southey Scholarship

Adam Santilli

ORCHESTRA VICTORIA MUSICIANS

Concertmaster

Roger Jonsson
Acting Concertmaster

Deputy Concertmaster

Yi Wang
Acting Deputy Concertmaster

Violin

Erica Kennedy
Acting Principal
Tomomi Brennan
Associate Principal
Binny Baik
Alyssa Conrau
Lubino Fernandes
Rachel Gamer
Matthew Hassall
Rachael Hunt
Mara Miller
Philip Nixon
John Noble
Martin Reddington
Christine Ruiter

Viola

Paul McMillan
Principal
Jason Bunn *Acting Associate Principal*
Catherine Bishop
Nadine Delbridge

Cello

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

Double Bass

Damien Eckersley
Principal
Dennis Vaughan
Associate Principal
Matthew Thorne
Davin Holt

Flute

Lisa-Maree Amos
Principal
Karen Schofield
Associate Principal

Oboe

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

Clarinet

Paul Champion
Principal
Andrew Mitchell
Principal Bass Clarinet

Bassoon

Lucinda Cran
Principal
Timothy Murray
Contrabassoon

Horn

Jasen Moulton
Principal
Linda Hewett
Principal Third Horn
Sydney Braunfield
Rachel Shaw

Trumpet

Mark Fitzpatrick
Principal
Anthony Pope
Associate Principal

Trombone

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

Timpani

Guy du Blêt
Principal

Percussion

Richard Gleeson
Acting Principal
Conrad Nilsson
Associate Principal



Artists of The Australian Ballet in Stephen Baynes' *Swan Lake*. Photo 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