



THE AUSTRALIAN BALLET

Annual Report 2017

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MESSAGE FROM THE CHAIRMAN AND EXECUTIVE DIRECTOR



In its 56th year The Australian Ballet once again lived up to our commitment to the highest artistic standards and to “Care for Tradition and Dare to be Different”, successfully bringing a number of ambitious artistic projects to the stage. We also realised a number of important goals in our current Strategic Plan.

Our performances in 2017 showcased and celebrated the artistry, talent and commitment of our exceptional dancers, musicians and creative teams. Thanks to our strong partnerships with leading international companies, 2017 featured visits by exceptional guest artists and an exciting new production, *Alice's Adventures in Wonderland*®. As a result of a successful fundraising campaign, we began essential refurbishment and redevelopment of our home, The Primrose Potter Australian Ballet Centre. We introduced a new budget framework and ended the year with a positive financial result.

We congratulate David McAllister and The Australian Ballet's dancers, Music Director and Chief Conductor Nicolette Fraillon and our musicians, our artistic team and all staff on these outstanding results.

2017 provided many artistic highlights for our dancers, artistic team and audiences. In any year the artistic vibrancy of The Australian Ballet is reflected in the range of productions and activities the company delivers. In 2017 we commissioned one new Australian ballet, presented 13 revivals of Australian works and acquired three new international works. We committed to three new major co-productions with international ballet companies. A particular highlight for the company and our audiences in 2017 was undoubtedly Christopher Wheeldon's *Alice's Adventures in Wonderland*®, our co-production with the National Ballet of Japan. With 132 characters, 350 handmade costumes and 42 performances, *Alice* became the biggest and best-selling production in the company's history.

The Australian Ballet is one of the busiest ballet companies in the world today. In 2017 more Australians experienced our performances than ever before and we developed new international audiences with our digital broadcasts. Our annual schedule included 284 live performances across the country. Our 157 mainstage performances in Melbourne, Sydney, Brisbane and Adelaide were attended by 267,505 people. Our regional tour of *Giselle* attracted 12,118 people

in 12 locations across Tasmania, Victoria and New South Wales. We presented a free outdoor performance to 3,000 people in Western Sydney. Our Storytime Ballet initiative for children reached 45,826 of our youngest audience members and their families and toured to NSW, ACT, Victoria and South Australia.

Off the stage in 2017 our education program included workshops and performances in schools and creative residencies for 25,653 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 22,997 people through our Step Inside audience engagement activities. We continued to grow our virtual audiences with digital initiatives. World Ballet Day, our global digital collaboration with four international ballet companies, engaged more than one million live views worldwide on worldballetday.com, Facebook LIVE and Tencent's WeChat during the 22-hour “behind-the-scenes” broadcast. In 2017, through our partnership with CinemaLive, The Australian Ballet's performances of *The Sleeping Beauty*, *Cinderella* and *Coppélia* were enjoyed by more than 30,000 people in cinemas across Australia, Europe and the Americas.

In all, more than 1.6 million people worldwide experienced The Australian Ballet in 2017.

As Australia's national company, presenting ballet across the country, we work with many venue partners. We particularly value the close working relationships we enjoy with the Sydney Opera House and Arts Centre Melbourne as the resident ballet company. In November and December 2017, due to the closure of the Joan Sutherland Theatre at the Sydney Opera House, we presented two very successful seasons at Sydney's Capitol Theatre. We are very grateful for the welcome and support we received from our good friends at the Capitol. We must also thank the Queensland Performing Arts Centre, the Adelaide Entertainment Centre and the many theatres we visited in outer metropolitan and regional locations across Australia. Our extraordinary partner orchestras across the country – The Australian Ballet's Orchestra Victoria, the Opera Australia Orchestra, the Queensland Symphony Orchestra and the Adelaide Symphony Orchestra – are also essential to our success. In 2017 we delivered 100% of our mainstage performances to live music.

We are very proud of the achievements of our wholly owned subsidiary, Orchestra Victoria. The orchestra delivered 167 performances to a total of 188,279 people in 2017. Orchestra Victoria's diverse activities included performances in the pit with Opera Australia, The Australian Ballet and Victorian Opera in Melbourne, as well as visits to regional Victoria including a performance in a disused mine in Bendigo. The orchestra's regional concerts were attended by 3,655 people and a further 163 regional music students, teachers and music makers participated in Orchestra Victoria's mOVe! education and community workshops. After a year rehearsing in difficult conditions following the repurposing of the orchestra's Albert Park headquarters in 2016, we were very pleased to reach agreement with the Victorian Government about an interim rehearsal home for the orchestra for 2018 and 2019, the Joan Hammond Hall on Southbank.

Over our 56-year history, The Australian Ballet's progress has been based on the many valuable partnerships which are the keystones of our success. We are proud of, and sustained by, our government and many corporate partners.

We greatly value our status as one of Australia's Major Performing Arts companies and take this opportunity to thank our government funding partners, the Australian Government, the NSW Government and Victorian Government through the Australia Council for the Arts, for their essential support and encouragement. Funding from our government partners is critical to our overall success, artist development, artistic vibrancy, our capacity to innovate and to engage with the broader community.

To all our corporate partners we extend our gratitude and thanks for their enlightened support which is a critical enabler of our artistic vibrancy and community reach. We are immensely proud of and grateful for the ongoing support of our Principal Partner Telstra. This 33-year partnership was renewed in 2017 – cause for great celebration. We are also grateful for the ongoing and valuable support of our Lead Partner Qantas and in 2017 welcomed our newest Lead Partner, Aqualand. 2017 also saw new partnerships created with PwC, Silversea and Van Cleef & Arpels and we announced our first Research Partner, La Trobe University. This partnership includes a program of joint research which will assist our Dancer Healthcare Program which manages dancer injuries and wellbeing.

Our wonderful philanthropic supporters are the lifeblood of The Australian Ballet and in 2017 have contributed to our success in every sense. On behalf of the Board of the company and all company members, we would like to acknowledge and thank each and every one of our many generous individual donors. We would also like to thank Lady Potter AC CMRI, President Emeritus 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 for their leadership. The friendship and generosity of every member of our generous ballet family inspires and sustains us.

Our large community of loyal philanthropic patrons (listed on page 74) enables The Australian Ballet to take on ambitious projects such as facilities improvement and new productions. In 2017, our generous supporters made it possible for us to realise our ambition to upgrade our home, The Primrose Potter Australian Ballet Centre. This project is an example of the important role our partnerships and philanthropic relationships have played in our history. Our centre was originally funded by a combination of company funds, Commonwealth Government, Victorian Government and philanthropic support some 30 years ago. In late 2017, after much planning, and with invaluable funding from the Commonwealth Government, the

Ian Potter Foundation, the James and Diana Ramsay Foundation and 43 very generous donors, we commenced work to upgrade our home. This essential upgrade and redevelopment will provide facilities appropriate for a world-class national ballet company in the 21st century. The redeveloped Primrose Potter Australian Ballet Centre is due to be completed in 2018 and will benefit Australian dancers, creative artists and, ultimately, our audiences for generations to come. You can read more about this exciting development in Australian dance history on page 28.

In another example of the invaluable support of our patrons, Foundation Board member Robin Campbell organised a highly successful, award winning fundraising gala event, L'événement, in October 2017. The funds raised through this event have made it possible for The Australian Ballet to create an exciting new production of *Spartacus* which will premiere in September 2018.

In addition to achievements with our art form both on and off the stage, The Australian Ballet remains committed to maintaining a sustainable and profitable commercial model. We are pleased to report a positive financial result for 2017.

The Australian Ballet's earned box-office income, and other income from our artistic program, contributed a total of \$34.5 million in 2017. The costs associated with staging and performing the company's artistic program in 2017 were significant, particularly those associated with the unavoidable relocation to the commercial Capitol Theatre in Sydney. Core ballet operation costs totalled \$52.3 million. The resulting net performance deficit of \$17.8 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 2017, thanks to these invaluable contributions, The Australian Ballet's operating result before Orchestra Victoria and depreciation and amortisation was a small deficit of \$0.6 million.

After additional income unavailable to meet general operating expenses, including specified purpose donations, endowed gifts and bequests, the result for the total The Australian Ballet Group for 2017 was a surplus of \$5.5 million.

On behalf of The Australian Ballet we would like to acknowledge and thank our hardworking Board of Directors whose commitment, wise counsel and encouragement contribute immeasurably to the success of the company. In 2017 we farewelled three long-serving Directors, Siobhan McKenna, Craig Spencer and Jim Cousins AO, who also served as Chair of The Australian Ballet. We are indebted to each for their invaluable advice and expertise, so generously given, and their contribution to our future success. Their service, passionate support and advocacy are an inspiration to us. During 2017 we were delighted to welcome four new Directors, Annabelle Chaplain, John Denton AO, Edwina McCann and Catherine Livingstone AO.

By all measures, 2017 was a successful year for The Australian Ballet. We take this opportunity to congratulate all company members, our partners and our philanthropic community, and to thank you for your continued support. The Australian Ballet is well-placed to continue our leadership role as the pre-eminent ballet company in Australia and as one of the world's leading ballet companies.



Craig Dunn
Craig Dunn
Chairman



Libby Christie
Libby Christie
Executive Director



Amanda McGuigan in costume by Kat Chan. Photography Kate Longley

ARTISTIC DIRECTOR'S REPORT



Wonderment! It was a big promise. Now, looking back, I can truly say that wonderment sums up 2017.

We followed three engaging heroines – Aurora, Clara and Alice – whose stories headlined the season and inspired spirited performances across the country. We took tea with a Mad Tapper, we went to a royal wedding (with fairies and bluebirds), we travelled across the countryside, we beamed all over the world, we raised our heart rates and we said Yes! It was a year filled with adventure.

The quick return of *The Sleeping Beauty* woke Aurora once again, and gave audiences in Brisbane, Melbourne and Sydney another chance to be enchanted by Gabriela Tylesova's magical designs in this epic ballet. Graeme Murphy's *Nutcracker: The Story of Clara*, an iconic Australian classic, returned 25 years after it first amazed Australia. Our 2017 revival featured some of our original cast of Émigrés with a whole new generation of wonderful young artists. Christopher Wheeldon's *Alice's Adventures in Wonderland*® was the most ambitious production ever staged by The Australian Ballet, and what a magical experience it was! With all the enchantment that comes with Lewis Carroll's tale of Alice and her trip down the rabbit hole

**“... we raised our heart rates
and we said Yes! It was a year
filled with adventure.”**

into Wonderland, it was an adventure for the entire company on and off the stage. While the extraordinary spectacle of *Alice* thrilled audiences, it also gave the company a wonderful opportunity to shine, and shine they did.

The *Faster* program set the pace for the year with the Australian premieres of Wayne McGregor's haunting *Infra* and David Bintley's Olympic inspired *Faster*, and the world premiere of Resident Choreographer Tim Harbour's latest work *Squander and Glory*. Our women were on show in George Balanchine's *Symphony in C*, as they danced with elegance and speed to the effervescent Bizet score. This Melbourne-only season also featured Alice Topp's *Little Atlas* and Richard House's *From Silence* alongside the pas de trois from Resident Choreographer Stephen Baynes' *Imaginary Masque*. An exclusive Adelaide Gala Spectacular season saw us share the stage with the Adelaide Symphony Orchestra and showcase our remarkable dancers in a whole new way.

The world tuned in to our fourth World Ballet Day in October as we kicked off the 22-hour live broadcast with Bolshoi Ballet, The Royal Ballet, National Ballet of Canada and San Francisco Ballet. Together, Elders Arweet Carolyn Briggs (Boon Wurrung) and Uncle Perry Wandin (Wurundjeri) gave a warm Welcome to Country to our viewers across the nation and overseas, before handing over to hosts Chris Bath (ABC) and Senior Artist Jarryd Madden. Sharing with this global audience the many ways Australians can access the company, and with thanks to our Principal Partner Telstra, the World Ballet Day broadcast crossed live to our regional tour in Wollongong, where our dancers and graduating students of The Australian Ballet School were preparing for a performance of *Giselle*.



Artists of the Australian Ballet. Photography Justin Ridler

We staged the second Ballet Under the Stars in Penrith at the International Regatta Centre. Though the night was overcast, the stars shone brightly on stage with a selection of bravura pas de deux culminating in the glittering final act of *The Sleeping Beauty*, complete with fireworks both on and off stage.

Our gorgeous *Coppélia*, lovingly revived by founding Artistic Director Peggy van Praagh and theatre director George Ogilvie, and exquisitely dressed by master designer Kristian Fredrikson, was recorded on the Sydney Opera House stage and premiered in cinemas across Australia, and the world, in 2017.

In 2017 we hosted a stellar line-up of global guest artists. Our Resident Guest Artist David Hallberg danced with us in *The Sleeping Beauty* (Brisbane and Sydney) and *Symphony in C* (Melbourne). American Ballet Theatre Principal Gillian Murphy returned to the company, performing in Melbourne for the first time in *Symphony in C*. Her fellow American Ballet Theatre Principal Misty Copeland made her debut with The Australian Ballet as Aurora in *The Sleeping Beauty* (Sydney season). Joseph Caley, formerly of Birmingham Royal Ballet, also made his debut in Australia dancing the Nutcracker Prince in *Nutcracker – The Story of Clara* in Sydney. It was also a thrill to have the original Alice, The Royal Ballet Principal Lauren Cuthbertson, with us for our Melbourne premiere season of *Alice's Adventures in Wonderland*®.

Through our international dancer-exchange program, we enjoyed visits from Li Jiabo (Hong Kong Ballet), Ignacio Lopez and Frei Ruhl (Royal Swedish Ballet) and Yuriko Kajia (Houston Ballet). We welcomed ballerina Zhu Yan (National Ballet of China) on a three-month cultural exchange awarded to her by the People's Republic of China. Artists of

The Australian Ballet also performed far and wide: Ako Kondo and Chengwu Guo danced at a gala in Japan, and soloist Brett Simon organised a group of our senior dancers to dance in a gala program in New Caledonia. Closer to home, Ako Kondo danced the role of Odette/Odile with the Shanghai Ballet during their Melbourne season of *Swan Lake*. Isobelle Dashwood and Brodie James danced the Act III Pas de deux of *The Sleeping Beauty* with the Ballet Theatre of Queensland and Amber Scott and Ty King-Wall danced the same pas de deux as part of the Australian Dance Awards.

Whether on screens in cinemas around the world, as we were with *Coppélia*, in schools across Australia with our Education team, in remote locations with our regional tour, or in theatres and studios sharing our passion for dance as part of our audience engagement programs, it was a wondrous year! While at times the world may have seemed “curiouser and curiouser”, thanks to our amazing dancers and creative artists, moments shared with The Australian Ballet in 2017 were truly moments of joy and wonderment.

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



OLIVIA BELL, DANCERS' DIRECTOR

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

Appointed 2015



ANNABELLE CHAPLAIN

Queensland-based Annabelle Chaplain is a former investment banker with experience in project and infrastructure finance and holds prominent directorships, including Downer-EDI, Seven Group Holdings Limited, Queensland Airports Ltd (Chair), Canstar Pty Ltd, a ratings digital comparison company (Chair) and Credible Labs Inc. Annabelle has previously served on the boards of The Australian Youth Orchestra and the Queensland Performing Arts Trust. She is a Fellow of the Institute of Company Directors.

Appointed 2017



JOHN W.H. DENTON AO

John W.H. Denton AO is Partner and CEO of Corrs Chambers Westgarth, Australia's leading independent law firm and the number one law firm in Asia Pacific, as named by the Legal 500 Client Intelligence Report. John is Chair of the Business Council of Australia's Global Engagement Task Force, Co-Chair of the Finance and Infrastructure task force of the German B20, Board Member of Asialink and a founding member of the Australia-China CEO Roundtable. A former diplomat, John has been Chairman of the United Nations High Commission for Refugees Australia for more than a decade and is a member of the Chairmanship of the Paris based International Chamber of Commerce. With extensive experience and interest in the arts, John was Deputy Chair of the Australia Council for the Arts between 2009 and 2012, a member of the Victorian Government's Expert Reference Group for the Creative Industries Taskforce, past Deputy Chair of the Melbourne Festival and former Member of the Board of Governors of Arts Centre Melbourne.

Appointed 2017



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, John is the former Chairman of the South Australian Museum (2002-2011) and past Chairman of Cleanseas Tuna. In 2014, John was appointed to the Board of Infrastructure Australia. He is a distinguished alumnus of the New England University.

Appointed 2009



PENNY FOWLER

Penny Fowler is Chairman of the Herald & Weekly Times, a role she was appointed to in July 2013. Penny acts as News Corp Australia's Community Ambassador. Her involvement in building on the company's legacy of supporting the communities within which we live and work is an area she is passionate about. Penny is Chairman of the Royal Children's Hospital Good Friday Appeal, is a Board member of The Australian Ballet, Deputy Chairman of The Royal Botanic Gardens Victoria and a Board Member of The National Portrait Gallery. She is on the Advisory Board of Visy and has recently been appointed to the Advisory Board of the Bank of Melbourne. A graduate of the Australian Institute of Company Directors, Penny holds a Bachelor of Business degree from Monash (Chisholm) University and is a CEW member.

Appointed 2012

BOARD OF DIRECTORS CONTINUED



CATHERINE HARRIS AO PSM

Catherine Harris is Chairperson of Harris Farm Markets Pty Ltd. She is on the Board of Tyro Payments, The Sports Australia Hall of Fame, The Australian School of Business UNSW and Consul General for Bhutan. Previous roles have included Federal Director of Affirmative Action and Deputy Chancellor of the University of NSW, Trustee of the Sydney Cricket Ground Trust, The National Gallery of Australia, The Australian Defence Force Academy, Museum of Contemporary Art, and the Australian Rugby League Commission. Catherine is an Officer in the Order of Australia and was awarded the Australian Public Service Medal, The Centenary Medal and has an Honorary Doctorate in Business from UNSW.

Appointed 2012



CATHERINE LIVINGSTONE AO

Catherine Livingstone AO is a highly respected company director with an impressive executive career spanning more than 22 years in general management and financial leadership roles.

She was appointed Chairman of the Board of the Commonwealth Bank of Australia in January 2017 and has been a Director of the bank since March 2016. Her other directorships and interests include WorleyParsons Ltd, Saluda Medical Pty Ltd, and Chancellor of the University of Technology Sydney.

Ms Livingstone has been the President of Chief Executive Women (2007 – 2008), and the former Chairman of Telstra Corporation Limited and of the CSIRO. She has served on the Boards of Macquarie Group Limited, Goodman Fielder Limited and Rural Press Limited and has contributed to the work of the Innovation and Productivity Council for the New South Wales Government. She is also the former President of the Business Council of Australia.

Appointed 2017



EDWINA MCCANN

Edwina McCann, editor-in-chief of Vogue Australia, has an impressive career in media which spans senior editorships with major publications such as The Australian, Grazia and Harper's Bazaar Australia where she was editor-in-chief. In 2015 she topped B&T's list of the "30 Most Powerful Women in Australian Media". Under Ms McCann's leadership, Vogue Australia has expanded into a significant major brand across print, digital and social media platforms. Ms McCann has been a founding member and the Co-Chair of The Australian Ballet's highly successful Young Ambassadors program. In addition to joining the Board of The Australian Ballet, Ms McCann chairs The Australian Ballet's Foundation Board.

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

Appointed 2012



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, retired April 2017

BOARD OF DIRECTORS CONTINUED



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



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



2017 OVERVIEW

284

Live
performances

1 new
international
co-production

328,449

Attendances

174,048

Instagram followers

1,208,465

World Ballet Day live views

268,580

Facebook followers



2017 PRODUCTIONS



FASTER

“a display of incredible physicality,
deep intelligence and pure emotion.”

—Daily Review, March 2017

Ako Kondo and Andrew Killian Photography Daniel Boud



31
Performances



40,460
Paid attendances

Modern ballet at its visceral best: *Faster* presented a heart-pumping triple program from some of the world's best contemporary choreographers.

Dancers showed off their extraordinary athleticism in David Bintley's *Faster*, a reflection of the super-charged world of elite sports. *Infra* saw the return of Wayne McGregor with an exploration of urban humanity against projections by British artist Julian Opie and Max Richter's haunting score. *Faster* also featured the world premiere of Tim Harbour's *Squander and Glory*, a dynamic work about the human energy system, with set design by acclaimed architect Kelvin Ho.

MELBOURNE

11 performances

17 – 27 March
Arts Centre Melbourne
State Theatre
with Orchestra Victoria

SYDNEY

20 performances

7 – 26 April
Joan Sutherland Theatre
Sydney Opera House
with Opera Australia Orchestra

Production Partner

KAWAI

Commissioning Partner



Media Partners



The 2017 season of *Faster* was generously
supported by The Frank and Thora Pearce Fund

FASTER

Choreography

Guest répétiteur

Composer

Costume design

Lighting and set design

Lighting reproduced by

Costumes

David Bintley

Patricia Tierney

Matthew Hindson

Becs Andrews

Peter Mumford

Jon Buswell

Courtesy of Birmingham Royal Ballet

INFRA

Choreography

Guest répétiteur

Composer

Costume design

Set design

Lighting design

Sound design

Costumes

Wayne McGregor

Neil Fleming Brown

Max Richter

Moritz Junge

Julian Opie

Lucy Carter

Chris Ekers

Courtesy of Royal Opera House,
Convent Garden, London

SQUANDER AND GLORY

Choreography

Composer

Set design

Lighting design

Costumes

Tim Harbour

Michael Gordon

Kelvin Ho

Benjamin Cisterne

Keto Dancewear by Peggy Jackson

NUTCRACKER— THE STORY OF CLARA

“We need Australian storytelling in our ballet – that’s why the ‘Aussie’ Nutcracker still resonates.”

—The Guardian, May 2017



Dimity Azoury and Jarryd Madden. Photography Lynette Wills



32
Performances



47,092
Paid attendances

Graeme Murphy’s acclaimed reimaging of *The Nutcracker* masterfully wove together the enchantment and fantasy of the beloved classic with emotional depth and a modern perspective. Clara, a former star of the Ballets Russes, has settled in Australia. On Christmas Eve, nearing the end of her life, she relives her past: her childhood in Imperial Russia, the Revolution, her travels and her triumphs on stage. Murphy mines the grand sweep of her history for universal truths about love, loss and resilience, exploring the colours and textures of Tchaikovsky’s marvellous score. Designs by the revered Kristian Fredrikson powerfully evoke Clara’s world, from the shimmer of an Australian summer to the glamour of Tsarist Russia.

This “Gum-Nutcracker”, made especially for The Australian Ballet, celebrated its 25th birthday in 2017.

SYDNEY

21 performances

2 – 20 May
Joan Sutherland Theatre
Sydney Opera House
with Opera Australia Orchestra

MELBOURNE

11 performances

2 – 10 June
Arts Centre Melbourne
State Theatre
with Orchestra Victoria

Choreography
Creative associate
Concept
Guest répétiteur
Composer
Costume and set design
Original lighting design
Lighting reproduced by
Film component

Graeme Murphy
Janet Vernon
Graeme Murphy and Kristian Fredrikson
Mark Kay
Piotr Ilyich Tchaikovsky
Kristian Fredrikson
John Drummond Montgomery
Francis Croese
Philippe Charluet

With thanks to:

Media Partners

News Corp
Australia



The 2017 season of *Nutcracker – The Story of Clara* was generously supported by The Frank and Thora Pearce Fund

THE SLEEPING BEAUTY

“... when the shower of gold descended on the wedding as the curtain fell at last night’s performance, you could almost feel the entire auditorium let out a sigh of delight.”

— Limelight Magazine, November 2017

Artists of The Australian Ballet. Photography Daniel Boud



38
Performances



65,589
Paid attendances

Opulent splendour, fairy tale charm: David McAllister’s *The Sleeping Beauty* returned in a special encore season and swept audiences off their feet. Gleaming with Baroque golds and creams, glowing with vivid colour, and spilling over with fairies, princes, woodland nymphs and story-book charm, this production cast a spell of delight all the way to true love’s kiss.

Set to Tchaikovsky’s celebrated score and blessed with breathtaking designs by Gabriela Tylesova, our artistic director’s spectacular production stays true to the magic and majesty of the original and showcases the talents of the entire company in iconic moments like the Rose Adage and the Bluebird Pas de deux.

BRISBANE

9 performances

24 February – 4 March
Queensland Performing Arts Centre
with Queensland Symphony Orchestra
Presented in association with QPAC

THE SLEEPING BEAUTY

Choreography	Marius Petipa
Production and additional choreography	David McAllister
Composer	Piotr Ilyich Tchaikovsky
Costume and set design	Gabriela Tylesova
Design associate	Kat Chan
Dramaturge	Lucas Jervies
Lighting design	Jon Buswell

David McAllister’s *The Sleeping Beauty* was made possible by our many passionate donors. We would particularly like to thank The Royals, whose extraordinary contributions will be recognised for *The Sleeping Beauty*’s lifetime:

Princess Aurora	Geraldine Anne Lawton Bequest
Prince Désiré	Kenneth R Reed AM
The Lilac Fairy	Friends of The Australian Ballet (NSW) Ltd
Carabosse	Malcolm, Tonya & Carolyn McCusker
The King	Anonymous
The Queen	The Australian Ballet Society
Princess Florine	The Ian Dicker Family
The Bluebird	Francesca Roslyn Packer Barham
Indigo	Alice Packer & Emmanuelle Sheelah Packer

MELBOURNE

13 performances

16 – 27 June
Arts Centre Melbourne,
State Theatre
with Orchestra Victoria

SYDNEY

16 performances

11 – 25 November
Capitol Theatre
with Opera Australia Orchestra

The appearance of guest artist Misty Copeland, a principal of American Ballet Theatre, in the Sydney season was made possible by a generous gift from Mary Ann Wright.

The appearance of Resident Guest Artist David Hallberg in the Brisbane and Sydney seasons was made possible by a generous gift from The Joan and Peter Clemenger Trust

With thanks to:

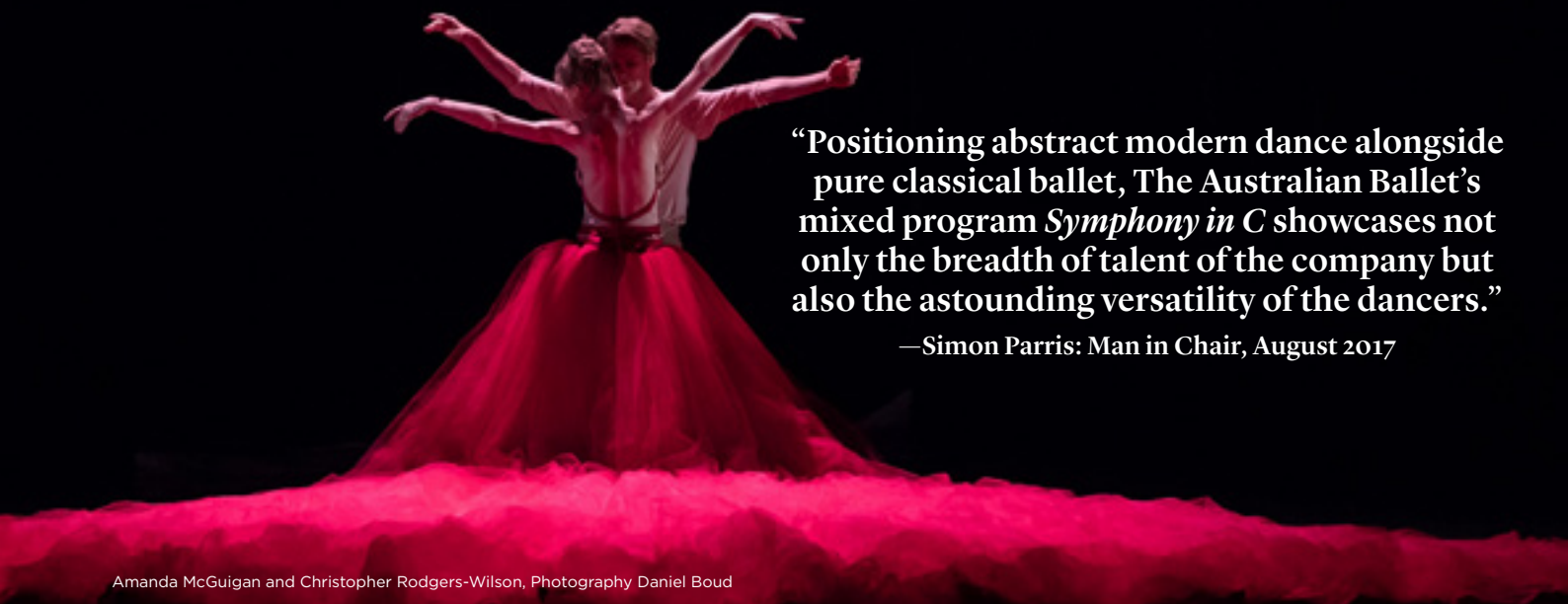
Production Partner

Media Partner

BLOCH

foxtel arts

SYMPHONY IN C



“Positioning abstract modern dance alongside pure classical ballet, The Australian Ballet’s mixed program *Symphony in C* showcases not only the breadth of talent of the company but also the astounding versatility of the dancers.”

—Simon Parris: Man in Chair, August 2017

Amanda McGuigan and Christopher Rodgers-Wilson, Photography Daniel Boud



12
Performances



17,112
Paid attendances

MELBOURNE

24 August – 2 September
Arts Centre Melbourne,
State Theatre
with Orchestra Victoria

With thanks to:

Production Partner

Media Partner

KAWAI

smoothfm

The appearances of Resident Guest Artist David Hallberg and guest artist Gillian Murphy, a principal of American Ballet Theatre, in the Melbourne season were made possible by a generous gift from The Joan and Peter Clemenger Trust.

The creation and staging of *From Silence* and *Little Atlas* was made possible through the generous support of the Dame Margaret Scott Fund and The Ross Trust.

This all-thrills bill matched *Symphony in C*, George Balanchine’s tutu extravaganza, with a program of classical gala party pieces and one-act works by up-and-coming choreographers. 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. This was the first time Alice and Richard’s works were presented as part of our mainstage program at Arts Centre Melbourne.

GRAND PAS CLASSIQUE

Choreography

Victor Gsovsky

Composer

Daniel François Esprit Auber

Lighting design

Rachel Burke

Lighting design reproduced by

Graham Silver

FROM SILENCE

Choreography

Richard House

Composer

Michael Nyman

Costume and set design

Kat Chan

Lighting design

Graham Silver

DIANA AND ACTÉON

Choreography

Agrippina Vaganova after Joseph Mazilier

Composer

Cesare Pugni

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 IMAGINARY MASQUE

Choreography

Stephen Baynes

Composer

Maurice Ravel

Costume and set design

Michael Pearce

Lighting design

Rachel Burke

Lighting design reproduced by

Graham Silver

SYMPHONY IN C

Choreography

Georg Balanchine © School of American Ballet

Guest répétiteur

Eve Lawson

Composer

Georges Bizet

Costume and set design

Tom Lingwood

Lighting design

William Akers

Lighting design reproduced by

Graham Silver

ALICE'S ADVENTURES IN WONDERLAND ©

**“A dazzling diorama of stunning
scenery and capricious choreography
... a delectable delight for children
and adults alike.”**

—Simon Parris: *Man in Chair*,
September 2017

Ako Kondo with Artists of The Australian Ballet. Photography Jeff Busby



41
Performances



75,840
Paid attendances

Audiences followed Alice through the looking glass into a world of colour, fun and fantasy in this dazzling extravaganza. Christopher Wheeldon's translation of the wit and charm of Lewis Carroll's story into dance brought Wonderland to life with puppetry, eye-bending illusions, extravagant sets and costumes, and an extraordinary score.

This production was co-produced by The Australian Ballet and The National Ballet of Japan. The original production was commissioned and first performed by The Royal Ballet and the National Ballet of Canada.

MELBOURNE

21 performances

12 – 30 September
Arts Centre Melbourne,
State Theatre
with Orchestra Victoria

SYDNEY

20 performances

5 – 22 December
Capitol Theatre
with Opera Australia Orchestra

ALICE'S ADVENTURES IN WONDERLAND ©

Choreography	Christopher Wheeldon
Guest répétiteur	Christopher Saunders
Guest répétiteur	Jason Fowler
Guest répétiteur	Jacquelin Barrett
Composer	Joby Talbot
Orchestrations	Christopher Austin and Joby Talbot
Costume and set design	Bob Crowley
Associate set designer	Jaimie Todd
Associate costume designer	Sukie Kirk
Scenario	Nicholas Wright
Lighting design	Natasha Katz
Lighting design reproduced by	Simon Bennison
Projection design	Jon Driscoll and Gemma Carrington
Puppetry design	Toby Olié

With thanks to:

Lead and Production Partner



Media Partners

News Corp
Australia

VOGUE

The recreation of *Alice's Adventures in Wonderland* © for The Australian Ballet was generously supported by The Kenneth R Reed Fund.

The appearance of guest artist Lauren Cuthbertson, a principal of The Royal Ballet, in the Melbourne season was made possible by a generous gift from The Joan and Peter Clemenger Trust.

Jason Fowler's visit to rehearse the dancers was made possible by a generous gift from The Dick and Pip Smith Foundation.

Joby Talbot's visit to Australia was generously supported by The Robert and Elizabeth Albert Music Fund.

ADELAIDE GALA SPECTACULAR



“...overflowing with breathtaking sequences, and truly astonishing moments of graceful athletic prowess.”

—Glam Adelaide, October 2017

Artists of The Australian Ballet. Photography Lynette Wills



3
Performances



4,970
Paid attendances

ADELAIDE

27 – 28 October
Adelaide Entertainment Centre
with Adelaide Symphony Orchestra

With thanks to:



FULL PROGRAM

Lighting design Jon Buswell

OVERTURE

Choreography David McAllister
Composer Piotr Ilyich Tchaikovsky
Costume design Hugh Colman
(originally for George Balanchine's *Ballet Imperial*, 2008, and for Stephen Baynes' *Swan Lake*, 2012)

GRAND PAS CLASSIQUE

Choreography David McAllister after Victor Gsovsky
Composer Daniel François Esprit Auber

DON QUIXOTE Act III Pas de deux

Choreography Rudolf Nureyev
Composer Ludwig Minkus
Orchestrated by John Lanchbery
Costume design Barry Kay

SPARTACUS Act III Pas de deux

Choreography Lucas Jervies
Composer Aram Khachaturian

CINDERELLA Act III Pas de deux

Choreography Alexei Ratmansky
Composer Sergei Prokofiev
Costume and set design Jérôme Kaplan

MOLTO VIVACE

Pas de deux
Choreography Stephen Baynes
Composer George Frederic Handel
Costume design Anna French

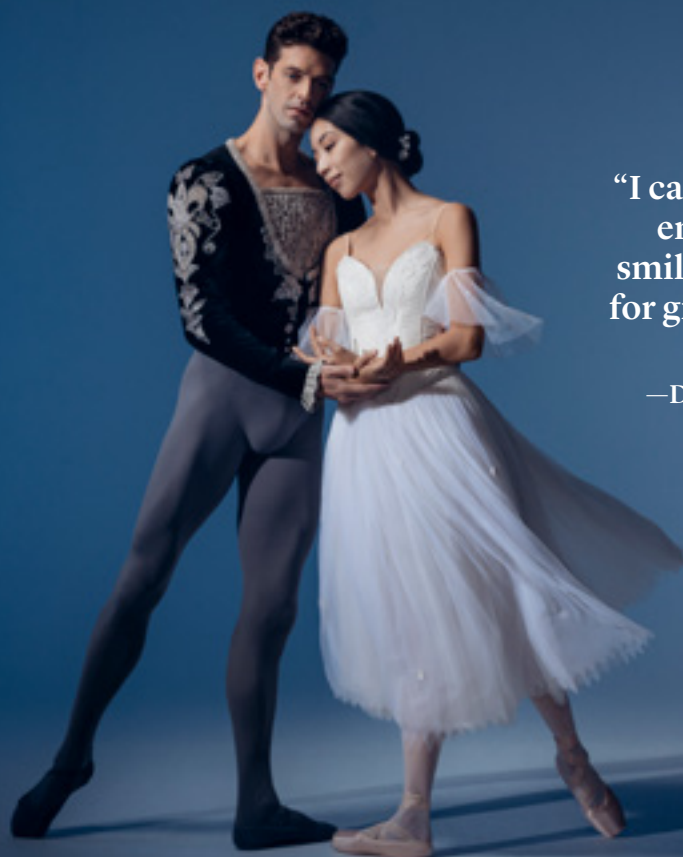
THE SLEEPING BEAUTY Act I

Choreography Marius Petipa
Production and additional choreography David McAllister
Composer Piotr Ilyich Tchaikovsky
Costume and set design Gabriela Tylesova
Design associate Kat Chan
Dramaturge Lucas Jervies

SUITE EN BLANC

Choreography Serge Lifar
Composer Edward Lalo
Orchestrated and arranged by Serge Lifar

REGIONAL TOUR: GISELLE



“I can’t thank The Australian Ballet enough for putting such huge smiles onto my students’ faces and for giving them these opportunities here in our home town.”

—Dance School Director, Regional NSW

Andrew Killian and Karen Nanasca. Photography Daniel Boud



25
Performances



11,479
Paid attendances

25 June – 22 October 2017

TASMANIA

Launceston
Hobart

VICTORIA

Dandenong
Ballarat
Wangaratta

NEW SOUTH WALES

Albury, Wollongong
Parramatta, Bathurst
Dubbo, Taree,
Port Macquarie

The Australian Ballet’s annual regional tour is an excellent opportunity for country Australia to experience high-quality ballet performances in their local venues. In its 27th year, The Australian Ballet’s tour presented a full-length production of the beloved classic *Giselle* with music performed by Tasmanian Symphony Orchestra and conducted by The Australian Ballet’s Music Director and Chief Conductor Nicolette Fraillon, recorded especially for this tour. Regional communities in Tasmania, Victoria and New South Wales experienced the wonderment of this Romantic classic performed by artists of The Australian Ballet and graduating students from The Australian Ballet School, and participated in unique community engagement activities in local schools, theatres and community centres.

GISELLE

Choreography

Jean Coralli and Jules Perrot, staged by The Australian Ballet

Composer

Adolphe Adam

Costume design

Peter Farmer

Lighting design

Francis Croese

With thanks to:



The 2017 Regional Tour was generously supported by The Australian Ballet Society and The William Arthur Hugh Gordon Fund (Perpetual)

STORYTIME BALLET

“You’ve got to start young when building the next generation of ballet audiences. Kudos to The Australian Ballet for producing that opportunity while giving newer talent a stage to develop their performance chops.”

—Herald Sun, December 2017

Sara Andrlon and Tyson Powell. Photography James Braund



101
Performances

The Australian Ballet created its Storytime Ballet series especially for children aged three and up. These live, interactive and narrated productions -- *The Nutcracker* and *The Sleeping Beauty* -- cast their spell in under an hour on young audiences who delighted in the performance experience.



44,755
Paid attendances

AUSTRALIAN CAPITAL TERRITORY

Canberra

NEW SOUTH WALES

Sydney, Chatswood

Newtown

Penrith

Wollongong

SOUTH AUSTRALIA

Adelaide

VICTORIA

Frankston

Geelong

Melbourne

Moonee Ponds

THE SLEEPING BEAUTY

Choreography

David McAllister

Composer

Piotr Ilyich Tchaikovsky

Costume and set design

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

Lighting design

Jon Buswell

THE NUTCRACKER

Choreography

David McAllister

Composer

Piotr Ilyich Tchaikovsky

Costume and set design

Krystal Giddings

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 who share a vision to inspire our next generation of ballet lovers.

OUTDOOR



Evie Ferris, Ballet Under the Stars. Photography Wendell Teodoro



1
Performance



3,000
Attendances

WESTERN SYDNEY

4 November 2017
Sydney International
Regatta Centre Penrith

With thanks to:
Ballet Under the Stars Partners

Strategic Sponsors



Major Partners



Media Partner

News Corp
Australia

The 2017 performance of Ballet Under the Stars was generously supported by Crown Resorts Foundation and the Packer Family Foundation

Ballet Under the Stars is a free outdoor performance of world-class ballet in Penrith, in Western Sydney. Despite the inclement weather, 3,000 people experienced the thrill of live ballet against the backdrop of Penrith Lakes at the Sydney International Regatta Centre. Dancers took class on stage, watched on Facebook Live by a further 40,000 people nationally and internationally. Thanks to Celestino, the program opened with a new work developed by students from Western Sydney and The Australian Ballet Education team. As the sun went down, the audience was thrilled by an excerpt from David McAllister's *The Sleeping Beauty* and a selection of divertissements that showcased the athleticism, diversity and grace of our dancers.

FULL PROGRAM

Lighting design Graham Silver

GISELLE Act II Pas de deux

Choreography Jean Coralli and Jules Perrot

Composer Adolphe Adam

Costume design Peter Farmer

GRAND PAS CLASSIQUE

Choreography David McAllister after Victor Gsovsky

Composer Daniel Francois Esprit Auber

DON QUIXOTE Act III Pas de deux

Choreography Rudolf Nureyev

Composer Ludwig Minkus

Orchestrated by John Lanchbery

Costume design Barry Kay

MOLTO VIVACE Pas de deux

Choreography Stephen Baynes

Composer George Frederic Handel

Costume design Anna French

THE MERRY WIDOW Act III Pas de deux

Scenario Robert Helpmann

Choreography Ronald Hynd

Composer Franz Lehár

Arranged and orchestrated John Lanchbery

Costume design Desmond Heeley

THE FLAMES OF PARIS

Choreography Vasily Vainonen

Composer Boris Asafyev

THE SLEEPING BEAUTY Act III

Choreography Marius Petipa

Production and additional choreography David McAllister

Composer Piotr Ilyich Tchaikovsky

Costume and set design Gabriela Tylesova

Design associate Kat Chan

Dramaturge Lucas Jervies

EDUCATION

“A program such as this is highly beneficial, providing a rare opportunity for our complex and disadvantaged community.”

—Primary School Principal,
Regional South Australia



The Australian Ballet Education. Photography Aaron Veryard.



7

Community Projects



63

Schools



609

Events



25,653

Participants

With thanks to:

Aldridge Family Endowment

Australian Decorative and
Fine Arts Society Sydney Inc.

The Calvert-Jones Foundation

Colonial Foundation Limited

Sir Andrew and Lady Fairley Foundation

Graf Family Foundation

The Marian & E.H. Flack Trust

Pierce Armstrong Trust

The Profield Foundation

The Sentinel Foundation

Thyne Reid Foundation

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 2017 our Education programs included workshops for pre-schoolers, primary and secondary students, creative residencies in communities and performances in schools.

In schools

We engaged students and teachers through workshops and performances delivered in consultation with schools. The Education team also delivered professional development for 200 generalist and specialist teachers across Australia and supported many more through the online resource centre for teachers, EduHub.

In communities

In 2017 The Australian Ballet extended its education programs to reach young people beyond mainstream schools. The Australian Ballet Education team delivered bespoke community projects for 1,000 participants.

[Read our Education program case studies](#)

AUDIENCE ENGAGEMENT

“Boys Day was an absolute highlight for my son, who is the only boy in his ballet class in our country town”

— Parent

Photography Carla Orsatti



699
Events



22,997
Attendances



13
Locations

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

In 2017 The Australian Ballet continued to extend the audience experience beyond our performances with Step Inside. 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 enhanced their understanding of the art form and its music.

To complement our popular series of Adult Ballet Classes, we also offered casual drop-in classes — beginner ballet, yoga, Pilates and Broadway classes — and welcomed the public into the same studios that our dancers use during the day.

IN CINEMAS: THE FAIRY TALE SERIES

“...a rewarding way to experience the ballet for the first time ... or to experience it afresh if you know it well.”

—Limelight Magazine, April 2017



Artists of The Australian Ballet. Photography Jeff Busby



3
Productions broadcast



34,404
Attendances



17
Countries

The Australian Ballet, in partnership with CinemaLive, delivered The Fairy Tale Series in cinemas across Australia and the world from October 2016 to April 2017.

The Fairy Tale Series comprised three productions that are unique to The Australian Ballet:

The Sleeping Beauty

Artistic Director David McAllister's landmark production of *The Sleeping Beauty* is one of the world's most extravagant ballets, featuring imaginative and lavish sets and costumes by world-renowned designer Gabriela Tylesova.

Cinderella

The critically acclaimed *Cinderella* was created on The Australian Ballet by Alexei Ratmansky, one of the world's most sought-after choreographers, with extraordinary designs by Jérôme Kaplan.

Coppélia

Coppélia holds a special place in The Australian Ballet's repertoire, it was one of the first ballets performed in the company's inaugural 1962 season. In 1979, The Australian Ballet's founding Artistic Director Peggy van Praagh collaborated with theatre director George Ogilvie and master designer Kristian Fredrikson to create this beautiful and timeless version.

The Fairy Tale Series screened in cinemas in 17 countries:

Australia
(Queensland, New South Wales,
Australian Capital Territory,
Victoria, Tasmania, South Australia
and Western Australia)
Croatia
Czech Republic
Denmark

Ecuador
Finland
France
Germany
Iceland
Ireland
Jamaica

Netherlands
New Zealand
Serbia
Spain
United Kingdom
United States of America

WORLD BALLET DAY

“...a rewarding way to experience the ballet for the first time ... or to experience it afresh if you know it well.”

—Limelight Magazine, April 2017

Ako Kondo and Chengwu Guo. Photography KateLongley



1,208,465
Live stream views

In its fourth year, World Ballet Day was a 22-hour live stream that took viewers behind the scenes of ballet rehearsals, class and interviews with five of the world's top ballet companies: The Australian Ballet, Bolshoi Ballet, San Francisco Ballet, the National Ballet of Canada and The Royal Ballet.

Broadcast on Facebook, Tencent (WeChat) and worldballetday.com, it streamed for free around the world.

World Ballet Day opened in the studios of The Australian Ballet with a warm Welcome to Country given by Boonwurrung Nation Elder Arweet Carolyn Briggs and Wurundjeri Elder Uncle Perry Wandin. The Elders handed over to ABC presenter Chris Bath and Senior Artist Jarryd Madden, who then hosted The Australian Ballet's five-hour showcase of the athleticism, grace and commitment of our dancers in rehearsal. Our segment also included live data collection by La Trobe University, a live cross to our regional tour in Wollongong, made possible by our Principal Partner Telstra, and footage from our friends and neighbours at Bangarra Dance Theatre, New Zealand Ballet and the National Ballet of China.

RAISING THE ROOF



Igor Zambelli, Jenny Lee, Lady Potter, Jade Wood, Susan Morgan, Federal Minister for the Arts
Senator the Hon Mitch Fifield and Senator James Paterson. Photography Kate Longley

A dramatic transformation made possible by our outstanding community

After years of planning, and with the crucial support of patrons, philanthropic organisations, partners and government, The Australian Ballet is raising the roof of The Primrose Potter Australian Ballet Centre, the company's Melbourne headquarters. This will be the most significant development of The Australian Ballet's home since the building opened in 1988.

As a world-class ballet company, having the best facilities for our dancers is a priority. The vision is to update the facilities to meet world-class standards, and to make room for the expanding company.

For this monumental project, Melbourne architecture studio HASSELL completely redesigned levels 5 and 6 of the building. The new and meticulously customised space will support the dancers throughout their day, whether they're working out, going to class, rehearsing, changing clothes, seeing a physiotherapist or resting between rehearsals.

A new spiral staircase through the middle of the building will link level 5, where most of the dancers' areas are located, to the office areas and a new studio on level 6. Positioned next to the staircase, the Susan Morgan Pointe Shoe Room will be a circular space, allowing much easier access than its rectangular predecessor.

New health and wellbeing facilities will support the expertise of the company's medical staff, who are recognised as world leaders in injury prevention and management. They will now work from state-of-the-art premises with more space and specialised equipment. New

areas include a gymnasium, the William and Joanne Crothers Medical Consulting Suite, the Ian and Primrose Potter Physiotherapy Suite, and the James & Diana Ramsay Pilates Studio.

The recovery room will include an eight-person temperature-controlled ice-water bath, in which our elite athletes can soothe their joints and muscles after a long day on their feet. Previously dancers wrapped their legs in plastic and plunged them into a bucket filled with water and ice.

To create the new rehearsal studio, named the Zambelli Family Studio, on the top floor, the ceiling will be raised by 1.8 metres. This much-needed additional rehearsal space will be the same size as the stage of Arts Centre Melbourne's State Theatre – the largest domestic stage on which the company performs – and will include a movable wall to split the space into two separate studios as needed.

For donor Igor Zambelli, supporting the new studio offered a chance to pay tribute to his mother and father, both avid ballet fans. "The rehearsal studio is a fundamental space, which allows the expression of excellence by all involved in the ballet," says Igor. "It's a fitting memorial, particularly to my father, who was someone committed to excellence, being in the engineering field."

**"I feel very strongly that if you love
something, you must support it. The
Australian Ballet, we're so proud of it!"**

—Lady Potter AC CMRI



Another contributor to the redevelopment, Sydney-based donor Sue Perini, has followed The Australian Ballet since she was a child, seeing performances of the Borovansky Ballet. She has joined the company on several international tours. “Watching the company dance abroad is one of the proudest moments you could ever hope to have as an Australian,” she says. For Sue, the decision to contribute to the Ballet Centre renovations was an easy one.

The Australian Ballet gratefully acknowledges those leading individuals whose ongoing generosity will be celebrated in the new spaces of The Primrose Potter Australian Ballet Centre, and we thank every individual supporter, our patrons and Ballet family, as well as the Australian Government for helping us ‘raise the roof’.

With thanks to:

LEADERSHIP GIFTS

The Ian Potter Foundation

Zambelli Family Studio

Endowed by the Zambelli Family

Susan Morgan Pointe Shoe Room

Endowed by Susan Morgan

Ian and Primrose Potter Physiotherapy Suite

Endowed by Lady Potter AC CMRI

James & Diana Ramsay Pilates Studio

James & Diana Ramsay Suite for Artists of The Australian Ballet

Endowed by James & Diana Ramsay Foundation

William and Joanne Crothers Medical Consulting Suite

Endowed by Upotipotpon Foundation

PLATINUM GIFTS

Craig Dunn & Bozena Gawart

GOLD PATRONS

Ruth Armytage AM

Bowness Family Foundation

Colin and Angie Carter

Family Faithfull

Mrs Lynnette Harvey

Diana McLaurin

Christine and Peter Smedley

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SILVER PATRONS

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Mr Robert W McCormack AM

McLaren Family

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Phil & Laurel Bendrey

Mr Jim Cousins AO & Mrs Libby Cousins

Mr Ronald G Kaiser

Graham Matheson

Dave Poddar & Angela Flannery

Carol Sisson

E Xipell



KEY PERFORMANCE INDICATORS

2017

	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY
MAINSTAGE				
Melbourne	68	121,147	113,250	86%
Sydney	77	124,126	118,803	91%
Adelaide	3	6,780	4,970	49%
Brisbane	9	15,452	14,040	79%
Subtotal	157	267,505	251,063	87%
STORYTIME BALLET				
Melbourne	12	9,512	9,332	88%
Sydney	19	10,162	9,945	92%
Chatswood (January)	11	4,083	3,936	73%
Wollongong	8	2,428	2,328	65%
Penrith	7	2,755	2,733	28%
Parramatta	-	-	-	-
Gosford	-	-	-	-
Chatswood (April)	6	2,710	2,640	90%
Canberra	10	3,857	3,793	73%
Frankston	5	1,956	1,885	47%
Moonee Ponds	6	2,276	2,235	74%
Geelong	6	1,578	1,530	34%
Newtown	2	903	867	27%
Adelaide	9	3,606	3,531	36%
Subtotal	101	45,826	44,755	61%
REGIONAL				
VIC	6	2,516	2,363	61%
TAS	4	2,803	2,669	88%
NSW	15	6,799	6,447	69%
Subtotal	25	12,118	11,479	73%
OUTDOOR				
Penrith	1	3,000	-	-
Subtotal	1	3,000	-	-
TOTAL	284	328,449	307,297	79%

KEY PERFORMANCE INDICATORS

2016

	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY
MAINSTAGE				
Melbourne	59	106,676	99,057	79%
Sydney	82	114,613	109,390	92%
Adelaide	11	15,356	14,169	69%
Brisbane	6	11,420	10,853	93%
Subtotal	158	248,065	233,469	84%
STORYTIME BALLET				
Melbourne	12	9,609	9,363	88%
Sydney	16	8,620	8,431	97%
Chatswood (January)	6	2,966	2,895	97%
Wollongong	7	3,538	3,516	52%
Penrith	11	5,190	5,137	52%
Parramatta	6	1,922	1,887	60%
Gosford	5	1,942	1,926	97%
Chatswood (April)	6	2,568	2,360	79%
Canberra	10	4,984	4,892	94%
Frankston	-	-	-	-
Moonee Ponds	-	-	-	-
Geelong	-	-	-	-
Logan	4	1,630	1,616	65%
Adelaide	5	3,973	3,857	48%
Noarlunga	3	1,471	1,456	98%
Gold Coast	5	2,979	2,933	54%
Brisbane	6	3,136	3,055	95%
Caloundra	3	2,243	2,214	82%
Subtotal	105	56,771	55,538	77%
REGIONAL				
VIC	14	7,811	7,295	75%
TAS	-	-	-	-
NSW	12	6,446	6,087	70%
Subtotal	26	14,257	13,382	73%
INTERNATIONAL				
London	12	20,311	18,913	66%
Subtotal	12	20,311	18,913	66%
OUTDOOR				
Penrith	1	6,119	-	-
Subtotal	1	6,119	-	-
TOTAL	302	345,523	321,302	79%

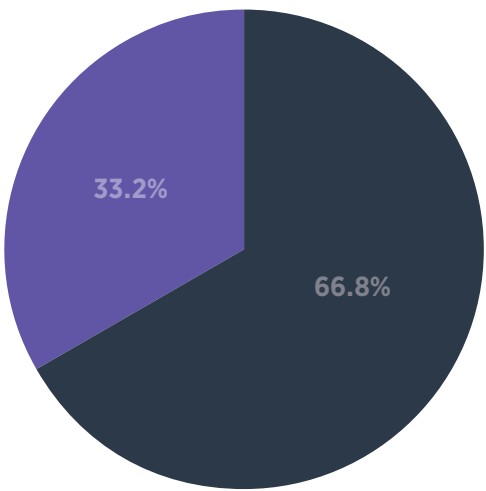
KEY PERFORMANCE INDICATORS

INCOME FROM OPERATIONS (EXCLUDING ORCHESTRA VICTORIA)

After box office income 33.2% of The Australian Ballet's income from operations came from contributed funds (Government grants, sponsorship, Annual Giving and philanthropic distributions).

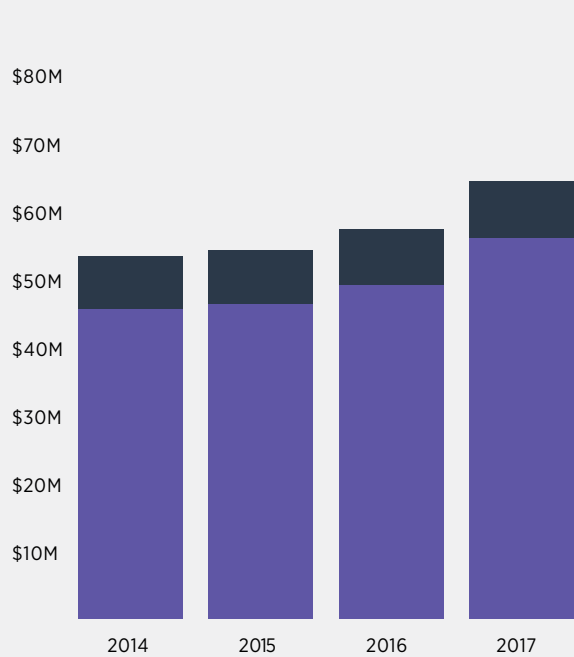
The Performance Gap Deficit continues to be offset by non-performance income.

- Box Office income
- Contributed income



IN 2017 87.2% OF THE AUSTRALIAN BALLET'S INCOME WAS SELF-GENERATED

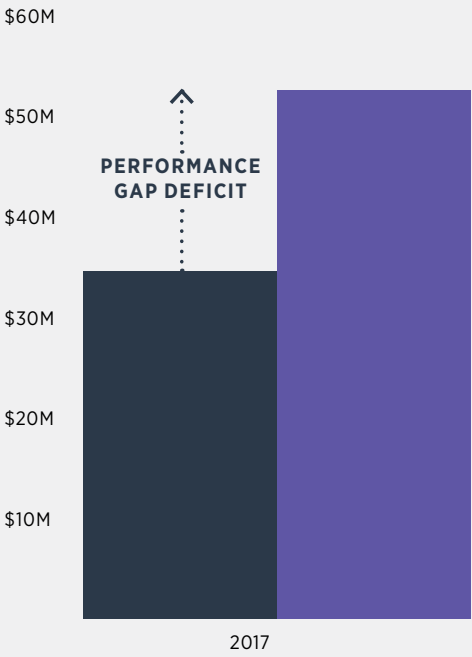
- Self-generated income
- Government funding



PERFORMANCE GAP DEFICIT

The costs associated with staging and performing the artistic program exceeds box office income. In 2017 box office revenues only covered 63.4% of artistic program expenses.

- Box office
- Artistic program



Of The Australian Ballet's 2017 consolidated surplus, none is available for general use.



Ako Kondo and Chengwu Guo. Photography Justin Ridler

ARTISTIC VIBRANCY

PROFILE OF WORKS, AUSTRALIAN

New commissions

New acquisitions

Revivals

INTERNATIONAL

New acquisitions

Revivals

TOTAL

2017

1

-

13

3

4

21

2016

5

-

8

2

6

21



ORCHESTRA VICTORIA



Musicians of Orchestra Victoria. Photography Daniel Boud

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 Orchestra Victoria became a wholly owned subsidiary of The Australian Ballet.

In 2017 Orchestra Victoria delivered 167 performances to 188,279 people in Victoria. The immersive mOVe! education program also provided music development opportunities for 163 young regional musicians and teachers from 36 schools.

In June 2017 Orchestra Victoria's Artistic Director Nicolette Fraillon was made a Member of the Order of Australia for her services to performing arts and musical performance as a conductor, to arts education, and to women.

“Nicolette Fraillon leads Orchestra Victoria in an exacting performance of the very well-known score, illuminating rich details with subtle shifts in tempo and emphasis”

—Simon Parris: *Man in Chair*, June 2017

ORCHESTRA VICTORIA ACTIVITIES

	ATTENDANCE	PERFORMANCES
THE AUSTRALIAN BALLET		
Faster	17,659	11
The Nutcracker - The Story of Clara	20,053	11
Sleeping Beauty	24,832	13
Symphony in C	18,996	12
Alice's Adventures in Wonderland©	40,205	21
Subtotal	121,745	68
OPERA AUSTRALIA		
Carmen	15,671	10
Cavalleria Rusticana/Pagliacci	6,798	5
King Roger	4,555	4
The Merry Widow	12,516	12
Subtotal	39,540	31
VICTORIAN OPERA		
Tis Pity	2,512	4
Sleeping Beauty	3,267	5
Sonnambula	1,867	1
Cunning Little Vixen	3,352	5
Subtotal	10,998	15
REGIONAL FESTIVAL: BENDIGO		
Brass at the Movies	160	1
Cushion Concert with Orchestra Victoria	80	1
Classical Romance	120	1
Orchestra Victoria at the Library: Under Southern Stars	60	1
Be Transported	22	1
Romance with Strings Attached (Elmore)	55	1
Bendigo Baroque	90	1
Across Two Centuries	88	1
Classical Heroes	68	1
Bendigo Baroque 2	123	1
Classical Heroes 2	130	1
Drops of Gold (Heathcote)	48	1
mOVe! Concert	320	1
Mining the Orchestra	117	1
Orchestra Victoria at the Library: Under Southern Stars 2	133	1
Beauty and Tragedy	528	1
Subtotal	2,142	16

ORCHESTRA VICTORIA ACTIVITIES - CONTINUED

	ATTENDANCE	PERFORMANCES
REGIONAL FESTIVAL: HAMILTON		
Opening Concert: Brass Ensemble	105	1
Lunchtime Concert 1	100	1
Balmoral Concert	48	1
Seven Last Words of Our Saviour on the Cross, Op. 51	68	1
Lunchtime Concert 2	63	1
Dunkeld Concert 1	51	1
Casterton Concert	48	1
Lunchtime Concert 3	111	1
Coleraine Concert	42	1
mOVe! Student Orchestral Concert	114	1
Digby Concert	102	1
Lunchtime Concert 4	78	1
Dunkeld Concert 2	53	1
Orchestra Victoria in Concert	217	1
Subtotal	1,200	14
mOVe! EDUCATION PROGRAM*		
Healesville	180	1
Subtotal	180	1
BRASS TOUR		
Portland	73	1
Casterton	175	1
Geelong	65	1
Subtotal	313	3
FIVE AT 5		
#1 - Flautist's Fancy	127	1
#2 - Masterpiece	65	1
#3 - Roving Brass	47	1
#4 - Music and Politics: Shostakovich Speaks	44	1
#5 - Christmas Crackers	62	1
Subtotal	345	5
FIVE ON FRIDAYS		
#1 - Flautist's Fancy	42	1
#2 - Masterpiece	64	1
#3 - Roving Brass	54	1
#4 - Music and Politics: Shostakovich Speaks	58	1
#5 - Christmas Crackers	92	1
Subtotal	310	5

ORCHESTRA VICTORIA ACTIVITIES - CONTINUED

	ATTENDANCE	PERFORMANCES
LAZY SUNDAYS		
#1 - Masterpiece	99	1
#2 - Roving Brass	57	1
#3 - Music and Politics: Shostakovich Speaks	33	1
#4 - Christmas Crackers	70	1
Subtotal	259	4
OTHER SELF PRODUCED PROGRAMS		
Easter Program	104	1
Subtotal	104	1
COMMERCIAL PROGRAMS		
The Red Detachment of Women	3,990	1
Lea Salonga in Concert	4,631	1
Mobil Night at the Opera	1,000	1
Herald Sun Aria	1,522	1
Subtotal	11,143	4
TOTAL	188,279	167

EDUCATION PROGRAM

	STUDENTS	PD PARTICIPANTS	STUDENT WORKSHOPS
Hamilton	31	1	6
Bendigo	71	11	6
Healesville	46	3	4
TOTAL	148	15	16
TOTAL PARTICIPANTS	163		
TOTAL SCHOOLS	36		

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

2017 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 2017.

Directors

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

Craig Dunn - Chairman

Olivia Bell (appointed as Dancers' Director 30 May 2017)

Annabelle Chaplain (appointed 7 April 2017)

Jim Cousins AO (retired as a Director on 30 April 2017)

John W.H. Denton AO (appointed 7 April 2017)

John Ellice-Flint

Penny Fowler

Catherine Harris AO PSM

Catherine Livingstone AO (appointed 27 July 2017)

Edwina McCann (appointed 7 April 2017)

Siobhan McKenna (retired as Director on 28 February 2017)

Tony Osmond

Bruce Parncutt AO

Craig Spencer (retired as a Director on 28 February 2017)

Company Secretary

Peter Hough resigned as Company Secretary on 7 April 2017. Sally Underwood was appointed as Company Secretary on 7 April 2017.

Directors' Interests

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

Meetings of Directors

There were six meetings of the company's Board of Directors held during the year ended 31 December 2017. The number of meetings attended by each Director was as follows:

Full meetings of Directors	Attended	Eligible
Craig Dunn	6	6
Olivia Bell (appointed as Dancers' Director 30 May 2017)	5	6
Annabelle Chaplain	4	5
Jim Cousins AO (retired as Director 30 April 2017)	2	2
John W.H. Denton AO	4	5
John Ellice-Flint	5	6
Penny Fowler	5	6
Catherine Harris AO PSM	6	6
Catherine Livingstone AO	2	3
Edwina McCann	5	5
Siobhan McKenna (retired as Director on 28 February 2017)	1	1
Tony Osmond	5	6
Bruce Parncutt AO	5	6
Craig Spencer (retired as Director on 28 February 2017)	1	1

Directors' Benefits

No director has received or become entitled to receive a benefit (other than a benefit included in the amounts paid or payable 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 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.

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 2017 was a surplus of \$5,488,516 (2016: consolidated surplus of \$2,850,055).

Significant changes in the state of affairs

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

Review of Operations

The Australian Ballet Group's consolidated result for 2017 was a surplus of \$5.48m, largely driven by Specified Purpose Donations of \$4.3m and Endowed Donations and Bequests of \$3.7m from our generous and loyal philanthropic patrons.

This year in particular the Ballet benefitted from donations received for the redevelopment of its Melbourne headquarters, The Primrose Potter Australian Ballet Centre, and for the development of a new production of Spartacus that will open in 2018.

Specified Purpose Donations, Endowed Donations and Bequests are donated for specific purposes and are not available for general operations.

The underlying operating result for the company before these donations and bequests, before Orchestra Victoria's results and before Depreciation and Amortisation was a deficit of \$0.62m compared to a deficit of \$0.55m in 2016.

Revenue from Artistic Programs was \$34.52m compared to \$30.93m in 2016. This includes a \$1.4m contribution from National Ballet of Japan towards the production of Alice's Adventures in Wonderland which also delivered record sales in both Sydney and Melbourne.

Sydney sales benefitted from the temporary relocation in the second half of the year to the larger Capitol Theatre due to the refurbishment of the Sydney Opera House although costs associated with the unavoidable relocation were substantial.

Whilst sales in both Sydney and Melbourne were strong, sales of the Adelaide Gala were lower than expected. The Gala was performed in the Adelaide Entertainment Centre, the Adelaide Festival Centre being unavailable, with the season also impacted by a competing ballet company performing in the city at the same time.

As in previous years the costs associated with staging and performing the artistic program including employee and other expenses, were significant and resulted in a net Performance Gap Deficit of \$17.81m (2016: \$18.57m). Although The Australian Ballet did not tour internationally in 2017 (2016 - London Tour), pre-production costs for Alice's Adventures in Wonderland contributed to an increase in Artistic Program costs.

In order to offset the Performance Gap Deficit the company undertook various activities that generated additional net income of \$9.37m (2016: \$10.21m). These activities included:

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

Funding for The Australian Ballet was also received from the Victorian, New South Wales, South Australian and Queensland State Governments, the Federal Government and Local Councils totalling \$7.75m (2016: \$7.81m). This provided essential support to further offset the Performance Gap Deficit.

The table on the next page presents the consolidated operating result of The Australian Ballet Group for the year ended 31 December 2017 in the format used by Management and the Board. The result includes the net contribution of Orchestra Victoria of \$0.1m (2016: Deficit \$0.2m). The net contribution of Orchestra Victoria includes Government Grants of \$8.2m (2016: \$7.6m), Revenue including Sponsorship and Donations of \$1.5m (2016: \$2.3m), and Expenses of \$9.6m (2016: \$10.1m).

An analysis of the financial assets held by the Group at 31 December 2017 and details on the funding of the redevelopment is presented on Page 46.

THE AUSTRALIAN BALLET GROUP CONSOLIDATED MANAGEMENT OPERATING STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2017

	Consolidated	
	2017	2016
		Restated*
	\$'000	\$'000
The Australian Ballet Artistic Program		
Revenue		
Box Office - Mainstage	31,624	27,494
Other income to support Artistic program	2,896	3,437
	34,520	30,931
Expenses		
Artistic Program, Employees and Other expenses (excl. recovery of Orchestra Victoria's costs)	(52,326)	(49,503)
Total Artistic Program Performance Gap Deficit	(17,806)	(18,572)
Net Income from activities and other sources of income to support the Artistic Program		
Fundraising – including Annual Giving, Donations, Sponsorships	4,314	4,214
Fundraising – Philanthropy Distributions	1,855	2,625
Commercial Activities – including Property Rental and Car Parking	2,964	3,164
Interest and Other Income	305	213
Government Grants – The Australian Ballet	7,749	7,806
Operating result before Orchestra Victoria and Depreciation and Amortisation	(619)	(550)
Orchestra Victoria before depreciation (including Government Grants) (refer Note7)	116	(213)
Depreciation and amortisation	(1,959)	(1,839)
Operating result after Orchestra Victoria and Depreciation and Amortisation	(2,462)	(2,602)
Interest and Investment income	1,849	2,572
Specified Purpose Donations	4,299	2,096
Endowed Donations and Bequests	3,710	3,409
The Australian Ballet Philanthropy distributions	(1,855)	(2,625)
The State Orchestra of Victoria Philanthropy distributions	(53)	-
Surplus Overall	5,488	2,850

Matters subsequent to the end of the financial year

There has been no matter or circumstance arising since 31 December 2017 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 complies 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 2017.

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.

*In accordance with AASB 9 comparative figures have been restated. See note 29 to the financial report for details about changes in accounting policies.

THE AUSTRALIAN BALLET GROUP

ASSETS HELD FOR SPECIFIED & GENERAL PURPOSES

FOR THE YEAR ENDED 31 DECEMBER 2017

At 31 December 2017 The Australian Ballet (including Orchestra Victoria) had Net Assets of \$65.6m (2016 : \$58.2m). This included \$61.1m of Financial Assets and \$12.7m of Cash and Cash Equivalents, as follows:

	Notes	Consolidated 2017	2016 Restated*
		\$	\$
Capital Preserved, Income Available for Specified Purpose		30,781,324	27,310,111
Capital and Income Available for Specified Purpose		10,520,918	10,218,914
Capital and Income Available for General Purpose		19,788,671	19,387,387
Total Investments in Managed Funds – Consolidated	9	61,090,913	56,916,412
Cash at bank held for Specified Purpose		4,431,802	2,689,076
Cash at bank held for General Purpose		5,256,938	2,897,785
Term Deposit held for Specified Purpose		1,000,000	500,000
Cash and cash equivalents on hand at year end	28	12,701,019	7,086,861

The Australian Ballet does not hold investments for trading.

Capital preserved funds are not available for general use. Income derived from these funds may only be used for the purposes specifically identified.

Capital donated (and the income on that capital) for specified purposes may only be used for the purposes specifically identified by the donor.

Cash at bank or held in term deposit designated for specified purposes can only be used for the purposes specifically identified.

Capital and income and cash at bank or held in term deposits, net of long term borrowings of \$10.0m, available for general purposes was \$16.0m at 31 December 2017 (2016 : \$13.7m).

At 31 December 2017 The Australian Ballet had entered into a contract for \$11.3m excluding GST with respect to the redevelopment of The Primrose Potter Australian Ballet Centre (refer note 19b).

Once complete the overall development is expected to cost \$13.6m. Expected outgoings relating to the redevelopment in 2018 are expected to be \$11.0m.

* In accordance with AASB 9 comparative figures have been restated. See note 29 to the financial report for details about changes in accounting policies.

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 2017, The Australian Ballet paid PricewaterhouseCoopers, the auditor, \$7,678 for non-audit services, and received advisory services under a contra sponsorship agreement to the value of \$125,000.

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 47.

Signed in accordance with a resolution of the Directors.



Mr Craig Dunn
Chairman Director

Melbourne
6 April 2018



Mr Bruce Parncutt AO
Director

Melbourne
6 April 2018

AUDITORS INDEPENDENCE DECLARATION



Auditor's Independence Declaration

As lead auditor for the audit of The Australian Ballet for the year ended 31 December 2017, I declare that to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.

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

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

Lisa Harker
Partner
PricewaterhouseCoopers

Melbourne
6 April 2018

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CORPORATE GOVERNANCE STATEMENT

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

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

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

To assist in achieving its objectives, the Board has a number of sub-committees to which various directors and external members are appointed. As at 31 December 2017 the sub-committees were comprised of:

Audit Committee	Number of meetings	
	Attended	Eligible
Bruce Parncutt AO - Chair	4	4
Craig Dunn	4	4
Annabelle Chaplain	2	2
Jim Cousins AO	2	2
Penny Fowler	2	2
Tony Osmond	2	2

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 the 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
Catherine Harris AO PSM- Chair	2	2
John W.H. Denton AO	1	1
Craig Dunn	2	2
Penny Fowler	1	1
Siobhan McKenna	1	1
Tony Osmond	0	1

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
John Ellice-Flint	5	5
Bruce Parncutt AO	4	5
External Member		
John Morrison	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.

The Australian Ballet Foundation Board	Number of meetings	
	Attended	Eligible
Edwina McCann – Chair from 7 April 2017	1	1
Craig Spencer – Chair until 28 February 2017	0	1

External Members

Arun Abey (appointed 2 August 2017)	1	1
Hayley Baillie (appointed 2 August 2017)	1	1
Mary Barlow	2	2
Di Bertalli (appointed 2 August 2017)	1	1
Bill Bowness AO	2	2
Natasha Bowness	0	1
Prue Brown (appointed 2 August 2017)	1	1
Robin Campbell	1	2
Colin Carter AM (appointed 2 August 2017)	1	1
Jim Cousins AO (retired 30 April 2017)	1	1
Georgina Curran	2	2
Suellen Enestrom (appointed 2 August 2017)	1	1
Jane Freudenstein (appointed 2 August 2017)	1	1
Frances Ingham (appointed 2 August 2017)	0	1
Sarah Ingham (appointed 2 August 2017)	1	1
Jodie Maunder (appointed 2 August 2017)	1	1
Gail Marshall (appointed 2 August 2017)	0	1
Sybella Morris (appointed 2 August 2017)	1	1
Karen Morrison (appointed 2 August 2017)	1	1
Robert McCormack	0	2
Maria Pannozzo (appointed 2 August 2017)	1	1
Lynne Wright (appointed 2 August 2017)	1	1

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

Building Redevelopment Committee	Number of meetings	
	Attended	Eligible
Penny Fowler – Chair from 31 August 2017	5	6
Craig Dunn – Chair until 26 June 2017	6	8
External Members		
Jim Cousins AO (retired 30 April 2017)	8	8
Brendan McNiven	6	6
Graeme Parton	8	8

Role: To oversee the redevelopment of Levels 5 and 6 of The Primrose Potter Australian Ballet Centre.

CONSOLIDATED STATEMENT OF PROFIT AND LOSS FOR THE YEAR ENDED 31 DECEMBER 2017

	Notes	Consolidated 2017 \$	2016 Restated* \$
Revenue from Operations			
Revenue - The Australian Ballet	4	40,582,599	37,372,276
Revenue - The Primrose Potter Australian Ballet Centre	5	2,896,444	3,002,834
Revenue - The State Orchestra of Victoria	6	612,207	1,441,926
Total Revenue from Operations		44,091,250	41,817,036
Other Income			
Government grants	7	16,482,632	15,930,735
Total Revenue from Operations and Other Income		60,573,882	57,747,771
Expenditure			
Artistic		22,728,727	23,560,134
Production and Stage		16,432,928	12,832,162
Marketing and Communications		10,105,917	10,099,939
Sponsorship		1,219,669	1,131,506
Administration including finance costs		6,734,561	6,657,815
Domestic and International Touring		4,642,756	5,370,552
Facilities		4,065,126	3,679,570
Total Expenditure		65,929,684	63,331,678
NET (DEFICIT) FROM OPERATIONS		(5,355,802)	(5,583,907)
Endowment and Donor Contributed Funds and Investment Income - The Australian Ballet			
Investment Income		2,085,761	2,565,095
Other Income		447,900	179,842
Donations and Bequests		10,211,623	6,054,864
Total Endowment and Donor Contributed Funds & Investment Income		12,745,284	8,799,801
Expenditure			
Endowment and Donor Contributed Funds		2,242,966	2,058,158
Total Endowment and Donor Contributed Funds Expenditure		2,242,966	2,058,158
Net Income from Endowment and Donor Contributed Funds and Investment Income - The Australian Ballet		10,502,318	6,741,643

* In accordance with AASB 9 comparative figures have been restated. See note 29 to the financial report for details about changes in accounting policies.

CONSOLIDATED STATEMENT OF PROFIT AND LOSS FOR THE YEAR ENDED 31 DECEMBER 2017

(CONTINUED)

	Notes	Consolidated	
		2017	2016 Restated*
Endowment and Donor Contributed Funds and Investment Income -		\$	\$
State Orchestra of Victoria			
Investment Income		48,108	122,013
Donations and Bequests		293,892	1,570,306
<hr/>			
Net Income from Endowment and Donor Contributed Funds and Investment Income -			
State Orchestra of Victoria		342,000	1,692,319
<hr/>			
SURPLUS FROM OPERATIONS AND INVESTMENT ACTIVITIES		5,488,516	2,850,055

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

* In accordance with AASB 9 comparative figures have been restated. See note 29 to the financial report for details about changes in accounting policies.

CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2017

	Notes	Consolidated 2017 \$	2016 Restated* \$
PROFIT FOR THE PERIOD			
Profit for the period		5,488,516	2,850,055
OTHER COMPREHENSIVE INCOME			
Items that may be reclassified to profit or loss			
- Deferred gains and losses on cashflow hedge	3	(113,638)	-
Items that will not be reclassified to profit or loss			
- Changes in the fair value of equity instruments at fair value through other comprehensive income (FVOCI)	27	1,991,304	1,069,007
OTHER COMPREHENSIVE INCOME FOR THE PERIOD		1,877,666	1,069,007
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		7,366,182	3,919,062

* In accordance with AASB 9 comparative figures have been restated. See note 29 to the financial report for details about changes in accounting policies.

CONSOLIDATED BALANCE SHEET

AS AT 31 DECEMBER 2017

	Notes	Consolidated	
		2017	2016
			Restated*
		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	28	12,701,019	7,086,861
Trade and other receivables	8	1,518,304	7,732,672
Prepayments	10	979,473	2,150,067
Inventories	11	195,778	247,333
TOTAL CURRENT ASSETS		15,394,574	17,216,933
NON-CURRENT ASSETS			
Financial assets at amortised cost	9	35,263,268	32,936,214
Financial assets at fair value through other comprehensive income (FVOCI)	9	25,827,645	23,980,198
Property, plant and equipment	12	19,762,381	18,647,180
Intangible Assets	13	719,883	803,196
TOTAL NON-CURRENT ASSETS		81,573,177	76,366,788
TOTAL ASSETS		96,967,751	93,583,721
CURRENT LIABILITIES			
Trade and other payables	14	3,545,304	4,447,556
Income received in advance	15		
- Government grants		461,435	4,742,413
- Other		12,936,845	11,996,902
Forward foreign exchange contracts – cashflow hedge	3	60,264	-
Provisions	16	3,956,237	3,898,242
TOTAL CURRENT LIABILITIES		20,960,085	25,085,113
NON-CURRENT LIABILITIES			
Provisions	16	349,331	259,829
Forward foreign exchange contracts – cashflow hedge	3	53,374	-
Borrowings	17	10,000,000	10,000,000
TOTAL NON-CURRENT LIABILITIES		10,402,705	10,259,829
TOTAL LIABILITIES		31,362,790	35,344,942
NET ASSETS		65,604,961	58,238,779
EQUITY			
Retained Deficit from Artistic and Commercial Operations	27	(9,870,423)	(8,481,140)
Retained Surplus from Other Operations including Endowed Donations & Bequests	27	72,528,711	65,650,912
Reserves	27	2,946,673	1,069,007
TOTAL EQUITY		65,604,961	58,238,779

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

* In accordance with AASB 9 comparative figures have been restated. See note 29 to the financial report for details about changes in accounting policies.

CONSOLIDATED STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2017

	Notes	Consolidated 2017	2016 Restated**
		\$	\$
STATEMENT OF RETAINED SURPLUS			
Deficit from Artistic and Commercial Operations			
Opening balances at the beginning of the year		(8,481,140)	(6,826,901)
Current Year (Deficit)		(1,389,283)	(1,654,239)
RETAINED DEFICIT FROM ARTISTIC AND COMMERCIAL OPERATIONS AT 31 DECEMBER 2017		(9,870,423)	(8,481,140)
Surplus from Other Operations including Endowed Donations and Bequests			
Opening balances at the beginning of the year		65,650,911	61,146,618
Current Year Surplus		6,877,800	4,504,294
RETAINED SURPLUS FROM OTHER OPERATIONS INCLUDING ENDOWED DONATIONS & BEQUESTS AT 31 DECEMBER 2017		72,528,711	65,650,912
TOTAL RETAINED SURPLUS AT 31 DECEMBER 2017		62,658,288	57,169,772
CASHFLOW HEDGE RESERVE			
The Australian Ballet			
Opening balance at the beginning of the year		-	-
Deferred hedging gain denominated in US\$ for future co-productions		(113,638)	-
CASHFLOW HEDGE RESERVE AT 31 DECEMBER 2017		(113,638)	-
FINANCIAL ASSETS AT FVOCI RESERVE*			
Opening balance at the beginning of the year		1,069,007	-
Realised gains on sale and unrealised gains on investments		1,991,304	1,069,007
TOTAL FINANCIAL ASSETS AT FVOCI AT 31 DECEMBER 2017		3,060,311	1,069,007
TOTAL RESERVES AT 31 DECEMBER 2017		2,946,673	1,069,007
TOTAL EQUITY AT 31 DECEMBER 2017		65,604,961	58,238,779

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

* Fair Value Through Other Comprehensive Income (FVOCI) Reserve

**In accordance with AASB 9 comparative figures have been restated. See note 29 to the financial report for details about changes in accounting policies.

CONSOLIDATED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2017

	Notes	Consolidated 2017 \$	2016 \$
Cash flows from operating activities			
Receipts inclusive of goods and services tax from:			
Box office and performance fees		37,325,168	33,245,468
Sponsorships		3,467,058	2,614,200
Government Grants		17,971,758	17,823,153
Property rental		3,295,901	3,498,776
Other revenue		2,675,082	878,564
		64,734,967	58,060,161
Payments to suppliers and employees (inclusive of goods and services tax)		(67,444,149)	(63,009,144)
		(67,444,149)	(63,009,144)
Net cash provided by/(used in) operating activities		(2,709,182)	(4,948,983)
Cash flows from investing activities			
Payment for property, plant and equipment		(2,991,526)	(2,507,151)
Payment of financial assets held for investing		(289,864)	(4,400,000)
Donations and bequests		10,512,116	7,643,248
Interest received from investing activities		195,781	257,979
Dividends received from investing activities		47,226	113,474
Refund of imputation credits		849,607	315,284
Net cash provided by/(used in) investing activities		8,323,340	1,422,834
Net increase/(decrease) in cash and cash equivalents		5,614,158	(3,526,149)
Cash and cash equivalents at the beginning of the year		7,086,861	10,613,010
Cash and cash equivalents at the end of the year	28	12,701,019	7,086,861

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 2017 were authorised for issue in accordance with a resolution of the directors on 6 April 2018. 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 AASB 9 Financial Instruments from 1 January 2016 because the new accounting policies provide more reliable and relevant information. The impact of adoption of the accounting standard is disclosed in note 29.

(b) Historical cost convention

The financial statements have been prepared on the historical cost basis except for held-for-investing financial assets which have been measured at fair value through the retained reserves.

(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.

(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.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

(g) Retained Surplus from Other Operations including Endowed Donations and Bequests

Retained Surplus from Other Operations including Endowed Donations and Bequests comprise: -

- a) Endowed Donations - 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 – Dependent 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.

• 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.

(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.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

(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.

(s) Investments and other financial assets

Accounting policies applied from 1 January 2016

(i) Classification

From 1 January 2016, the group classifies its financial assets in the following measurement categories:

- Those to be measured subsequently at fair value through other comprehensive income
- Those to be measured at amortised cost.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

The classification depends on the entity's business model for managing the financial assets and the contractual terms of the cashflows. Investments in debt instruments will be measured at amortised cost. For investments in equity instruments, that are not held for trading, the group has made an irrevocable election at the time of initial recognition to account for the equity investment at fair value through other comprehensive income.

(ii) Measurement

a) Debt Instruments

Assets that are held for collection of contractual cash flows, where those cash flows represent solely payments of principal and interest, are measured at amortised cost. A gain or loss on a debt instrument that is subsequently measured at amortised cost and is not part of a hedging relationship is recognised in profit or loss when the asset is derecognised or impaired. Interest income from these financial assets is included in finance income using the effective interest rate method.

b) Equity Instruments

The group subsequently measures all equity instruments at fair value. The group's management has elected to present fair value gains and losses on equity instruments in other comprehensive income; there is no subsequent reclassification of fair value gains and losses to profit or loss following the derecognition of the investment. Dividends from such investments continue to be recognised in profit or loss as other income when the group's right to receive payments is established.

c) Reserves

The group measures fair value gains and losses on equity instruments within the reserve, Financial Assets at fair value through other comprehensive income (FVOCI).

(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) Intangible Assets

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 probable 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%

(w) Cashflow hedges that qualify for hedge accounting

When forward foreign exchange contracts are used to hedge forecast transactions, The Australian Ballet designates the change in the fair value of the foreign exchange contract as the hedging instrument. Gains or losses relating to the foreign exchange contract are recognised in the cashflow hedge reserve within equity.

Amounts accumulated in equity are reclassified to profit or loss in the period when the hedged item affects Profit or Loss.

Early adoption of AASB 9 did not result in a change in hedge accounting.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

3 FINANCIAL RISK MANAGEMENT

The Group's activities expose it to foreign currency risk, interest rate risk, price risk and credit risk. In order to minimise any adverse effects on financial performance of the group, financial instruments, such as foreign exchange forward contracts are used to hedge certain foreign currency risk exposures. These instruments reduce the uncertainty of foreign currency transactions. Forward foreign contracts are used exclusively for hedging maturity date and gross value.

(a) Cashflow hedge

Forward foreign contracts are only used for economic hedging purposes and not as speculative investments. However, where these contracts do not meet the hedging criteria, they are classified as "held for trading" for accounting purposes below. The group has hedged A\$2,625,667 against US\$1,973,188 at the set exchange rate of 0.7515 and A\$418,340 against US\$312,500 at the set exchange rate of 0.7470.

	Consolidated	
	2017	2016
	\$	\$
Current Liability		
Forward foreign exchange contracts	60,264	-
Total current forward foreign exchange contracts	60,264	-
Non - Current Liability		
Forward foreign exchange contracts	53,374	-
Total non-current forward foreign exchange contracts	53,374	-

There were no reclassifications from the cashflow hedge reserve to profit or loss during the period.

(b) Credit Risk

The Australian Ballet is exposed to credit risk if counter parties fail to make payments as they fall due in respect of:

- payment of trade receivables, and
- contractual cashflows of debt investments carried at amortised cost.

Credit losses on trade receivables and debt investments are negligible. The loss allowance provision for trade receivables as at 31 December 2017 was zero.

(c) Fair Value Measurement

The fair value of financial assets at fair value through other comprehensive income is determined using quoted market prices. The fair value of forward foreign exchange contracts is determined using forward exchange rates at balance sheet date.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

	Consolidated	
	2017	2016
	\$	\$
4 REVENUE – THE AUSTRALIAN BALLET		
BOX OFFICE AND PERFORMANCE FEES		
Main Stage Season	30,387,794	27,728,799
Storytime Ballet	1,955,932	2,312,088
Regional Touring	637,248	720,626
Performance fees	-	67,748
Programme fees	239,327	239,316
	33,220,301	31,068,577
SPONSORSHIP		
Sponsorships	4,473,962	4,376,494
Regional Touring	210,000	216,950
	4,683,962	4,593,444
Other Revenue	2,678,336	1,710,255
Total Revenue – The Australian Ballet	40,582,599	37,372,276
5 REVENUE – THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE		
Rental Revenue	738,139	620,179
Car park Revenue	2,034,735	2,239,338
Other Revenue	123,570	143,317
Total Revenue – The Primrose Potter Australian Ballet Centre	2,896,444	3,002,834
6 REVENUE – THE STATE ORCHESTRA OF VICTORIA		
Sponsorships	81,500	80,519
Interest External	61,637	63,169
Performance Fees	413,315	1,275,767
Other Revenue	55,755	22,471
Total Revenue – The State Orchestra of Victoria	612,207	1,441,926
7 OTHER INCOME		
Governments Grants		
Commonwealth Government		
Australia Council, Major Organisations Fund		
MPAB Annual Grant	5,959,351	5,877,072
Playing Australia	211,398	184,842
Ministry for The Arts Attorney Generals Department	-	200,000
State Governments		
New South Wales	692,946	692,946
New South Wales – Other	-	55,000
Victoria	652,383	652,383
Victoria – The Australian Ballet Regional Touring	80,000	79,000
South Australia	50,000	-
Queensland	50,000	50,000

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

	Consolidated	
	2017	2016
	\$	\$
OTHER INCOME CONT.		
Local Councils		
Brimbank City Council	-	15,000
City of Casey	53,364	-
Total Government Grants – Artistic Operations	7,749,442	7,806,243
Federal Government Catalyst Fund Grant (Building Redevelopment)	500,000	500,000
Total Government Grants – The Australian Ballet	8,249,442	8,306,243
Commonwealth Government		
Australia Council, Major Organisations Fund		
MPAB Annual Grant – The State Orchestra of Victoria	5,995,183	5,912,409
Australia Council – State Orchestra of Victoria Loss of Proficiency	250,787	-
State Governments		
Victoria – The State Orchestra of Victoria	1,370,134	1,368,561
Victoria – The State Orchestra of Victoria Relocation Grant	242,564	-
Victoria – The State Orchestra of Victoria Regional Touring	40,000	50,000
Victoria – Contribution to Victorian Pit Services	318,522	293,522
Local Councils		
Glenside Shire Council	16,000	-
Total Government Grants – The State Orchestra of Victoria	8,233,190	7,624,492
Total Government Grants – Consolidated	16,482,632	15,930,735

8 TRADE AND OTHER RECEIVABLES – Current

Trade receivables	506,825	6,037,667
Other receivables	172,346	225,927
Accrued income	806,739	1,469,024
GST receivable	32,394	54
	1,518,304	7,732,672

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

(CONTINUED)

	Consolidated	
	2017	2016
	\$	\$
9 FINANCIAL ASSETS HELD FOR INVESTING		
Investments in Managed Funds at fair value as at 31 December 2017		
Non-current assets held at Fair Value		
- Equity Instruments	25,827,645	23,980,198
Total Financial Assets at Fair Value through Other Comprehensive income	25,827,645	23,980,198
Investments in Managed Funds at amortised cost as at 31 December 2017		
Non-current assets		
- Debt Instruments	33,892,499	30,855,576
- Cash	1,370,769	2,080,638
Total Financial Assets at Amortised Cost	35,263,268	32,936,214
Total Financial Assets	61,090,913	56,916,412
10 PREPAYMENTS		
Prepayments	979,473	2,150,067
11 INVENTORIES		
At Cost		
Merchandising Stock	195,778	247,333
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	3,991,920	3,665,537
Accumulated depreciation	(14,409,256)	(13,336,009)
	11,298,567	12,045,431
* Level 4, Kavanagh Street is subject to an operating lease		
Plant and equipment, at cost	5,790,718	5,386,958
Accumulated depreciation	(3,935,638)	(3,366,627)
	1,855,080	2,020,331
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	(582,029)	(579,952)
	1,493	3,570
Work in progress	2,652,659	623,266
Total property, plant and equipment	19,762,381	18,647,180

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

	Consolidated	
	2017	2016
	\$	\$
PROPERTY, PLANT AND EQUIPMENT cont		
Freehold Buildings movement during the year:		
Beginning of the year	12,045,431	11,732,877
Additions	326,383	1,310,324
Depreciation expense	(1,073,247)	(997,770)
	11,298,567	12,045,431
Plant and Equipment movements during the year:		
Beginning of the year	2,020,331	2,077,990
Additions	344,059	170,556
Transfers from work in progress	59,700	281,902
Depreciation expense	(569,010)	(510,117)
	1,855,080	2,020,331
Leasehold Improvements movements during the year:		
Beginning of the year	3,570	143,076
Depreciation expense	(2,077)	(139,506)
	1,493	3,570
Work in progress movements during the year:		
Beginning of the year	623,266	281,902
Additions	2,089,093	563,566
Transfers	(59,700)	(222,202)
	2,652,659	623,266
13 INTANGIBLE ASSETS		
Website development and Accounting Software		
- at cost	1,538,201	1,420,951
Accumulated amortisation	(1,050,309)	(735,005)
	487,892	685,946
Work in progress	231,991	117,250
Total intangible assets	719,883	803,196
Intangible assets movements during the year:		
Beginning of the year	685,946	148,542
Additions	-	275,800
Transfers	117,250	453,700
Amortisation Expense	(315,304)	(192,096)
	487,892	685,946

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

	Consolidated	
	2017	2016
	\$	\$
13 INTANGIBLE ASSETS (CONTINUED)		
Work in progress movements during the year:		
Beginning of the year	117,250	453,700
Additions	231,991	117,250
Transfers	(117,250)	(453,700)
	231,991	117,250

14 TRADE AND OTHER PAYABLES - Current

Taxes Payable	33,782	457,755
Trade Payables	3,511,522	3,989,801
	3,545,304	4,447,556

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

Department of Foreign Affairs & Trade	10,000	-
Australia Council, Major Organisations Fund (Playing Australia)	426,435	3,616,990
South Australia State Government	-	50,000
Victoria State Government, Creative Victoria	25,000	1,075,423
	461,435	4,742,413

Other income received in advance

Box office	12,667,238	11,385,771
Sponsorship	-	290,000
Other	269,607	321,131
	12,936,845	11,996,902

16 PROVISIONS - Current

Lease - (make good)	20,000	20,000
Long service leave	2,722,285	2,772,032
Time in Lieu	-	18,704
Family Leave	2,189	2,690
Annual leave	1,211,763	1,084,816
	3,956,237	3,898,242

PROVISIONS - Non-current

Long service leave	349,331	259,829
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17 BORROWINGS

Unsecured - Loan	10,000,000	10,000,000
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The principal for the unsecured loan is due for repayment on 31 October, 2032.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

	Consolidated	
	2017	2016
	\$	\$
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

(a) Lease commitments:

Non-cancellable operating leases - payments

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	93,833
Later than one year but not later than 5 years	15,734	109,567
	109,567	203,400

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	689,953	710,000
Later than one year but not later than 5 years	2,459,989	2,512,595
Greater than five years	2,265,984	2,913,070
	5,415,926	6,135,665

Cancellable Operating leases

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

(b) Capital Commitments:

The Australian Ballet has entered into a contract for \$11.3m excluding GST for the redevelopment of the Primrose Potter Australian Ballet Centre. Once complete the overall development is expected to cost \$13.6m. Expected outgoings relating to the redevelopment in 2018 are expected to be \$11m.

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, retired 30 April 2017)
John Ellice-Flint	(appointed 26 February 2010)
Penny Fowler	(appointed 18 July 2012)
Catherine Harris AO PSM	(appointed 19 September 2012)
Bruce Parncutt AO	(appointed 18 July 2012)
Tony Osmond	(appointed 12 September 2014)
Siobhan McKenna	(appointed 14 July 2010, retired 28 February 2017)

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

20 RELATED PARTIES DISCLOSURE (CONTINUED)

Craig Spencer	(appointed 25 June 2009, retired 28 February 2017)
Annabelle Chaplain	(appointed 7 April 2017)
Edwina McCann	(appointed 7 April 2017)
Catherine Livingstone AO FAA	(appointed 27 July 2017)
John W.H. Denton AO	(appointed 7 April 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 \$1,317,153 (2016: \$1,240,606) and parking costs of \$46,997 (2016: \$52,004) 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.

	Consolidated	
	2017	2016
	\$	\$
Key management personnel remuneration	851,612	812,726

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 and Victorian Opera - 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>

24 CONTINGENT LIABILITIES

There were no Contingent Liabilities as at 31 December 2017.

25 CONTINGENT ASSETS

There were no Contingent Assets as at 31 December 2017.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

	Consolidated	
	2017	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	12,647,410	10,943,771
Total Assets	81,545,755	77,310,642
Current Liabilities	23,402,547	25,767,714
Total Liabilities	33,802,159	36,013,627
Shareholders' equity		
Reserves	44,960,190	40,351,231
Cashflow Hedge Reserve	(113,638)	-
Other Reserves	2,897,044	1,045,781
Retained surplus	47,743,596	41,397,012
Surplus/(Deficit) for the year	2,897,726	(260,483)
Total Comprehensive Income	3,804,233	618,377

The Parent Entity financial information includes the financial information of The Australian Ballet Foundation.

27 EQUITY

Retained Surplus

Retained Surplus (Deficit) from Artistic and Commercial Operations

The Australian Ballet	(10,516,607)	(9,099,649)
The State Orchestra of Victoria	646,184	618,509
Total Retained Surplus (Deficit) from Artistic and Commercial Operations	(9,870,423)	(8,481,140)

Retained Surplus from Other Operations including Endowed, Donations & Bequests

The Australian Ballet	69,369,425	62,604,864
The State Orchestra of Victoria	3,159,286	3,046,048
Total Retained Surplus (Deficit) from Other Operations including Endowed Donations & Bequests	72,528,711	65,650,912

Cashflow Hedge Reserve

Cashflow Hedge Reserve – The Australian Ballet	(113,638)	-
Total Cashflow Hedging Reserve	(113,638)	-

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

	Consolidated	
	2017	2016
	\$	\$
27 EQUITY (CONTINUED)		
<i>Financial Assets at FVOCI Reserve</i>		
<i>Realised gains on sale and unrealised gains on revaluation</i>		
The Australian Ballet	2,897,044	104,5781
The State Orchestra of Victoria	163,267	23,226
Total Financial Assets at FVOCI Reserve	3,060,311	1,069,007
Total Reserves	2,946,673	1,069,007
Total Equity	65,604,961	58,238,779

Nature and purpose of reserves

i) Cash flow hedge reserve - The Australian Ballet uses hedging instruments to manage foreign currency risk associated with foreign currency denominated payments. The change in fair value of the hedging instrument is recognised in the cash flow hedge reserve. The cash flow hedge reserve is transferred to profit or loss when the underlying expense is incurred.

(ii) Financial assets at fair value through other comprehensive income - The Australian Ballet has elected to recognise changes in the fair value of investments in equity instruments in other comprehensive income. These changes are accumulated in the financial assets at fair value through other comprehensive income reserve within equity.

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 and includes restricted funds held on Term deposit.

Cash at bank held for Specified Purpose	4,431,802	2,689,076
Cash at bank held for General Purpose	5,256,938	2,897,785
Term Deposit held for Specified Purpose	2,012,279	
Term Deposit held for General Purpose	1,000,000	1,500,000
Cash and cash equivalents on hand at year end	12,701,019	7,086,861

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(CONTINUED)

	Consolidated
2017	2016
\$	\$

29 CHANGES IN ACCOUNTING POLICIES

As explained in note 2(a) above, the group has adopted AASB 9 *Financial Instruments* which resulted in changes in accounting policies and adjustments to the amounts recognised in the financial statements. The accounting policies were changed to comply with AASB 9 as issued by the AASB in December 2016. AASB 9 replaces the provisions of AASB 139 that relate to the recognition, classification and measurement of financial assets and financial liabilities; derecognition of financial instruments; impairment of financial assets and hedge accounting. AASB 9 also significantly amends other standards dealing with financial instruments such as AASB 7 *Financial Instruments: Disclosures*.

Classification and measurement of financial instruments

There was zero impact on the group's retained earnings due to classification and measurement of financial instruments as at 1 January 2016. The impact on retained earnings as at 31 January 2016 was:

Retained earnings 31 January 2016 – AASB 139	58,458,107
Remeasure debt instruments from FVPL to amortised cost	(219,328)
Reclassify equity instruments from FVPL to FVOCI	1,069,007
Closing retained earnings 31 January 2016 – AASB 9	57,169,772

On 1 January 2017 management assessed which business models apply to financial assets at the date of initial application of AASB 9 (1 January 2016) and has classified financial instruments in the appropriate AASB 9 categories. The main effects resulting from this reclassification are as follows:

	FVPL	FVOCI	Amortised Cost
	\$	\$	\$
Financial assets 31 January 2016			
Opening Balance – AASB 139	57,135,740	-	-
Reclassify investments from FVPL to FVOCI	(23,980,198)	23,980,198	-
Reclassify investments from FVPL to amortised cost	(33,155,542)	-	33,155,542
Remeasure from FVPL to amortised cost	-	-	(219,328)
Closing Balance – AASB 9	-	23,980,198	32,936,214

30 MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

No other matter or circumstance has arisen since 31 December 2017 that has significantly affected, or may significantly affect:

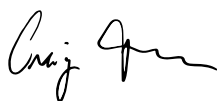
- (a) the group's operations in future financial years; or
- (b) the results of those operations in future financial years; or
- (c) the group's state of affairs in future financial years.

DIRECTORS' DECLARATION

In the directors' opinion:

- a) the financial statements and notes set out on pages 50 to 70 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 2017 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 Director
Melbourne, 6 April 2018



Mr Bruce Parncutt AO, Director
Melbourne, 6 April 2018

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 Division 60 of 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 2017 and of its financial performance for the year then ended
- (b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

What we have audited

The Group financial report comprises:

- the consolidated balance sheet as at 31 December 2017
- the consolidated statement of comprehensive income for the year then ended
- the consolidated statement of profit and loss 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 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.

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

Liability limited by a scheme approved under Professional Standards Legislation.

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 *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.

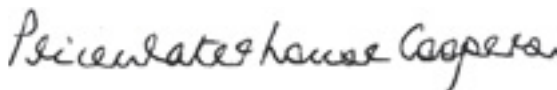
Auditor's responsibilities for the audit of the financial report

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.

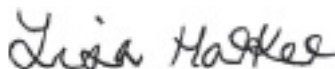
A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at:
http://www.auasb.gov.au/auditors_responsibilities/ar3.pdf. This description forms part of our auditor's report.

Matters relating to the electronic presentation of the audited financial report

This auditor's report relates to the financial report of The Australian Ballet for the year ended 31 December 2017 included on The Australian Ballet's web site. The directors of the Company are responsible for the integrity of The Australian Ballet's web site. We have not been engaged to report on the integrity of this web site. The auditor's report refers only to the financial report named above. It does not provide an opinion on any other information which may have been hyperlinked to/from the financial report. If users of this report are concerned with the inherent risks arising from electronic data communications they are advised to refer to the hard copy of the audited financial report to confirm the information included in the audited financial report presented on this web site.



PricewaterhouseCoopers



Lisa Harker
Partner

Melbourne
6 April 2018

2017 FINANCIAL SUPPORTERS - THE AUSTRALIAN BALLET

FUNDS WITHIN THE AUSTRALIAN BALLET FOUNDATION

Major Gift

The Ian Potter Foundation



Access and Outreach

Margaret May Attwood Colonial Foundation Limited
Crown Resorts Foundation
William Arthur Hugh Gordon Fund - Perpetual Trustees
Graf Family Foundation
Packer Family Foundation
The Colin Peasley OAM Fund for Education
Thyne Reid Foundation

Regional Touring Fund

Mr John A Calvert-Jones AM & Mrs Janet Calvert-Jones AO
The Glendonbrook Foundation
Rene Macrae Fund for Education and Regional Activity

Ballet Productions

The Maina Gielgud Fund
William Arthur Hugh Gordon Fund - Perpetual Trustees
The Arthur & Roma Norcott Fund for Classical Ballet
The Frank & Thora Pearce Fund
The Margaret Ellen Pidgeon Fund for Classical Ballet endowed by Dr Valmai Pidgeon AM
The James & Diana Ramsay Fund
The Kenneth R Reed Fund
Kevin Regan Fund endowed by Max Johnston
Dame Margaret Scott Fund for Choreographers endowed by:
Mrs Mary Barlow
Mrs Jennifer Brukner
Lauraine Diggins & Michael Blanche

Mr John C. Higgins & Ms Jodie Maunder
Neil & June Jens
Avner Klein & Maria Panno
Mr Allan Myers AC QC & Mrs Maria J Myers AC
Robert Southey Fund for Australian Choreography, endowed by The Sidney Myer Fund
Dame Peggy van Praagh Fund for Choreography

Contributions to the General Fund

Bowness Family Foundation Pty Ltd
Ms Robin Campbell & Mr Bruce Parncutt AO
David Crawford AO & Maureen Crawford
Henry & Miriam Greenfield
Mr Christopher Knoblanche AM & Mrs Anne Knoblanche
Mrs Susan Maple-Brown AM
Mrs Beth Millar and The Late Fred Millar AO CBE
Mr Brian Nebenzahl OAM RFD and Mrs Jocelyn Nebenzahl
Perini Family Foundation
Lady (June) Porter Fund
Queensland Friends of The Australian Ballet
The Robert Salzer Foundation
Mr Dick Smith AC & Mrs Pip Smith AO
Peter & Frieda Thornhill
Mr Richard Warburton AO & Mrs Susan Warburton

Dancers' Endowed Positions

The Susan and Sam Chisholm Fund
The Barbara Duhig Fund
The Lynnette Harvey Fund
The Dorothy Hicks Fund
The Lachlan & Sarah Murdoch Fund

Dancers' Re-training

Bowness Family Foundation Pty Ltd
Dave Poddar & Angela Flannery
Lisa Ring

Scholarships

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

Music

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

Administration

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

International Guest Artist

Joan and Peter Clemenger Trust

INTERNATIONAL TOURING FUND

Established in 2005, The International Touring Fund has strengthened our touring program, enabling our dancers to perform regularly on the

international stage.
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 those other individuals who have made donations of \$20,000 or less to these funds

ESTATES WITHIN THE AUSTRALIAN BALLET FOUNDATION

The Australian Ballet acknowledges with great appreciation the bequests which it has received from the estates of the following benefactors.

Mr Reginald Edward Gregory MBE & Mrs Gregory
Patricia Marie Smit
Patricia Hope Willis
Colin Robert Marshall
Hazel Graham
Ethel Margaret Ewing
Cuttan
Robert J Shippides
E M Black
Paul Sinclair
Mrs M M C Djordjevic
Dr George Garratt
Robert Salzer AO
Betty Gleeson-White
Clifford Burgess
Keith M Christensen
William Arthur Hugh Gordon
Freda Eileen Spicer
Asle Noel Chilton
Gwendolyn Letitia Tennant
Sir Robert Southey AO
CMG
Brenda June McGowan

Mr Will Noble
Norma Lucas Payne
Mrs Ila Leland Massy
Burnside
Gay John Therese Clarke
Gwendoline I Tregear
Lesley Morgan Sperry
Gwen Hunt
Mrs Patricia McSpeerin
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William F Wells
Mrs Thora Pearce
Miss Ann Williams
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Jean Hammond
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Muriel Leadbeater
Melba Alma Cromack
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Canon Albert McPherson
Charles Ross Adamson
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MBE
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Pauline Marie Johnston
Peter & Barbara Shearer
Mary Sylvia Joyce Jones
Peter Langford AM
Norman Stevens
Dr Lynn Harvey Joseph
Janet Fischer
Dr Diana Tolhurst
Dr Richard Vesey
Mrs Anne Gluyas

Ronda Anne Chisholm
Mrs Dorothy (Deri) Saunders
Mr Wilfred John Stanton
Jacques Spira OAM & Edith Spira
Mr George Foster
Corel Garling
Janice Petterson
Mr Antony Williams
Patricia Speher Vanderwal
Mr Arthur L Norcott & Mrs Roma Norcott
Anonymous (27)

THE DAME PEGGY VAN PRAAGH LEADERSHIP CIRCLE

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

Mr L Kevin Adair
Alexandra Adams
Mrs Sheila Adams
Richard Allert AM FCA & Barbara Allert
The Late Betty Amsden AO
Patricia Anders
Ms Greta Archbold
Lorelei Anne Bache
Dr Lorraine Baker
Mrs Mary Barlow
Dr Rosemary Barnard
Ms Jennifer Barnes
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Dr Roger Brown
Jennifer Brukner & The Late John Brukner
Ms Deborah Buckett
Dr Sheena L Burnell
Trish Byrne
Pam Caldwell
Mr John Calvert-Jones AM & Mrs Janet Calvert-Jones AO
The Late Dr Brian T Carey
Robert E A Carli
Rowena Catchatoor
Frank & Danielle Chamberlin

Ron and Luci Chambers
Miss Beverley F Clark
Janet Cliff & Jenny
Turnbull
Joyce Clothier OAM
Patricia Concannon in
memory of
Ruby Concannon
Judy Connor
Dr Margaret Cook
Caroline Cooper MVO
Ms Joanne Coughlin
Mr Jim Cousins AO & Mrs
Libby Cousins
Judith Cowden
Miss Katrina Cowen
Mrs Joan Cowie
Laurie Cowled
Adam & Donna Cusack-
Muller
Mrs Maree D'Alterio
John Daly
Ann Darby in memory of
Kath & Jim Darby
Mrs Merawyn Davies
David de Verelle-Hill
Miss Patricia Downes
George Drew
Mrs Lorraine
Drogemuller
Mrs Jill Duck
Edrina Dunstan & The
Late David Dunstan
Betty Eastgate
Carol & Ted Edwards
Jo Edwards
Lyn Edwards
The Late Mrs Joan
Daphne Evans
Richard Evans
Ross Fairhurst
Mrs Jacqueline Farrar
The Late Jim Finch
Peter F Fleming
The Late Rita Fletcher
Barrie I Follows AM JP &
Margaret Gail Follows
Mrs Geraldine Fox-
Penglis
Jennifer Fulton
Frances Gerard
Anthea Gilbert
Suzanne Gleeson
Mrs Margo Graham
Derek and Joan
The Late George W.
Gregson
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Louise Hamshire
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Sue Harlow & Merv
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Ros Neave
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Dr Judith Kinnear
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Lilian Leighton
Daniel-Francois Lemesle
Dr C S Loader
The Late Mrs Patricia
Loughhead
Pamela & David Luhrs
Chris Mackay
Geoff & Margaret
Markham
Leonor Marrone in
memory of Romina
Patsy Martin
The Late Mr Edward J
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Nettleton
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Oakley
The Late Kathleen
O'Hara
Catherine L Osborne
Di Palmer & Stephen
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Mrs M M Peters
Margaret Phillipps
D E Pidd
The Late Lady (June)
Porter
Mario Proto
The Late Mrs Diana
Ramsay AO DSJ
Penelope S Rawlins
Kenneth R Reed AM
Rhonda & Peter Roga
Richard Ross
Caroline J Ross-Smith
Ms Ros Russell
Mrs Margaret Sault
Margot Seeley
Rhonda Sheehy
Mr & Mrs Charles
Sheldon
Mr Michael Short
Stephanie Shwabsky
in memory of Betty
Shwabsky
Sara J Simpson
Gary Singer and Geoffrey
Smith
Elvira Sinicins
Mr Alan Smith & Mr Daryl
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John & Susan
Vanderstock
Hon Rosemary Varty
Ms Jill Vaughan
Peter Vaughan
Mrs Jacqueline Wallace
Kenneth W Watkins
Pamela Whalan
Dinah Whitaker in
memory of Emma
Toussaint
Brenda White
Margaret Amery White
Barry & Megan Willcox
Deb Williams

Jan Williams
Leonard J Wilson
Ray Wilson OAM
Ms Sallyann Wilson
Josie Woodgate OAM
Yvonne Yendell
Damian Young
Victor & Christine
Zemancheff
Mrs Ruth Zionzee
Anonymous (71)

REDEVELOPMENT OF THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE

This transformational
project has been
generously supported
by members of the
ballet family, and we
gratefully acknowledge
those leading individuals
whose ongoing
generosity will be
celebrated in the new
spaces of the Primrose
Potter Australian Ballet
Centre. The names listed
below reflect donations
received in 2017,
including pledges.

Leadership Gifts

The Ian Potter
Foundation
Zambelli Family Studio
Endowed by the
Zambelli Family
*Susan Morgan Pointe
Shoe Room*
Endowed by Susan
Morgan
*Ian and Primrose Potter
Physiotherapy Suite*
Endowed by Lady
Potter AC CMRI
*James & Diana Ramsay
Pilates Suite*
Endowed by James
& Diana Ramsay
Foundation
*William and Joanne
Crothers Medical
Consulting Suite*
Endowed by
Uptopotpon Foundation

Platinum Gifts

Craig Dunn & Bozena
Gawart

Gold Patrons

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Colin and Angie Carter
Family Faithfull
Mrs Lynnette Harvey

Diana McLaurin
Christine and Peter
Smedley
Mr Dick Smith AC & Mrs
Pip Smith AO
Peter and Anne White
Mrs Sally White OAM

Silver Patron

Brian Abel
Barbara Bedwell
Annabelle Chaplain
& Andrew Willink
Libby Christie & Peter
James
Suellen & Ron Enestrom
Ms Linda Herd
Joan Lyons
David McAllister AM
Edwina McCann
Mr Robert W McCormack
AM
McLaren Family
Tony Osmond and Fiona
Griffiths
Mrs Sue Perini
Mr Peter Reilly and Mr
Linton Soderholm
Mrs Mary Ann Wright

Bronze Patrons

Hugh Hallard
Ms Catherine Harris AO

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Dr Lorraine Baker
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Mr Jim Cousins AO
& Mrs Libby Cousins
Mr Ronald G Kaiser
Graham Matheson
Dave Poddar & Angela
Flannery
Carol Sisson
E Xipell

PRODUCTION CENTRE

The generous
contributions of our
Production Centre
Patrons and Supporters
will ensure the future
sustainability of this
revered and renowned
company. The names
listed below reflect
donations received in
2017, including pledges.

Gold

Gifts over \$50,000
Mr William Bowness

Silver

Gifts \$25,000 - \$49,999
Barbara Bedwell

Bronze

Gifts \$10,000 - \$24,999
Judy & Chris Fullerton

Patrons

Gifts \$1,000 - \$9,999

Phil & Laurel Bendrey
Paul & Rebecca Bertrand
Mrs Jennifer Blegg
Lilian & Felicity Curtis
Ms Stella Fogas
Ms Lorraine Irving
Kerryn Pratchett
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We sincerely thank the following generous Orchestra Victoria donors who have supported the acquisition of our new celeste, an integral addition to the orchestra for such iconic pieces as Tchaikovsky's "The Dance of the Sugar Plum Fairy".

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The support received from the Australian Government through the Australia Council for the Arts and from the Victorian Government through Creative Victoria provides the foundation from which the Orchestra supports our opera and ballet companies. Further support from Local Governments assists Orchestra Victoria's innovative community and outreach programs.

ORCHESTRA VICTORIA

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Valerie Tereschenko wins the Telstra Ballet Dancer Award.

We are grateful for all of the partnerships that played an important role in supporting The Australian Ballet's artistic, touring, education and outreach activities in 2017.

Our longstanding partnership with Telstra achieved another milestone during 2017 as Telstra committed to another three years as Principal Partner, making 2018 our 34th year of partnership and one of the longest running arts partnerships in Australia.

In 2017 the partnership continued to break new ground with Telstra Ballet Dancer Award receiving the largest number of public votes since its inception with excellent coverage across hundreds of media articles. Over the course of our partnership, Telstra's invaluable support of the Regional Tour has helped us connect and share our artform with over 67 towns and regional centres and reach more than 160,000 people. Additionally, their support of Storytime Ballet helped us introduce ballet to the next generation of ballet lovers reaching over 45,617 people across 12 locations across Victoria, New South Wales, South Australia and Canberra in 2017.

Telstra helps The Australian Ballet to thrive, and to connect to all Australians, no matter where they live, providing opportunities to see exceptional performances that inspire young and old alike.



Artists of The Australian Ballet. Photography Jeff Busby



Mapping Amber Scott's movement with La Trobe University. Photography Ren Pidgeon.

By combining The Australian Ballet's internationally respected injury prevention and rehabilitation team with La Trobe University's leaders in musculoskeletal science, we created an exciting new partnership to undertake cutting edge research to optimise dancer health and performance.

Our long-term vision for the partnership is to translate research outcomes into practice, and to share learnings for the benefit of the global dance community, relevant sporting bodies, and society in general.

The partnership is highlighted in the university's "All Kinds of Clever" brand campaign. By fitting Principal Artist Amber Scott with sensor markers and having her dance in front of the subtle cameras of La Trobe's Gait Laboratory, they created a 'map' of her movement, from which a 30 second short film was produced showing Amber dancing with her gait lab double. Very clever.



Photography Ren Pidgeon

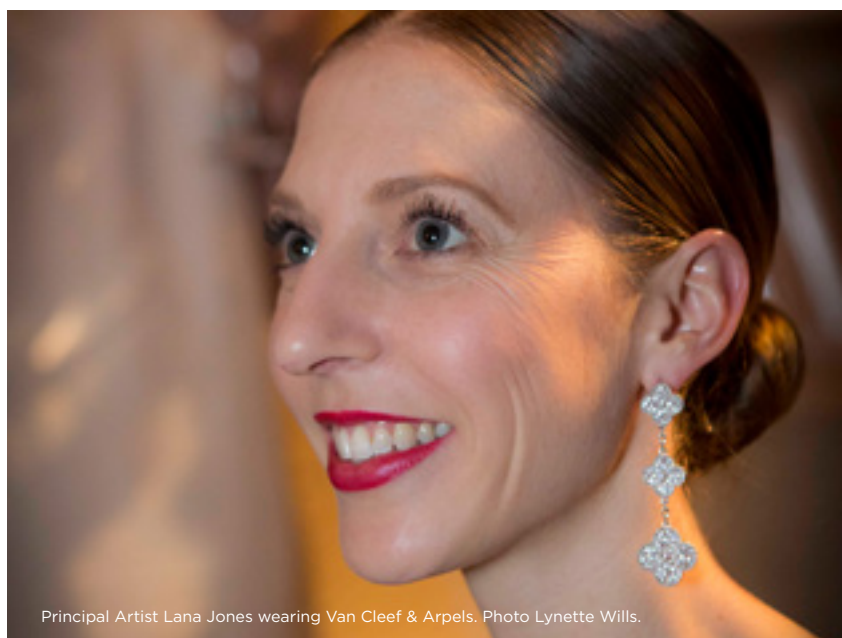
Bloch is The Australian Ballet's official pointe shoe partner and a long-time supporter of the company. Bloch supports us in many valuable ways, including providing pointe shoes and flats for our dancers. Bloch also uses its many communication channels and retail stores to support our productions and dancers to their ballet loving customers. As Production Partner of David McAllister's *The Sleeping Beauty* 2017 seasons, Bloch produced a series of limited edition postcards of *Beauty's* seven fairies illustrated by our own very talented Jake Mangakahia. *The Sleeping Beauty* fairies also took over Bloch's flagship store window in York Street to celebrate our Sydney season.



BLOCH
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Illustration by Jake Mangakahia for Bloch

We welcomed Van Cleef & Arpels as a Major Partner to The Australian Ballet in 2017. It's a rare opportunity to bring together and celebrate two creative organisations that share a deep connection and appreciation of beauty, elegance and artistry. The Australian Ballet and Van Cleef & Arpels both share a unique respect for the history and craftsmanship of our artforms whilst exploring innovation and new directions for the future. Through our partnership, Van Cleef & Arpels will be able to extend their long association with ballet into their newest market, Australia.



Principal Artist Lana Jones wearing Van Cleef & Arpels. Photo Lynette Wills.



Silversea, a new Major Partner

In 2017 we welcomed Silversea, leaders in intimate ultra-luxury cruising, as a new Major Partner. Through this exciting new partnership, we collaborate with Silversea to reward our loyal subscribers and audience members with unique on-board experiences and exclusive offers and showcase the world of beauty and elegance that is a hallmark of Silversea Cruises. Silversea have utilised the partnership to invite clients, business partners and media to behind-the-scenes tours, events and performances to showcase the alignment in values of our two organisations.

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We are grateful for all of the partnerships that played an important role in supporting The Australian Ballet's artistic, touring, education and outreach activities in 2017.

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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 Create NSW

The Australian Ballet's Adelaide Gala was supported by the South Australian Government

Ballet Under the Stars



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Full staff details available at:
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Sarah Murdoch

NOMINATION & REMUNERATION COMMITTEE

Catherine Harris AO PSM
(Chair)
Craig Dunn
Penny Fowler
John W.H. Denton AO

INVESTMENT COMMITTEE

Tony Osmond (Chair)
Bruce Parncutt AO
John Ellice-Flint
John Morrison (Independent
Member)

BUILDING REDEVELOPMENT STEERING COMMITTEE

Craig Dunn
Penny Fowler
John Cousins AO
(Independent Member)
Brendon McNiven
(Independent Member)
Graeme Parton
(Independent Member)

EXECUTIVE TEAM

Artistic Director David
McAllister AM
Executive Director Libby
Christie
Music Director & Chief
Conductor Nicolette Fraillon
AM
Chief Financial Officer
& Director of Business
Operations Sally Underwood
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 Sara Pheasant

PRINCIPAL ARTISTS

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

SENIOR ARTISTS

Dimitry Azoury
Brett Chenoweth
Amy Harris
Jarryd Madden

SOLOISTS

Benedicte Bemet
Ben Davis
Nicola Curry
Natasha Kusen
Cristiano Martino
Marcus Morelli
Christopher Rodgers-Wilson
Brett Simon
Sharni Spencer
Dana Stephensen
Valerie Tereshchenko
Jade Wood
Andrew Wright

CORYPHÉE

Imogen Chapman
Joseph Chapman
Jacqueline Clark
Saranja Crowe
Ingrid Gow
Brodie James
Francois-Eloi Lavignac
Callum Linnane
Jake Mangakahia
Luke Marchant
Amanda McGuigan

Karen Nanasca
Rina Nemoto
Jill Ogai
Alice Topp

CORPS DE BALLET

Shaun Andrews
Nathan Brook
Lisa Craig
Timothy Coleman
Isabelle Dashwood
Jasmin Durham
Evie Ferris
Rohan Furnell
Ella Havelka
Drew Hedditch
Corey Herbert
Richard House
Daniel Idaszak
Sean Kiley
Mason Lovegrove
Coco Mathieson
Alexandra Moore
Emma McFarlane
Sophie Morgan
George-Murray Nightingale
Riccardo Rodighiero
Montana Rubin
Georgia Scott-Hunter
Edward Smith
Kelsey Stokes
Takahiro Tamagawa
Sarah Thompson
Yichuan Wang
Aya Watanabe
Jessica Wood
Lucien Xu
Yuumi Yamada

RESIDENT CHOREOGRAPHERS

Stephen Baynes
Tim Harbour
Stanton Welch AM
**RESIDENT GUEST
ARTIST**
David Hallberg

GUEST ARTISTS

Joseph Caley
Misty Copeland
Lauren Cuthbertson
Gillian Murphy

GUEST CHOREOGRAPHERS

Tim Harbour
Lucas Jervies
Wayne McGregor
Graeme Murphy AM

Alexei Ratmansky
Alice Topp
Christopher Wheeldon

GUEST REPETITEURS

Jacquelin Barrett
Neil Fleming Brown
Jason Fowler
Mark Kay
Eve Lawson
Christopher Saunders
Patricia Tierney

COSTUME DESIGNERS

Alice Topp
Keto Dancewear by Peggy
Jackson

SET DESIGNERS

Kat Chan
Kelvin Ho
Krystal Giddings

LIGHTING DESIGNERS

Simon Bennison
Jon Buswell
Graham Silver

REGIONAL TOUR

Brett Chynoweth
Isabelle Dashwood
Jasmin Durham
Evie Ferris
Elise Foster
Ella Havelka
Emma McFarlane
Sophie Morgan
Karen Nanasca
Riccardo Rodighiero
Georgia Scott-Hunter
Brett Simon
Katherine Sonnekus
Takahiro Tamagawa
Valerie Tereshchenko
Yichuan Wang
Jade Wood
Pol Andres Thio
Matthew Bradwell
Daniel Byrne
Noah Dunlop
Jordan Dwight
Emma Koppelman
Annaliese MacDonald
Shunyo Mori
Dominic Possingham
Indigo Robb
Joseph Romanciewicz
Lilyana Scott
Ellis Small

STORYTIME BALLET

Sara Andrlon
 Robyn Begg
 Harley Campbell
 Saranja Crowe
 Jasmin Dwyer
 Yhale Fien
 Elise Foster
 Jack Gibbs
 Cameron Holmes
 Walter Isaacson
 Brooke McAuley
 Alexandra Moore
 Benjamin Obst
 Tyson Powell
 Indigo Robb

Yvette Sauvage

Edward Smith

Kelsey Stokes

Timothy Szczepkowski-Collins

Chantelle van der Hoek

Tene Ward

Yichuan Wang

Yipeng Xu

**KELVIN COE
SCHOLARSHIP**

Drew Hedditch

**NOEL PELLY
SCHOLARSHIP**

Sophie Cameron

KHITERCS SCHOLARSHIP

Richard House

**LISSA BLACK
SCHOLARSHIP**

Jill Ogai

EMPLOYMENT STATISTICS

AS AT DECEMBER 2017

Qx Female

Male

= Total

	2017			2016			2015			2014		
	Qx	Male	=	Qx	Male	=	Qx	Male	=	Qx	Male	=
DEPARTMENT	F	M	T	F	M	T	F	M	T	F	M	T
Dancers	41	35	76	43	33	76	45	34	79	38	31	69
Artistic and Medical	8	8	16	9	9	18	8	9	17	8	9	17
Music	4	4	8	3	3	6	1	3	4	1	3	4
Production, Technical & Company Management	34	15	49	36	17	53	30	17	47	27	13	40
Marketing, Media, Publications, Customer Service, External Relations, Philanthropy	41	11	52	36	9	45	38	8	46	33	14	47
Administration and Finance	15	8	23	19	6	25	17	4	21	11	8	19
Education	2	-	2	1	0	1	2	1	3	2	0	2
Orchestra Management	7	2	9	7	2	9	5	1	6	5	0	5
Musicians	21	27	48	21	29	50	28	34	62	28	34	62
TOTAL	173	110	283	175	108	283	174	111	285	153	112	265

ORCHESTRA VICTORIA MUSICIANS

CONCERTMASTER

Deputy Concertmaster Roger Jonsson

VIOLIN

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

VIOLA

Principal Paul McMillan
 Jason Bunn
 Catherine Bishop
 Nadine Delbridge

CELLO

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

DOUBLE BASS

Principal Stuart Riley
Associate Principal Dennis Vaughan
 Matthew Thorne

FLUTE

Principal Lisa-Maree Amos
Associate Principal Karen Schofield

OBOE

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

CLARINET

Principal Paul Champion
Associate Principal Justin Beere
Principal Bass Clarinet Andrew Mitchell

BASSOON

Principal Lucinda Cran
Principal Contrabassoon Timothy Murray

HORN

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

TRUMPET

Principal Mark Fitzpatrick
Associate Principal Anthony Pope

TROMBONE

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

TIMPANI

Principal Guy du Blët

PERCUSSION

Principal Conrad Nilsson



Registered Office

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Production Centre

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