

THE AUSTRALIAN BALLET



ANNUAL REPORT

2018

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A MESSAGE FROM THE

Chair and Executive Director

—

“The Australian Ballet is enjoying
a halcyon phase right now.”

—SUNDAY LIFE

The Australian Ballet had a stellar year in 2018, defined by the highest artistic achievements, the successful delivery of ambitious strategic milestones, leadership in our art form, and broad engagement with diverse audiences and communities at our performances and beyond the stage.

In 2018 we performed live for 299,000 people worldwide and broadcast to a digital and cinema audience of over 5 million.

We are pleased to report a positive financial result for 2018. We earned a total of \$31.2m in box-office revenue and ended the year with a modest operating surplus of \$0.3m.

Our congratulations to our Artistic Director David McAllister on an inspiring 2018 season, a year powered by imagination, featuring works made exclusively for our company and including two world premieres. Throughout the year, which showcased and celebrated the talent and artistry of our exceptional dancers, musicians and creative teams, the company continued to demonstrate our commitment to our motto: Caring for tradition, daring to be different. Our 2018 season featured ten new Australian commissions.

ARTISTIC HIGHLIGHTS

We were extremely proud to open our Melbourne and Sydney seasons with a tribute to Australia's iconic dancemaker Graeme Murphy. This celebration of our 50-year association with Graeme included segments from works he'd created for both The Australian Ballet and Sydney Dance Company. We presented two much-loved works by artistic directors of the company: Maina Gielgud's *Giselle* and David McAllister's *The Sleeping Beauty*. Audiences in Sydney, Melbourne and Canberra were delighted by the revival of our first-ever commissioned production, *The Merry Widow*.

Special mention must be made of the centrepiece of the 2018 season, our widely acclaimed, immensely powerful new production of *Spartacus*, created by Lucas Jervies, a former dancer of the company, with the support of many generous patrons. We are most grateful to Lucas for this wonderful addition to our repertoire, which brilliantly showcased the talent of our male dancers.

Our dynamic *Verve* season in Melbourne included works by resident choreographers Tim Harbour and Stephen Baynes. This program also featured rising choreographic talent Alice Topp's beautiful new production *Aurum*, created with the support of a Rudolf Nureyev Prize for New Dance. Our congratulations to Alice, who has since been appointed as one of The Australian Ballet's resident choreographers.

We finished 2018 with a Sydney-exclusive season of *Cinderella* at the Sydney Opera House. This crowd-pleasing ballet, commissioned by David McAllister from the world-renowned choreographer Alexei Ratmansky in 2013, worked its magic upon sold-out houses.

It was wonderful to see the return of *Bodytorque*, our important workshop for emerging choreographers, which had a Melbourne season in 2018. *Bodytorque: Atelier* introduced audiences to new works by seven new talents, providing essential development opportunities for these emerging artists.

We were honoured to win two 2018 Helpmann Awards for our 2017 production of Christopher Wheeldon's *Alice's Adventures in Wonderland*[®]: Best Ballet, and Best Female Dancer for our Principal Artist Ako Kondo. We congratulate Artistic Director David McAllister, Music Director and Chief Conductor Nicolette Fraillon, our dancers, our musicians, our artistic team, and the technical and production teams on all our wonderful 2018 performances, and thank them for such a successful and rewarding artistic year.

COMPLETION OF MAJOR REFURBISHMENT WORKS

A key highlight of 2018 was the successful completion of the transformational building refurbishment at our Melbourne headquarters, The Primrose Potter Australian Ballet Centre. After several years of careful planning we reached this major goal in September, completing the project on time and within budget. The refurbishment has transformed the working environment for our dancers, our artistic and medical teams, and our administrative staff, and will provide bespoke and world-class facilities for the company for years to come. This project was made possible by the invaluable support of the Australian Government, the Victorian Government, the Ian Potter Foundation, the James and Diana Ramsay Foundation and 43 very generous individual donors. Further details of our wonderful new facilities are provided on page 36.

THE AUSTRALIAN BALLET'S CHINA TOUR

The Australian Ballet is one of the busiest and hardest-working ballet companies in the world. In addition to our packed 2018 Australian schedule, we took two productions and a touring party of 130 people to China in October. We first toured to China in 1980 and our 2018 tour was our ninth tour to the country. Our performances, special events and community-engagement activities reached 14,887 people in Shanghai, Beijing and Nanjing.

The China tour centred around the international debut of Artistic Director David McAllister's lavish production of *The Sleeping Beauty*, which we performed in both Beijing and Shanghai. A recording of *The Sleeping Beauty* was also televised on Shanghai Media Group's Arts and Culture channel, reaching an estimated 174,000 people. Nanjing audiences were treated to our beloved production of the Romantic-era classic *Giselle*, created for the company by our former Artistic Director Maina Gielgud.

The 2018 China tour was made possible by support from our corporate and government partners and generous donors. Our thanks go to the Australian Government (through the Ministry for the Arts and the Australia-China Council) and the Victorian Government (through Creative Victoria), and to our corporate 2018 China Tour Partners: Qantas, Australia Post, La Trobe University, Morgan Stanley and De Bortoli. As proud cultural ambassadors for Australia, we were thrilled by the positive reception our productions received in China, and we made the most of opportunities to strengthen and extend our strong relationships with Chinese arts agencies, theatres and leading ballet companies, as well as dance-loving communities. Read more about our China tour on page 27.

ACTIVITIES AT A GLANCE

The artistic vibrancy of The Australian Ballet is reflected in the quality and diversity of the company's productions and activities. In 2018 we presented eleven mainstage productions and 243 live performances across Australia. We sent two productions to China, toured the charming comic ballet *Coppélia* to regional centres across Australia and captured the hearts of 36,241 children and their families with 68 performances of two Storytime productions across three states.

We are committed to extending our art form to diverse audiences and communities beyond the mainstage. We saw significant growth in digital and cinema audience engagement in 2018, particularly through our collaboration with major international ballet companies on World Ballet Day. In 2018 this collaborative 24-hour live stream attracted an unprecedented 5.25 million views and extended our reach further than ever before.

Our recording of *The Sleeping Beauty* reached a large television audience on our China tour and our partnership with CinemaLive brought *The Merry Widow* to 13,156 people in cinemas across UK, Canada, Europe, New Zealand and regional and remote Australia.

Our *Ballet Under the Stars* free performance also attracted strong attendances: 3,790 people enjoyed this outdoor performance of *Giselle* at Sydney's International Regatta Centre.

In 2018 our popular Audience Engagement program, created to extend and deepen appreciation of our art form, reached 16,726 people. Our Education Program enhanced learning outcomes through dance programs for 15,705 young people and teachers. Our schools and community programs worked in urban, regional and remote communities in five states/territories throughout Australia.

KEY FINANCIAL OUTCOMES

The Australian Ballet's earned income from box office and other artistic activities contributed a total of \$31.2m in 2018.

Core ballet operation costs totalled \$49.8m. The resulting net performance deficit of \$18.6m (box-office income less core ballet operation costs) was significantly offset by income contributed from our commercial activities, our government and corporate partners, and our philanthropic patrons.

In 2018, thanks to these invaluable contributions, our operating result before Orchestra Victoria (and depreciation and amortisation) was a modest surplus of \$0.3m. Including additional income unavailable to meet general operating expenses and specified-purpose donations supporting projects such as the redevelopment of The Primrose Potter Australian Ballet Centre, as well as capital-protected endowed gifts and bequests, the overall 2018 result for The Australian Ballet Group was a surplus of \$7.9m.

VENUE PARTNERS

As Australia's national company, we value the close working relationships we enjoy with our venue partners, particularly our performance homes, the Sydney Opera House and Arts Centre Melbourne. We are also very grateful for ongoing relationships with the Queensland Performing Arts Centre, the Adelaide Entertainment Centre, Adelaide Festival Centre and the many theatres we visit in outer metropolitan and regional locations across Australia. Our thanks go to them for making us so welcome and supporting our seasons. We also thank 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, whose performances are so essential to our success.

ORCHESTRA VICTORIA

We are proud of the achievements of our wholly owned subsidiary, Orchestra Victoria. In 2018 the orchestra delivered 181 performances to a total of 184,275 people in Victoria and Canberra. Its diverse activities included performances for opera and ballet, such as our world premiere of *Spartacus*; *Die Meistersinger von Nürnberg* with Opera Australia; Ballet Preljocaj's *Snow White*, presented by Arts Centre Melbourne; *William Tell* with Victorian Opera; and *A Midsummer Night's Dream* with Queensland Ballet. Additionally, the orchestra accompanied us to Canberra for our season of *The Merry Widow* and collaborated with The Australian Ballet on *Bodytorque: Atelier*.

The orchestra's two regional festivals also grew in stature and support in 2018, extending to regional audiences through brass performances and community workshops in Northern and Western Victoria, including the *On the mOVE!* education program in Bendigo, Healesville, Mornington and Hamilton, and chamber performances in metropolitan Melbourne and Healesville. These programs offered critical development opportunities to 182 young regional musicians and teachers from 59 schools. Orchestra Victoria engaged younger audiences through its warmly received *Peter and the Wolf* concerts, narrated by the orchestra's artistic director, Nicolette Fraillon.

FUTURE FOCUS

In addition to our cultural, educational and access achievements both on and off the stage, The Australian Ballet is committed to maintaining its leadership, artistic standards and artistic vibrancy, as well as operating a sustainable and profitable commercial model for the benefit of future talented Australian dancers and the Australian public. In 2018 we put in place a new five-year strategic plan, which will define, govern and guide our ongoing decisions and allocation of resources to fulfil our goals between 2019 and 2023.

GOVERNMENT, CORPORATE AND PHILANTHROPIC PARTNERSHIPS

The Australian Ballet is proud of its status as one of the nation's major performing arts establishments. Its ongoing sustainability and artistic success would not be possible without the support of our trusted government and corporate partners.

We are particularly thankful to the Australian Government, the NSW Government and the Victorian Government (through the Australia Council for the Arts) for vital support and encouragement.

Essential funding from our government partners ensures the careers and ongoing professional development of our artists; it also enables our artistic vibrancy, as well as our capacity to tour regionally and internationally and to enrich the lives of diverse communities.

To all our corporate partners, notably Telstra, our Principal Partner for 34 years, and our Lead Partners Qantas and Aqualand, we extend our gratitude and thanks for their confidence and critical support, which enables new productions, activities beyond

the mainstage and community outreach. We are especially grateful for the ongoing support of Telstra and honoured to maintain this longstanding partnership.

Our generous and dedicated philanthropic supporters are the lifeblood of The Australian Ballet and contribute to its success in every sense through their interest, encouragement, annual donations, support for special projects and bequests. The warm friendship and generosity of our Ballet family inspires and sustains us. On behalf of the board of The Australian Ballet and all company members, we acknowledge and thank each and every one of our patrons. For their leadership in philanthropy we especially thank our foundation board; Natasha Bowness (President of our Annual Giving program); The Australian Ballet Society in Victoria; and the Friends of The Australian Ballet in New South Wales and South Australia. At The Australian Ballet's 2019 annual general meeting we will be pleased to announce four new honorary life members – Judy Connor, Robin Campbell, Mary Barlow and Libby Cousins – in recognition of their long, sustained and outstanding contribution to the company.

On behalf of all associated with The Australian Ballet we would also 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 2018 we farewelled Director John Denton AO, to whom we are indebted for his invaluable advice, expertise and contribution.

We are proud of our achievements in 2018 and congratulate all our extraordinary artists, our exceptional management team, our talented staff, our partners and our philanthropic community. We sincerely thank each of you for your contribution to our success in 2018.

We look forward to continuing our leadership role as Australia's premiere ballet company and as one of the world's foremost ballet companies.



Craig Dunn
Chair



Libby Christie
Executive Director



Artists of The Australian Ballet. Photography Georges Antoni

“The creativity and imagination of our Australian artists was the impetus that powered our year in 2018. Filled with much-loved revivals and world-premiere works, this year was a celebration of our unique Australian voice.”

—David McAllister AM
Artistic Director



THE REPORT

Artistic Director

—

Creativity and innovation have driven The Australian Ballet's success since its very first season in 1962.

Our company has discovered, nurtured and showcased a treasure trove of talented dancers, choreographers, designers, composers and musicians over the past 56 years. In 2018 we celebrated the imagination that has powered the artistic life of Australia's national ballet company.

One of the most prolific creative forces in the Australian dance world is Graeme Murphy. In 2018 he celebrated his 50-year anniversary of joining The Australian Ballet, so it was fitting that we began the year with the tribute program *Murphy*. Curated by Graeme and his creative partner Janet Vernon, it featured his thrilling version of *Firebird*, created for The Australian Ballet in 2009, alongside a wonderfully eclectic selection of pieces made at his other creative home, Sydney Dance Company (*Schéhérazade*, *Air and other Invisible Forces*, *Ellipse*, *Grand*), and a selection from his international catalogue (*The Silver Rose*).

Our contemporary program *Verve* turned the spotlight on the creative trio who are currently shaping the choreographic landscape of our company. Our resident choreographers Stephen Baynes and Tim Harbour presented *Constant Variants* and *Filigree and Shadow*, and Coryphée Alice Topp, who was appointed as a resident choreographer later in the year, had a hit with her new work *Aurum*. These shining talents inspire our dancers with their very different creative visions, and the future of the company looks bright.

The 2018 season boasted five full-length ballets, each one specially created for our company and premiered in Australia. Robert Helpmann and Ronald Hynd's effervescent *The Merry Widow* and Maina Gielgud's ethereal *Giselle* have both toured internationally and entered the repertoire of companies around the world. Alexei Ratmansky's *Cinderella* is the newest of these globe-trotting success stories: tours to Shanghai and London have garnered this unique ballet rave reviews from the international dance press.

Our 2015 production of *The Sleeping Beauty*, with its ravishing sets and costumes by Gabriela Tylesova, had its Adelaide premiere as well as its international debut on a tour to Beijing and Shanghai. We finished the year off in epic style with the world premiere of Lucas Jervies' *Spartacus*. Thanks to the support of our generous donors, this moving production gripped audiences with its realism, passion and relevance, vividly dramatising the fight for freedom that still goes on today all around the world. Lucas' creative team, which included designer Jérôme Kaplan, lighting designer Benjamin Cisterne, fight director Nigel Poulton and dramaturge Imara Savage, gave us an extraordinary new production of this heroic ballet and a work that will resonate for many years to come.

Our performances delighted audiences all around the country in 2018. As well as mainstage seasons in Melbourne, Sydney, Adelaide, and Canberra, we took *Coppélia*, featuring the beautiful designs of Kristian Fredrikson, on a regional tour through Victoria, Queensland and the Northern Territory. Jill Ogai, Luke Marchant, Montana Rubin and Drew Hedditch, in the principal roles, led a wonderful troupe made up of dancers from The Australian Ballet and graduating students of The Australian Ballet School (The Dancers Company). This tour spread the love of ballet to our furthest-flung fans and provided opportunities for them to engage with their national company. Our Education team included this tour in their own national schedule, providing another layer to the experience by taking the excitement of dance into schools and communities.

Our Audience Engagement program complemented and enhanced our mainstage experience with talks, Q&A sessions, tours, ballet classes and the chance to learn a snippet of choreography from *The Merry Widow*, bringing our audiences ever closer to the art form we all love.

Our third *Ballet Under the Stars* performance at the International Regatta Centre in Penrith featured *Giselle*, allowing the audiences of Western Sydney to enjoy this Romantic classic shortly before we took it on our China tour.

The world was our stage on 2 October when, for the fifth consecutive year, The Australian Ballet kicked off the marathon multi-company live broadcast that is World Ballet Day. This year we shared the limelight with the Bolshoi Ballet and The Royal Ballet as well as a relay of companies across the globe. Our latest CinemaLive collaboration expanded our international reach even further: our broadcast of *The Merry Widow* was seen in 487 cinemas across Australia and around the world. We also premiered our third Storytime Ballet, a brand-new production of *Coppélia* with a magical set design by Hugh Colman, which charmed families over the summer holidays.

Our Resident Guest Artist David Hallberg danced with us in our Melbourne-exclusive season of *Giselle*, partnering Principal Artist Leanne Stojmenov as she debuted in the title role. The Australian dancer Alexander Campbell, a principal of The Royal Ballet, also performed with Leanne in Sydney as her Prince in Alexei Ratmansky's *Cinderella*. Principal artists Ako Kondo and Kevin Jackson, who were nominated for the prestigious Benois de la Danse Award for their roles in Christopher Wheeldon's *Alice's Adventures in Wonderland*[®], performed the pas de deux from *Cinderella* at Moscow's Bolshoi Theatre as part of the ceremony for the awards. Ako and her husband, Principal Artist Chengwu Guo, performed pas de deux from *Le Corsaire* and *The Sleeping Beauty* at the Yokohama Ballet Festival. Also dancing in Japan were newly appointed Principal Artist Amy Harris and husband, Senior Artist Jarryd Madden, who were guesting with the National Ballet of Japan in its premiere of *Alice's Adventures in Wonderland*[®]. Brett Chynoweth, also newly appointed to the principal rank, performed the role of the Prince in Peter Wright's *The Nutcracker* with Birmingham Royal Ballet, while company member Mason Lovegrove took up his Walter Bourke Prize, dancing with the Houston Ballet in Stanton Welch's *The Nutcracker* and then training with companies across Europe.

Closer to home, the company has been engaging with our many supporters and partners. We hosted the finals of The Australian Ballet School's Scholarship in Melbourne in June, and Jill Ogai and Luke Marchant performed at the prize-giving evening. Jill and Luke were also a part of the Qantas Family Day. Held at our Production Centre in Altona, this special event took friends from our Lead Partner Qantas behind the curtain. Amanda McGuigan, Natasha Kusen, Rina Nemoto, Brodie James and Richard House all performed at the Pas de Deux in Paradise, held every two years at the magical qualia resort on Hamilton Island. Finally, as we finished our season in Sydney, Sharni Spencer, Nathan Brook and Cameron Holmes performed with the Sydney Youth Ballet in *The Nutcracker*.

We welcomed a new member to the Ballet family – Amber Scott and Ty King-Wall's daughter Bonnie – and farewelled two of our much-loved and admired principal artists. Leanne Stojmenov and Lana Jones hung up their tutus after performances in the title role of *Cinderella* at the Sydney Opera House. Both of these great ballerinas have been such wonderful leaders of the company and we wish them well as they enjoy the next phase of their careers.

Our 56th year was a time to look back at past glories, to celebrate the wonderful creativity that has forged our illustrious history, and to look ahead to the artistic possibilities of the future. We will continue to build the proud legacy of our company with the great wealth of talent that we enjoy today.



David McAllister AM
Artistic Director



BOARD OF DIRECTORS

2018



CRAIG DUNN,
CHAIR

- Member of the Audit & Risk Committee
- Member of the Nomination & Remuneration Committee
- Member of the Redevelopment Committee

Craig has had more than 25 years' experience in the financial services sector and was CEO of AMP Limited from 2008 to 2013. Craig has worked and lived in both Europe and Asia. He was Chair of Stone & Chalk, a Director and Chair of the Financial Services Council, and a member of the Australian Financial Centre Forum and the Australian Government's Financial System Inquiry. Craig is currently Co-Chair of the Australian Government Fintech Advisory Group, and the International Standards Committee for Blockchain and Distributed Ledger Technologies. Craig is a Non-Executive Director on the Boards of Westpac and Telstra, a Member of the ASIC External Advisory Panel and a Director of the NSW Government Jobs for NSW. 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; her illustrious career spanned 18 years. Career highlights include working with Graeme Murphy to create the role of Baroness Von Rothbart for the internationally acclaimed *Swan Lake* and dancing with The Australian Ballet on international tours of Paris, London, New York, Tokyo and China. Olivia was the recipient of the Prix Espoir at the prestigious Prix de Lausanne International Ballet Competition in Switzerland enabling her to study under Christiane Vlassi at the Paris Opera Ballet School. Since retiring from the stage in 2013 Olivia has worked with the Royal Academy of Dance and the Prix de Lausanne.

Appointed 2015



ANNABELLE CHAPLAIN

- Member of the Audit & Risk Committee

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 ELLICE-FLINT

- Member of the Investment Committee

Following a 26-year overseas career at Unocal Corporation, John returned to Australia as Managing Director and CEO of Santos Limited - Australia's largest domestic gas producer from 2000 to 2008. He also served as Chair of the South Australian Museum from 2002 to 2011 and was past Chair of Cleanseas Tuna. In 2014, John was appointed to the Board of Infrastructure Australia. In his current role he is Executive Chair of Blue Energy. John is a distinguished alumnus of the New England University and was a member of the World Life Saving Organizing Committee for the 2018 World Championships.

Appointed 2010



PENNY FOWLER

- Member of the Nomination & Remuneration Committee
- Chair of the Redevelopment Committee

Penny Fowler is Chair 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 Chair of the Royal Children's Hospital Good Friday Appeal, is a Board member of The Australian Ballet, Deputy Chair 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



CATHERINE HARRIS AO PSM

- Chair of the Nomination & Remuneration Committee

Catherine Harris AO PSM is Chair of Harris Farm Markets Pty Ltd. She is on the Board of Tyro Payments, The Australian School of Business UNSW and Consul General for Bhutan. Previous roles include 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, The Sports Australia Hall of Fame 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

BOARD OF DIRECTORS cont.

2018

**CATHERINE LIVINGSTONE AO FAA**

Catherine Livingstone AO FAA is a highly respected company director with an executive career spanning more than 22 years in general management and financial leadership roles. She was appointed Chair 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. Catherine was the President of Chief Executive Women (2007 - 2008), and the former Chair of Telstra Corporation Limited and 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**

- Chair of the Foundation Board

Edwina McCann has been the Editor-in-Chief of *Vogue* Australia since 2012. In 2018 she was also appointed Editorial Director of the Conde Nast brands in Australia encompassing *Vogue*, *Vogue Living* and *GQ*. Her impressive career in media spans senior editorships with major publications such as *The Australian*, *Grazia* and *Harper's Bazaar* Australia, where she was Editor-in-Chief. With more than 20 years' experience in the luxury fashion market, Edwina is one of the most respected and highly regarded editors in Australia. In 2015 Edwina topped B&T's list of 30 Most Powerful Women in Australian Media. Edwina was a founding member and Co-Chair of The Australian Ballet's highly successful Young Ambassadors program. In addition to joining the Board of The Australian Ballet in 2017, Edwina is Chair of The Australian Ballet's Foundation Board.

Appointed 2017

**TONY OSMOND**

- Chair of the Investment Committee

- Member of the Audit & Risk Committee

Tony Osmond is Managing Director and Head of Corporate and Investment Banking, Australia and New Zealand at Citigroup. Tony has over 22 years' experience in large and complex mergers, acquisitions and capital market 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 practised as a lawyer at Herbert Smith Freehills in Melbourne. He was a Director and Acting Chair of Orchestra Victoria before it was acquired by The Australian Ballet in 2014.

Appointed 2014

**BRUCE PARNCUTT AO**

- Chair of the Audit & Risk Committee
- Member of the Investment Committee

Bruce is Chair of investment banking group Lion Capital, Trustee of the Helen McPherson Smith Trust and a member of University of Melbourne Campaign Board and the 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 Chair of the National Gallery of Victoria Foundation, a member of the Felton Bequest Committee, Director of multiple public listed companies, a member of Council of Melbourne Grammar School, and Chair of Melbourne Grammar Foundation.

Appointed 2012

**JOHN W.H. DENTON AO**

- Member of the Nomination & Remuneration Committee

John W.H. Denton AO is the Secretary General of the International Chamber of Commerce (ICC).

He is also a Board member of the United Nations Global Compact, as well as a founding member of the Business 20 (B20), the Australia-China CEO Roundtable and UNHCR in Australia.

Mr Denton serves on the Board of leading global infrastructure group IFM Investors and is Co-Chair of the Trade and Investment Working Group for the G20 Japan.

A former diplomat, Mr Denton served as Partner and Chief Executive Officer of Corrs Chambers Westgarth, Australia's leading independent law firm, for two decades.

In 2015, he was appointed an Officer of the Order of Australia for his services to the business community, the arts and the rights of refugees, including as a founder of Human Rights Watch (Australia) and Teach for Australia.

Mr Denton is an alumnus of Harvard Business School and the University of Melbourne.

Appointed 2017

Resigned 30 June 2018

2018 OVERVIEW

PERFORMANCES IN AUSTRALIA

284,531

TOTAL ATTENDANCES

233,876

MAINSTAGE
ATTENDANCES

3,790

BALLET UNDER THE
STARS ATTENDANCES

36,241

STORYTIME BALLET
ATTENDANCES

243

LIVE
PERFORMANCES

THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE IN MELBOURNE UPGRADED
TO MEET THE CURRENT AND FUTURE NEEDS OF THE COMPANY

INTERNATIONAL

2

PRODUCTIONS IN CHINA

14,887

ATTENDANCES IN CHINA OF PERFORMANCES,
SPECIAL EVENTS AND COMMUNITY-
ENGAGEMENT ACTIVITIES

174,000

CHINESE AUDIENCE FOR
THE SLEEPING BEAUTY, TELEVISED
VIA SHANGHAI MEDIA GROUP

13,156

CINEMA VIEWS OF
THE MERRY WIDOW
IN AUSTRALIA,
NEW ZEALAND, UNITED
KINGDOM, CANADA
AND EUROPE.

1M

VIEWS OF
THE A-Z
EN POINTE
VIDEO SERIES

**WORLD
BALLET
DAY / 2018**

5.25M LIVE VIEWS

1700%

GROWTH OF CHINESE WORLD BALLET DAY
AUDIENCE THROUGH TENCENT VIDEO

DIGITAL AND CINEMA REACH

Facebook
Followers

313,237

Instagram
Followers

221,504

GENERATING OVER 2.15M LIKES AND COMMENTS

EDUCATION AND COMMUNITY OUTREACH

15,705

PARTICIPANTS
ATTENDED
1,304 WORKSHOPS

68

SCHOOLS
ENGAGED

12,093

PARTICIPANTS
ATTENDED
60 SCHOOL
PERFORMANCES

9

COMMUNITY
PROJECTS
DELIVERED
ACROSS
AUSTRALIA
INCLUDING
REMOTE
COMMUNITIES

AUDIENCE-ENGAGEMENT ACTIVITIES REACHED

16,726 PEOPLE

2018 PRODUCTIONS, EDUCATION AND AUDIENCE ENGAGEMENT



Artists of The Australian Ballet. Photography Georges Antoni



Kevin Jackson and Lana Jones. Photography Jeff Busby



“This is a coherent and balanced program, giving an up-to-the-minute taste of ballet from an Australian perspective.”

—THE AGE

MURPHY



31

Performances



40,312

Paid attendances

MELBOURNE 12 PERFORMANCES

16 – 26 March
Arts Centre Melbourne
State Theatre
with Orchestra Victoria

SYDNEY 19 PERFORMANCES

6 – 23 April
Joan Sutherland Theatre
Sydney Opera House
with Opera Australia Orchestra

With thanks to:

Principal
Partner



Lead
Partner



Lead and
production partner



Production
Partner



Media
Partners



The 2018 season of *Murphy* was generously supported by The Dame Peggy Van Praagh Fund.

In 2018 Australia's most famous dancemaker, Graeme Murphy, celebrated 50 years with The Australian Ballet. Graeme began his dance career in the company's corps de ballet, made his first work for its Choreographic Workshop, and went on to an incandescent career as the head of Sydney Dance Company.

Along the way, Graeme produced landmark productions for The Australian Ballet, including his moving, modernised version of *The Nutcracker*, *Swan Lake* as a royal love triangle and the semi-autobiographical *Beyond Twelve*.

In 2018 we paid tribute to this remarkable artist through a showcase of his stellar career, sampling five works made for Sydney Dance Company alongside a revival of the vividly reimagined *Firebird*, made on our dancers in 2009. Each piece featured inventive choreography, eye-opening design and transporting music.

Credits

Guest Repetiteurs
Costume Design Coordinator
Set Design Coordinator
Lighting design

Simon Turner and Bradley Chatfield
Jennifer Irwin
Gerard Manion
Damien Cooper

THE SILVER ROSE (Excerpt)

Choreography
Creative Associate
Composer
Costume and set design
Projection design

Graeme Murphy
Janet Vernon
Carl Vine
Roger Kirk
Jason Lam

AIR AND OTHER INVISIBLE FORCES - Trio and 'Sock' Duo

Choreography
Creative Associate
Composer
Performers on recording
Costume design
Set design

Graeme Murphy
Janet Vernon
Michael Askill
Michael Askill and Riley Lee
Akira Isogawa
Gerard Manion

SHÉHÉRAZADE

Choreography
Creative Associate
Composer
Costume and set design

Graeme Murphy
Janet Vernon
Maurice Ravel
Kristian Fredrikson



Jarryd Madden, Leanne Stojmenov, Lana Jones and Brodie James. Photography Jeff Busby



Artists of The Australian Ballet.
Photography Jeff Busby

Credits Cont.

Quartet from ELLIPSE

Choreography

Creative Associate

Composer

Costume design

Graeme Murphy

Janet Vernon

Matthew Hindson

Akira Isogawa

Excerpts from GRAND

Choreography

Creative Associate

Music

Graeme Murphy

Janet Vernon

Alberto Ginastera, Ludwig van Beethoven,
George Gershwin, Thomas 'Fats' Waller
and Charles-Francois Gounod

Costume design

Akira Isogawa

Set design

Gerard Manion

FIREBIRD

Choreography

Creative Associate

Composer

Costume and set design

Original lighting design

Graeme Murphy

Janet Vernon

Igor Stravinsky

Leon Krasenstein

Damien Cooper



“The Merry Widow – the ballet – is back, and it’s a pleasure to see it in the Australian Ballet’s present production. In past revivals, the emphasis has been on the starring roles. This time, the company as a whole is the star.”

—THE SYDNEY MORNING HERALD



Artists of The Australian Ballet. Photography Jeff Busby

THE MERRY WIDOW

Created especially for The Australian Ballet and based on the beloved operetta, *The Merry Widow* is a lively tale set in the ballrooms and salons of Belle Époque Paris and dressed magnificently in velvets, silks, spangles and feathers.

A laugh-along favourite with hum-along melodies and its heart on its sleeve, *The Merry Widow* delighted audiences with enough tangled affairs, narrow misses and jealous lovers to fuel a French farce.

Set in the tiny principality of Pontevedro, which is on the verge of bankruptcy, this lavishly theatrical production follows Count Danilo as he seeks to rescue his country by marrying the newly widowed and fabulously wealthy Hanna Glawari. Only when they meet does he realise that she’s his childhood sweetheart – and that she hasn’t forgiven him for jilting her years ago.

Credits

Scenario

Robert Helpmann

Choreography

Ronald Hynd

Music

Franz Lehár

Based on the operetta by

Victor Léon and Leo Stein

Arranged and orchestrated by

John Lanchbery

Costume and set design

Desmond Heeley

Original lighting design

Francis Croese

Presented by arrangement with

Glocken Verlag Ltd



42

Performances



51,520

Paid attendances

SYDNEY

23 PERFORMANCES

28 April – 19 May
Joan Sutherland Theatre,
Sydney Opera House
with Opera Australia Orchestra

CANBERRA

7 PERFORMANCES

25 – 30 May
Canberra Theatre,
Canberra Theatre Centre
with Orchestra Victoria

MELBOURNE

12 PERFORMANCES

7 – 16 June
Arts Centre Melbourne,
State Theatre
with Orchestra Victoria

With thanks to:

Principal
Partner

Lead
Partners

Production
Partner

Media
Partners



The 2018 season of *The Merry Widow* was generously supported by The Margaret Ellen Pidgeon Fund.



“With no signs of ageing, Gielgud’s *Giselle* is a perfect example of a classic that keeps on giving and delivering the bona fide ballet goods.”

—THE HERALD SUN



Ty King-Wall, Ako Kondo, Valerie Tereshchenko and artists of The Australian Ballet. Photography Jeff Busby

GISELLE



12

Performances



19,436

Paid attendances

MELBOURNE 12 PERFORMANCES

30 August – 8 September
Arts Centre Melbourne
State Theatre
with Orchestra Victoria

With thanks to:

Principal
Partner



Lead
Partners



Media
Partners



The 2018 season of *Giselle* was generously
supported by The Maina Gielgud Fund.

A timeless story of first love, betrayal, heartache and forgiveness, this revered Romantic ballet, first danced in 1841, has certainly stood the test of time. *Giselle*’s universal dramatic narrative unfolded with otherworldly beauty – the ‘white’ act featuring ethereal ghosts floating in a supernatural forest.

Maina Gielgud’s celebrated production, with Peter Farmer’s atmospheric designs, showcased the emotional nuances of this poignant story and the purity of its Romantic technique.

As the choreographer George Balanchine said, “Like Hamlet, *Giselle* is a classic: it is not only important historically, it also happens to be good.”

Credits

Choreography

Production

Music

Costume and set design

Original lighting design

reproduced by

Marius Petipa after Jean Corelli

Maina Gielgud

Adolphe Adam

Peter Farmer

William Akers

Graham Silver

“Seeing The Australian Ballet perform *Giselle*
is like coming home.”

—STAGE WHISPERS



“This is a coherent and balanced program, giving an up-to-the-minute taste of ballet from an Australian perspective.”

—THE AGE

Callum Linnane and Coco Mathieson. Photography Jeff Busby

VERVE



11

Performances



16,212

Paid attendances

MELBOURNE 11 PERFORMANCES

21 – 30 June
Arts Centre Melbourne
State Theatre
with Orchestra Victoria

With thanks to:

Principal
Partner

Lead
Partner



Production
Partner

Commissioning
Partner

KAWAI



Media
Partners

BROADSHEET News Corp
Australia

The 2018 season of *Verve* was generously supported by The Robert Southey Fund.

Modern ballet at its best! *Verve* showcased the depth and invention of The Australian Ballet’s choreographic talent with works by three very different dancemakers – resident choreographers Tim Harbour and Stephen Baynes, and prize-winning Coryphée Alice Topp, who was appointed as one of the company’s resident choreographers in September 2018.

Tim Harbour’s cutting-edge *Filigree and Shadow* pushes the boundaries of contemporary ballet with darkly aggressive moves, a sleek architect-designed set, ominous lighting design and a grinding score by German duo 48nord, propelling the work to an electrifying climax.

Stephen Baynes’ *Constant Variants* is neo-classical ballet at its most hypnotic. Featuring pristine technique and a Tchaikovsky score with solo cello, its jewel-like moments and pitch-perfect atmosphere beguiled audiences into a heavenly calm.

Alice Topp created a series of pieces for our *Bodytorque* program before making her mainstage debut with *Little Atlas* in 2016. *Aurum*, her second mainstage work for The Australian Ballet and a world premiere, exceeded expectations with a stunning design, intense emotional impact and innovative movement.

These diverse works, each breathtaking in its own way, mapped the path of the company’s choreographic future.

Credits

CONSTANT VARIANTS

Choreography

Music

Costume and set design

Original lighting design

Stephen Baynes

Piotr Ilyich Tchaikovsky Variations on a Rococo Theme

Michael Pearce

Jon Buswell

FILIGREE AND SHADOW

Choreography and costume concept

Music

Set design

Original lighting design

Tim Harbour

48nord (Ulrich Müller and Siegfried Rössert)

Kelvin Ho

Benjamin Cisterne

AURUM

Choreography and costume design

Composer

Staging and lighting design

Alice Topp

Ludovico Einaudi

Jon Buswell



“Visually the word “feast”
hardly comes close.”

—THE ADELAIDE ADVERTISER

Robyn Hendricks, Ty King-Wall and Valerie Tereshchenko. Photography Kate Longley

THE SLEEPING BEAUTY

In 1890, the artist Léon Bakst saw the original production of *The Sleeping Beauty*. “I lived in a magic dream for three hours, intoxicated by fairies and princesses, by splendid palaces flowing with gold, by the enchantment of the old tale,” he wrote. More than a century later, *The Sleeping Beauty* became a stunning showcase for The Australian Ballet’s dancers, an unforgettable childhood experience and a delight for lovers of dance, music and design.

In 2018 Artistic Director David McAllister delighted South Australian audiences with an exclusive Adelaide season of this smash-hit production.

With Tchaikovsky’s celebrated score, thrilling classical technique and a sumptuous design by the award-winning Gabriela Tylesova, this reawakened classic cast a spell all the way to its glittering finale.

Credits

Choreography	Marius Petipa
Production and additional choreography	David McAllister AM
Music	Piotr Ilyich Tchaikovsky
Costume and set design	Gabriela Tylesova
Design associate	Kat Chan
Dramaturge	Lucas Jervies
Original 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 and 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 and Emmanuelle Sheelah Packer



8
Performances



11,497
Paid attendances

ADELAIDE 8 PERFORMANCES

6 – 12 July
Festival Theatre,
Adelaide Festival Centre
with Adelaide Symphony Orchestra

With thanks to:

Principal
Partner



Lead
Partners



The 2018 Adelaide season of *The Sleeping Beauty* was generously supported by Friends of The Australian Ballet (SA) Inc



Leanne Stojmenov with artists of The Australian Ballet. Photography Daniel Boud



“Alexei Ratmanský’s *Cinderella* is a perfect production for the festive holidays”

—LIMELIGHT

CINDERELLA



23

Performances



32,046

Paid attendances

SYDNEY 23 PERFORMANCES

30 November – 19 December
Joan Sutherland Theatre,
Sydney Opera House
with Opera Australia Orchestra

With thanks to:

Principal
Partner

Lead
Partner

Lead and
Production Partner



QANTAS

AQUALAND

Production and
Commissioning Partner



Media
Partners



smoothfm

Credits

Choreography

Music

Costume and set design

Original lighting design

Lighting reproduced by

Projection design

Alexei Ratmanský

Sergei Prokofiev

Jérôme Kaplan

Rachel Burke

Graham Silver

Wendall K. Harrington



“A much-loved classic, with that dark and dangerous Prokofiev score, suddenly becomes an enchantingly innovative piece of much more modern dance.”

—THE DAILY TELEGRAPH

The 2018 season of *Cinderella* was
generously supported by The Melba
Alma Cromack Bequest.



“Seriously memorable moments and the production gets stronger with each act, culminating in a visceral finale wrought with emotional turmoil.”

—THE AGE

Kevin Jackson and Robyn Hendricks. Photography Jeff Busby

SPARTACUS



33

Performances



47,971

Paid attendances

MELBOURNE 14 PERFORMANCES

18 - 29 September
Arts Centre Melbourne,
State Theatre
with Orchestra Victoria

SYDNEY 19 PERFORMANCES

9 - 24 November
Joan Sutherland Theatre,
Sydney Opera House
with Opera Australia Orchestra

With thanks to:

Principal
Partner

Lead
Partners



Media
Partners

VOGUE

News Corp
Australia

BROADSHEET

The Dame Margaret Scott Fund for
Choreographers supported Lucas Jervies
during his creation of *Spartacus*

Spartacus, which had its world premiere in Melbourne in 2018, told the story of a gladiator who led a slave rebellion against the Roman empire. Charting the journey of a hero finding passionate love, his mission and freedom, the ballet showcased the company's men at their spirited and athletic best and played to packed audiences.

Choreographer and NIDA-trained director Lucas Jervies flawlessly delivered his long-anticipated passion project. Our male dancers rose to the challenge of commanding the spotlight, taking the audience on a searing journey to the dramatic music of Aram Khachaturian. The production's grand and gritty sets and costumes were by Jérôme Kaplan, who also created the inventive designs for Alexei Ratmansky's *Cinderella*.

Credits

Choreography

Music

Costume and set design

Lighting design

Dramaturge

Fight Director

Lucas Jervies

Aram Khachaturian

Jérôme Kaplan

Benjamin Cisterne

Imara Savage

Nigel Poulton

Over 2,000 ballet lovers from around Australia came together to support the creation of our new *Spartacus*, raising more than 75% of the production costs. Special thanks to our Principal Patrons, whose extraordinary contributions will be recognised for the lifetime of *Spartacus*:

Spartacus

Flavia

Crassus

Tertulla

Batiatus

Mr Kenneth R Reed AM

Malcolm, Tonya and Carolyn McCusker

Friends of The Australian Ballet (NSW) Ltd

Mrs Roslyn Packer AC

The Australian Ballet Society



“Spartacus is a triumph of emotion and pure physicality.”

—THE HERALD SUN



Jill Ogai and Lisa Craig. Photography Lynette Wills

“We start with workshops and then develop the best ideas and works through a series of stages. Rather than doing just one work, we can offer a pathway for these choreographers to develop over time, with the ultimate goal the creation of a mainstage work for the company.”

—DAVID McALLISTER,
Artistic Director,
The Australian Ballet

BODYTORQUE: ATELIER



4

Performances



715

Paid attendances

MELBOURNE 4 PERFORMANCES

1 - 3 March
Victorian College of the
Arts Secondary School,
Studio Theatre

With thanks to:

Principal
Partner



Lead
Partners



Our choreographic workshops have been a breeding ground for the brightest homegrown talent since the company's earliest days. The legendary Graeme Murphy, our resident choreographers Stephen Baynes, Tim Harbour and Alice Topp, and emerging choreographers such as Richard House have all got their start creating world-premiere works for our dancers.

The 2018 *Bodytorque: Atelier* program showcased seven ballets in a workshop setting, accompanied by onstage ensembles from Orchestra Victoria.

Credits

FRAYING

Choreography
Music
Original lighting design

Mason Lovegrove
Johann Sebastian Bach
Graham Silver

LIFE IN GREY

Choreography
Music
Original lighting design

Richard House
Johann Sebastian Bach
Graham Silver

5 STEPS

Choreography
Music
Original lighting design

Jill Ogai
Robert Schumann
Graham Silver

WOMAN OF MANNA

Choreography
Music
Original lighting design

Jake Mangakahia
Robert Schumann
Graham Silver

FLASH

Choreography
Music
Poetry
Original lighting design

François-Eloi Lavignac
Giacomo Puccini
Charles Baudelaire
Graham Silver

TRIOLA

Choreography
Music
Lighting design

Ella Havelka
Antonin Dvorak
Graham Silver

MONDRIAN

Choreography
Music
Lighting design

Tim Coleman
Stuart Greenbaum
Graham Silver



REGIONAL TOUR COPPÉLIA



14

Performances



9,956

Paid attendances

18 JULY – 24 AUGUST 2018

With thanks to:

Principal
Partner



Government
Partners



Australia
Council
for the Arts



Credits

Choreography

Additional choreography
Composer (recorded music)
Costume and set designs
Lighting designs
Fight Director

Arthur Saint-Léon
Revised by Marius Petipa and Enrico Cecchetti
Paul Knobloch
Léo Delibes
Kristian Fredrikson
Francis Croese
Francis Croese



“Nothing short of breathtaking.”

—SYDNEY MORNING HERALD

The 2018 Regional Tour was generously supported by The Australian Ballet Society and the William Arthur Hugh Gordon Fund (Perpetual).



★★★★★
 “As an entry point for new audiences,
The Storytime Ballet program is a useful
 initiative for The Australian Ballet.”

—THE HERALD SUN

Artists of The Australian Ballet. Photography Jeff Busby

STORYTIME BALLET

The Australian Ballet created its Storytime Ballet series especially for children aged three and up. These live, interactive and narrated productions – *The Sleeping Beauty* and *Coppélia* – cast their spell in under an hour for young audiences, who plunged into the performance experience with obvious delight and lots of flashing wands.

In 2018 the Storytime Ballets – *The Sleeping Beauty* and *Coppélia* – visited three states over summer.

The Sleeping Beauty

Choreography	Marius Petipa
Production and additional choreography	David McAllister
Composer (recorded music)	Piotr Ilyich Tchaikovsky
Costume and set design	Hugh Colman
Lighting design	Jon Buswell

Coppélia

Original choreography	Arthur Saint-Leon
Production and additional choreography	David McAllister
Composer (recorded music)	Léo Delibes
Costume design	Kristian Fredrikson
Set design	Hugh Colman
Lighting design	Jon Buswell



68

Performances



35,437

Paid attendances

NEW SOUTH WALES

Sydney, Chatswood

QUEENSLAND

Gold Coast
 Brisbane
 Caloundra

VICTORIA

Narre Warren
 Melbourne

With thanks to:

Principal
 Partner



Lead
 Partners



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.

“The Australian Ballet’s Storytime Ballets
 have become a December tradition”

—THE HERALD SUN



Katherine Sonnekus. Photography Wendell Teodoro

BALLET UNDER THE STARS GISELLE



1

Performances



3,790

Attendances

WESTERN SYDNEY

6 October 2018
Sydney International
Regatta Centre Penrith

With thanks to:

Principal
Partner



Strategic
Sponsor



Major
Partners

CELESTIN®



Credits

Choreography

Music

Costume and set design

Original lighting design

reproduced by

Marius Petipa after Jean Coralli

Adolphe Adam

Peter Farmer

William Akers

David Jenkins

“I have been to many ballets, but I’ve never been quite as excited as I was last night. The location was amazing, the organisation great. What a wonderful experience. Loved every minute. Thank you.”

—ATTENDEE

The 2018 performance of *Ballet Under the Stars* was generously supported by Crown Resorts Foundation and the Packer Family Foundation.



Robyn Hendricks and Ty King-Wall. Photography Kate Longley

2018 CHINA TOUR



10

Performances



14,887

Performance attendances,
special events and
community-engagement activities



174,000

People viewed David McAllister's
The Sleeping Beauty, televised by Shanghai
Media Group's Arts and Cultural channel

BEIJING

4 PERFORMANCES

The Sleeping Beauty

11 – 14 October

National Centre for the
Performing Arts, Opera Theatre
with Orchestra of the National Ballet
of China

NANJING

2 PERFORMANCES

Giselle

19 – 20 October

Jiangsu Centre for Performing Arts,
Opera Hall. Recorded music

SHANGHAI

4 PERFORMANCES

The Sleeping Beauty

26 – 28 October

Shanghai Grand Theatre
with Shanghai Opera House Orchestra

The Australian Ballet has a long and proud history of touring to China and has developed strong relationships with resident Chinese ballet companies, government, business and communities.

The 2018 China Tour was our ninth trip to China and the international debut of Artistic Director David McAllister's dazzling production of *The Sleeping Beauty*, which was performed in both Beijing and Shanghai. Nanjing audiences were spellbound by a production of the ethereal Romantic ballet *Giselle*, produced by former Artistic Director Maina Gielgud.

A touring party of 130 dancers and musicians, along with wardrobe, medical, technical, production and support staff, travelled with nine shipping containers of scenery and stage props, over 1,826 costume items and 450 pairs of shoes, including 300 pointe shoes.

With thanks to:

Government
Partners



Official Airline
Partner



Major Tour
Partner



Opening night
wine partner



We are extremely grateful to our presenting venues in China and to our tour partners and supporters. Our thanks go to our government 2018 China Tour partners, the Australian Government through the Ministry for the Arts and the Australia-China Council and the Victorian Government through Creative Victoria, and to our corporate 2018 China Tour Partners Qantas, Australia Post, La Trobe University, Morgan Stanley and De Bortoli. Together with our family of generous donors, this support made it possible for us to fulfil our ambition to share the power of our performances with the people of China.



Artists of The Australian Ballet. Photography Kate Longley



Artists of The Australian Ballet.
Photography Kate Longley

Enthusiastically supported by media at home in Australia, within China and around the world, the China Tour introduced a new generation of Chinese audiences to The Australian Ballet and reinforced the world-class skill and talent of Australian artists and productions. A key media initiative was the televising of David McAllister's *The Sleeping Beauty*, which reached 174,000 people through Shanghai Media Group's Arts and Culture channel.

Beyond our performance schedule, and as proud ambassadors for Australia, The Australian Ballet participated in numerous community engagement activities in Beijing and Shanghai, reaching over 300 people.

The Sleeping Beauty

Choreography
Production and additional choreography
Music
Costume and set design
Lighting design
reproduced by
Design Associate
Dramaturge

Marius Petipa
David McAllister
Piotr Ilyich Tchaikovsky
Gabriela Tylesova
Jon Buswell
Graham Silver
Kat Chan
Lucas Jervies

Giselle

Choreography
Production
Music
Costume and set design
Original lighting design
reproduced by

Marius Petipa after Jean Corelli
Maina Gielgud
Adolphe Adam
Peter Farmer
William Akers
Graham Silver





Valerie Tereshchenko with artists of The Australian Ballet. Photography Kate Longley



1
Production streamed

174,000
viewers across China

DIGITAL ENGAGEMENT

As a part of The Australian Ballet's ninth tour to China and in partnership with the Shanghai Media Group's Arts and Culture channel, David McAllister's smash-hit production *The Sleeping Beauty* was televised on the 8 and 9 of November 2018.

Over the two days a combined audience of 174,000 watched *The Sleeping Beauty*, which ranked number two out of SMG's schedule of four programs.



Amber Scott with artists of The Australian Ballet. Photography Kate Longley

IN CINEMAS THE MERRY WIDOW



487

Screens



13,156

Attendances



8

Countries

The Australian Ballet, in partnership with CinemaLive, delivered a brand-new recording of our beloved production *The Merry Widow* to 487 cinema screens locally and overseas, starting from late September 2018. The screening was shown in the UK, Ireland, Canada, Spain, Finland, Denmark, Australia and New Zealand.

Created especially for The Australian Ballet, *The Merry Widow* was conceived by Robert Helpmann and choreographed by Ronald Hynd. The production is based on the beloved operetta by Victor Léon and Leo Stein and is set in the ballrooms and salons of Belle Époque Paris.

This new recording was filmed in May 2018 at the Joan Sutherland Theatre, Sydney Opera House, with an introduction by principal artists Amber Scott and Adam Bull, who danced the lead roles.



Artists of The Australian Ballet. Photography Kate Longley

WORLD BALLET DAY



5.25M
live stream views

124,575
Facebook views

**“One Day. A World of Ballet.
Live and Online ... an inside
look at the athleticism and
dedication required
for a life in ballet.”**

—OFFICIAL WBD WEBSITE
(LONDON ROYAL OPERA HOUSE)

World Ballet Day is a free 22-hour global live stream event that invites audiences behind the scenes of the world’s top ballet companies, sharing content and commentary from ballet rehearsals and classes, backstage preparations and interviews.

In 2018, World Ballet Day’s fifth year, The Australian Ballet partnered with the Bolshoi Ballet and The Royal Ballet – each going live for five hours on Facebook, Tencent (WeChat) and worldballet.com. A further 24 companies from around the world also contributed shorter guest LIVE segments.

The Australian Ballet opened World Ballet Day in our Melbourne studios at 11am on Tuesday 2 October. Highlights included morning class, which showcased the spectacular technique and professionalism of our dancers, fly-on-the-wall access to rehearsals and behind-the-scenes insights into the making of *Spartacus*, our acclaimed world-premiere work. Hosted by Tegan Higginbotham and Senior Artist Jarryd Madden, our segment also included interviews and featured crossovers to The Royal New Zealand Ballet, Houston Ballet and The National Ballet of Japan.

World Ballet Day 2018 saw significant growth in Chinese audience participation: 3.77m people accessed content online, representing growth of 1700% from 2017.



Student at Lockleys Primary School. Photography Sophia Bender

EDUCATION



68

Schools (including 11 for students with special needs)¹

60

School performances

1,304

Workshops



9

Community projects



12,093

School performance attendances

15,705

Workshop participants

The Australian Ballet is committed to increasing access to ballet for all young Australians through delivering high-quality inclusive arts education programs that support the development of students and teachers and reach regional, remote and diverse communities.

Enhancing pre-school learning

Our *Dancing Story* program for pre-school children develops literacy, numeracy and movement skills. In 2018 *Dancing Story* was delivered in partnership with nurseries and libraries across Victoria, New South Wales and Queensland. We delivered 41 workshops to 609 participants aged between three and five.

“Ballet is a magical art form that captures the imagination of young people. This inspiration can then be the catalyst for bringing that experience into their academic pursuits, so they are more fully engaged in learning ...”

—DAVID McALLISTER
Artistic Director, The Australian Ballet

¹Majority six-week programs

Schools programs

Our STEAMDANCE Primary program utilises dance to deliver STEAM subjects – science, technology, engineering, arts and maths. In 2018 we delivered STEAMDANCE to 68 schools across Australia, the majority receiving six-week programs.

Our secondary program invited students into the world of ballet to consider creative industry careers and develop a love of the arts as performers, choreographers and audience members.

The Australian Ballet Education team delivers professional development training for generalist and specialist teachers across Australia. Teacher training is supported by The Australian Ballet's EduHub, an online resource designed to enhance curricular outcomes with a focus on our productions. In 2018 we delivered professional development training to 162 teachers.

Special Community Projects

Working closely with key community partners, The Australian Ballet Education team delivered nine special education programs in 2018. These projects were carefully tailored to address our cultural, social and access priorities and extended our reach to young people beyond mainstream schools. Special projects in 2018 included the following:

- **The Sydney Opera House Access Program:** An award-winning partnership with Sydney Opera House bringing ballet workshops and performances to students with special needs in the iconic Opera House
- **Dance Meets Science Program with the Rural City of Wangaratta Council:** Engaged audiences through STEAMDANCE workshops in schools, live performances and a week-long holiday residency

- **The Dance Fly and Leap Program with the City of Casey Council:** A week-long holiday intensive for young dancers
- **The Better Together High School Alliance:** Increased opportunities for students and teachers in the Shepparton region through access to workshops, local performances, training and visits to Melbourne performances
- **Partnership with Miriki Performing Arts, Cairns to support young Indigenous performers and choreographers:** Supported young Indigenous dancers through facilitated learning alongside mentors such as Artistic Director Pauline Lampton (Elder). Students expressed their Indigenous heritage and history through unique choreography and presenting their work
- **Regional Tour:** The Education team toured alongside our annual Regional Tour in 2018 and delivered dance programs, workshops and performances for schools and community groups in Horsham, Cairns, Atherton, Mareeba, Alice Springs and the Aboriginal community of Ntaria, 130 kilometres outside of Alice Springs
- **Ballet Under the Stars:** In conjunction with our *Ballet Under the Stars* event in Penrith, the Education team delivered dance workshops for 3 - 5 year olds and school children incorporating design, production and ballet, along with storytelling and lectures in costume and design
- **New South Wales Arts Department:** The Education team delivered two days of workshops for advanced ballet students in Western Sydney through a new partnership with the government arts unit
- **STEAMDANCE Melbourne:** The Education team delivered workshops for young people at Arts Centre Melbourne and at the Immigration Museum, where STEAMDANCE workshop activities ran alongside the *Mao's Last Dancer* exhibition



Participants at Sydney Opera House. Photography Daniel Boud

MAJOR PARTNER



With thanks to:

Education Victoria
Australian Decorative & Fine Arts Society Sydney Inc.
The Calvert-Jones Foundation
The Cory Charitable Foundation

Colonial Foundation Limited
Graf Family Foundation
The Marian & E.H. Flack Trust
Pierce Armstrong Trust
The Profield Foundation
Sir Andrew and Lady Fairley Foundation

Thyne Reid Foundation
Sydney Opera House
Rural City of Wangaratta
Cairns City Council
Creative Victoria
New South Wales Government Arts Department

Mildura Council
Hume City Council
City of Horsham Council
City of Stonnington Council
St Columba's Anglican College



Artists of The Australian Ballet. Photography Kate Longley

AUDIENCE ENGAGEMENT

Our Audience Engagement Program complemented and enhanced our 2018 mainstage experience and invited our audience members to delve deeper into the art form through talks, tours, classes and even the chance to learn a snippet of choreography from *The Merry Widow*.

With the renovation of our Melbourne headquarters complete, our popular Adult Ballet Classes recommenced in July 2018 – welcoming the public into the same studios our dancers use during the day. Through audience engagement activities such as McAllister in Conversation, Post-Show Q&A sessions, Behind the Scenes events, Boys Day, The Music of the Dance talks and Production Centre Tours, audiences gained insights into The Australian Ballet’s world of unwavering discipline, elite training and dedication, and got to know more about our talented artists and rising stars.

“We visited Sydney [from Dubbo] last weekend to attend a boys ballet class ... My son was excited about ballet for the first time and was so inspired by the wonderful men he saw that day during his Boys Day experience.”

—BOYS DAY PARTICIPANT



351

Events



16,726

Attendance



10

Locations

BUILDING UPGRADE - LEVELS 5 AND 6

The Primrose Potter Australian Ballet Centre

—

In 2018 we successfully completed the \$13.7m upgrade of our headquarters at The Australian Primrose Potter Ballet Centre, the most significant enhancement to our home since 1988.

“The ballet centre has been transformed. Our new studio is a place that will inspire creativity, a place to dream and achieve. We’re now set to face the 21st century with the facilities that reflect and support the amazing dancers of today and will take us confidently into the future!”

—David McAllister ^{AM}
Artistic Director



After years of careful planning and with the crucial support of patrons, philanthropic organisations, partners and government, The Australian Ballet has realised its vision to provide our dancers with a highly customised world-class facility.

Currently catering for 110 staff members and approximately 80 dancers, the new building will support the ongoing expansion and long-term needs of The Australian Ballet in a fresh, functional and inspiring environment.

A dramatic centralised circular staircase connects levels five and six, which offer multiple open-plan common areas and workstations, allowing staff and dancers to cross paths throughout the working day. The new level five dancers’ facilities include the stunning circular glass Susan Morgan Pointe Shoe Room, a gymnasium, the William & Joanne Crothers Medical Consulting Suite, the Ian & Primrose Potter Physiotherapy Suite, and the James & Diana Ramsay Pilates Studio.

After long hours on their feet our dancers can soothe and protect their tired muscles and joints in a temperature-controlled eight-person ice-water bath – a welcome improvement on their previous icing routine, which involved garbage bags and buckets!

The space-flexible Zambelli Family Studio on level six was built to the same proportions as the State Theatre stage to ensure fluid correlation between rehearsal and performance. The roofline was raised by 1.8m, so there is plenty of room for our dancers to lift their partners.

We gratefully acknowledge that this transformational project was made possible by our generous patrons. The names listed reflect donations received in 2018, including pledges.



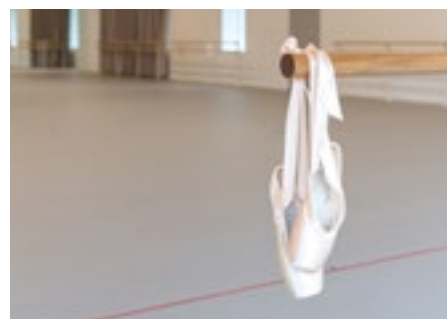
“I have been in this building for nearly 30 years ... The Australian Ballet is a sanctuary and a haven for our artistic ideals ... we now have the facilities to fulfil our potential in these phenomenal world-class surroundings. I am humbled and energised by our new home.”

—Adam Bull
Principal Artist



“We are absolutely spoilt in this new space. Being upstairs with the staff has connected the company and having all-day access to the gym and Pilates facilities is a huge change. Such a fresh, open and clean environment brings out your most productive self.”

—Corey Herbert
Coryphée



Photography Kate Longley

LEADERSHIP GIFTS

The Ian Potter Foundation



*William & Joanne Crothers
Medical Consulting Suite*
Endowed by William
& Joanne Crothers

*Susan Morgan
Pointe Shoe Room*
Endowed by Susan Morgan

*Ian & 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

Lisa Bolte Dancers' Lounge
Endowed by Graeme Uthmeyer

Zambelli Family Studio
Endowed by the Zambelli
Family

Platinum Gifts
Craig Dunn
& Bozena Gawart

Gold Patrons
Ruth Armytage AM
Bowness Family
Foundation Pty Ltd

Colin & Angie Carter
Family Faithfull
Mrs Lynnette Harvey
Diana McLaurin
Christine &
Peter Smedley
Mr Dick Smith AC
& Mrs Pip Smith AO
Peter & Anne White
Mrs Sally White OAM

Silver Patrons
Brian Abel
Barbara Bedwell
Annabelle Chaplain
& Andrew Willink
Libby Christie
& Peter James
Suellen & Ron Enestrom
Jennifer Grimwade
& Ian Cashion
Ms Linda Herd

Joan Lyons
David McAllister AM
Edwina McCann
Mr Robert W
McCormack AM
McLaren Family
Tony Osmond
& Fiona Griffiths
Mrs Sue Perini
Mr Peter Reilly &
Mr Linton Soderholm
Mrs Mary Ann Wright

Bronze Patrons
Hugh Hallard
Mrs Catherine
Harris AO PSM

Supporters
Dr Lorraine Baker
Phil & Laurel Bendrey
Marilyn Burton

Mr Jim Cousins AO
& Mrs Libby Cousins
Mr Ronald G Kaiser
Graham Matheson
Dave Poddar
& Angela Flannery
E Xipell



Robyn Hendricks. Photography Georges Antoni

KEY PERFORMANCE INDICATORS

2018

	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY
MAINSTAGE				
Melbourne	61	102,407	94,524	81%
Sydney	84	112,276	107,140	88%
Adelaide	8	12,625	11,497	80%
Canberra	7	6,568	5,833	71%
Subtotal	160	233,876	218,994	84%
STORYTIME BALLET				
Chatswood	10	3,856	3,772	77%
Gold Coast	3	2,025	1,977	58%
Brisbane	12	4,961	4,885	75%
Coloundra	5	1,586	1,526	37%
Narre Warren	4	2,802	2,761	81%
Melbourne	12	9,241	8,995	85%
Sydney	22	11,770	11,521	96%
Subtotal	68	36,241	35,437	79%
REGIONAL TOUR				
VIC	4	2,482	2,357	78%
QLD	5	4,961	4,637	72%
NT	5	3,181	2,962	85%
Subtotal	14	10,624	9,956	77%
FREE PERFORMANCES				
Ballet Under the Stars	1	3,790	-	-
TOTAL	243	284,531	264,387	

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 - Jan	11	4,083	3,936	73%
Wollongong	8	2,428	2,328	65%
Penrith	7	2,755	2,733	28%
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%
Chatswood - April	6	2,710	2,640	90%
Adelaide	9	3,606	3,531	36%
Subtotal	101	45,826	44,755	61%
REGIONAL TOUR				
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%
FREE PERFORMANCES				
Telstra Outdoor	1	3,000	-	-
TOTAL	284	328,449	307,297	

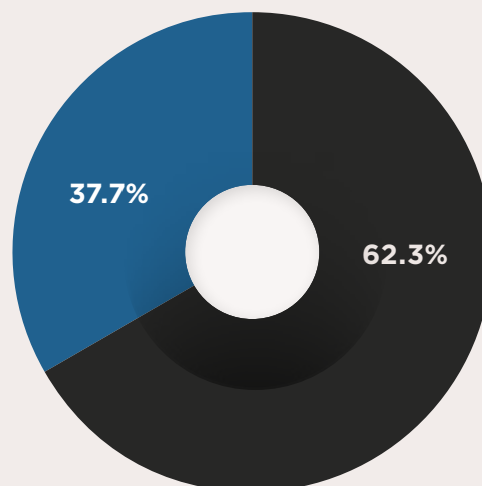
KEY PERFORMANCE INDICATORS

2018

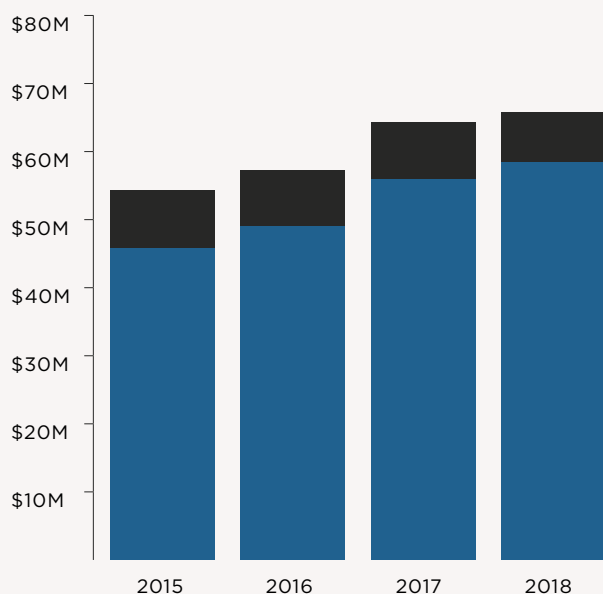
INCOME FROM OPERATIONS
(EXCLUDING ORCHESTRA VICTORIA)

62% of The Australian Ballet's income from operations was generated by box-office sales (2017: 67%). The remaining income was from commercial operations and contributed funds, including Government grants, sponsorship, Annual Giving and philanthropic distributions.

- Contributed income
- Box-office income

IN 2018 88% OF THE AUSTRALIAN BALLET'S
INCOME WAS SELF-GENERATED (2017: 87%)

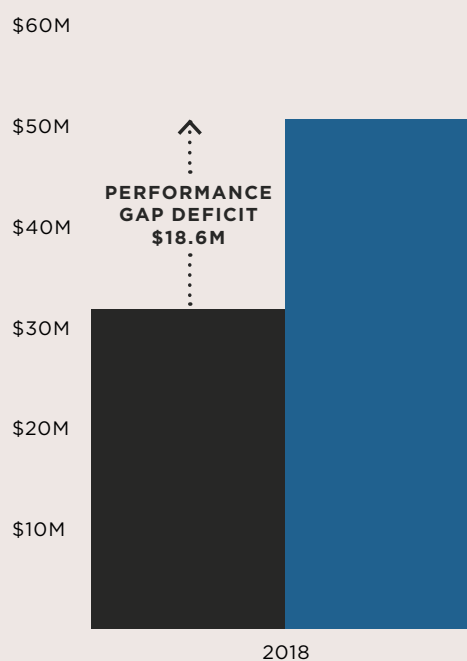
- Self-generated revenue
- Government funding revenue



PERFORMANCE-GAP DEFICIT

The costs associated with staging and performing the artistic program exceed box-office income. In 2018 box-office revenues met 63% of the artistic program costs (2017: 63%).

- Box office
- Artistic program





ARTISTIC VIBRANCY

	2018	2017	2016
AUSTRALIAN			
New commissions	10	1	5
New acquisitions	4	-	-
Revivals	10	13	8
INTERNATIONAL			
New acquisitions	-	3	2
Revivals	-	4	6
PRESENTED BY THE AUSTRALIAN BALLET			
Australian Revival	-	-	-
Overseas Revival	-	-	-
TOTAL	24	21	21

ORCHESTRA VICTORIA





Photography Kate Longley

“The effusive audience response for the orchestra is testament to the special place this wonderful band holds in Melbourne’s heart.”

—CONCERTO.NET

Orchestra Victoria is one of two specialist opera and ballet orchestras in Australia. Established in 1969 as the Elizabethan Melbourne Orchestra, Orchestra Victoria is the performance partner of The Australian Ballet, Opera Australia and Victorian Opera.

Beyond its activities in the theatre pit, Orchestra Victoria also presents concerts and education workshops in regional and outer metropolitan centres across Victoria. In 2018 it delivered 181 performances to 177,707 people in Victoria, and 6,568 in Canberra. The immersive *On the mOVe!* education program also provided music development opportunities for 182 young regional musicians and teachers from 59 schools.

Orchestra Victoria has performed in partnership with The Australian Ballet for over 40 years. In 2014 it became a wholly owned subsidiary of The Australian Ballet.

2018 ARTISTIC HIGHLIGHTS

We are proud of the achievements of our wholly owned subsidiary, Orchestra Victoria. In 2018 the orchestra delivered 181 performances to a total of 184,275 people in Victoria and Canberra. Its diverse activities included performances for opera and ballet, such as our world premiere of *Spartacus; Die Meistersinger von Nürnberg* with Opera Australia; Ballet Preljocaj’s *Snow White*, presented by Arts Centre Melbourne; *William Tell* with Victorian Opera; and *A Midsummer Night’s Dream* with Queensland Ballet. Additionally, the orchestra accompanied us to Canberra for our season of *The Merry Widow* and collaborated with The Australian Ballet on *Bodytorque: Atelier*.

The orchestra’s two regional festivals also grew in stature and support in 2018, bringing wonderful performances to audiences in and around Hamilton and Bendigo. Orchestra Victoria extended its reach to more regional audiences through its brass performances and community workshops in Northern and Western Victoria, its *On the mOVe!* education programs in Bendigo, Healesville, Mornington and Hamilton, and its chamber performances in metropolitan Melbourne and Healesville. Orchestra Victoria engaged younger audiences through warmly-received *Peter and the Wolf* concerts narrated by the orchestra’s Artistic Director, Nicolette Fraillon.

ORCHESTRA VICTORIA ACTIVITIES

	ATTENDANCE	PERFORMANCES
THE AUSTRALIAN BALLET		
Murphy	18,652	12
The Merry Widow (Canberra)	6,568	7
The Merry Widow (Melbourne)	20,567	12
Verve	17,808	11
Giselle	20,670	12
Spartacus	24,710	14
Subtotal	108,975	68
OPERA AUSTRALIA		
La Traviata	13,389	9
Tosca	8,359	6
Don Quichotte	4,877	4
Metamorphosis	1,106	3
La Bohème	10,443	7
Die Meistersinger Von Nürnberg	5,754	4
Mazda Opera in the Bowl	2,427	1
Subtotal	46,355	34
VICTORIAN OPERA		
William Tell	3,558	3
Subtotal	3,558	3
BENDIGO FESTIVAL		
Bendigo Writers Festival - Pop-up Performance	n/a	1
Mia Mia Mechanic's Institute - Chamber Concert	60	1
Goornong Memorial Hall - Chamber Concert	68	1
St Paul's Cathedral - Chamber Concert	130	1
Sacred Heart Cathedral - Brass Concert	200	1
Bendigo Art Gallery - Chamber Concert #1	103	1
Bendigo Library - Chamber Concert #1	150	1
Elmore Memorial Hall - Chamber Concert	44	1
Bendigo Bank Theatre - Cushion Concert	138	1
Bendigo Library - Chamber Concert #2	96	1
Central Deborah Gold Mine - Chamber Concert	58	1
Star Cinema - Chamber Concert	55	1
Bendigo Art Gallery - Chamber Concert #2	120	1
St John's Church, Heathcote - Chamber Concert	67	1
Bendigo mOVe - Orchestral Concert	270	1
Long Gully Uniting Church - Chamber Concert	96	1
Bendigo TAFE - Chamber Concert	74	1
Bendigo Full Orchestra Concert - <i>Love and Hate</i>	552	1
Subtotal	2,281	18
MOVE! EDUCATION PROGRAM*		
Mornington mOVe - Orchestral Concert	100	1
Healesville mOVe - Orchestral Concert	193	1
Subtotal	293	2

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

ORCHESTRA VICTORIA ACTIVITIES

	ATTENDANCE	PERFORMANCES
HAMILTON FESTIVAL		
Hamilton Performing Arts Centre – Brass Concert	82	1
St Mary's Church, Balmoral – Chamber Concert	36	1
Casterton Town Hall – Brass Concert	23	1
Christ Church – Chamber Concert	63	1
Digby Memorial Hall – Chamber Concert	79	1
Hamilton Gallery – Chamber Concert #1	80	1
Hamilton Full Orchestra Concert – <i>Friends and Admirers</i>	141	1
Hamilton Gallery – Chamber Concert #2	79	1
Holy Trinity Church, Coleraine – Chamber Concert	33	1
Community Centre, Dunkeld – Chamber Concert	55	1
Hamilton Uniting Church – Chamber Concert	61	1
Hamilton mOVe – Orchestral Concert	175	1
Subtotal	907	12
CLASS OF BRASS TOUR		
Portland	43	1
Casterton	120	1
Warrnambool	240	1
Echuca	50	1
Swan Hill	60	1
Subtotal	513	5
FIVE AT 5		
Five at 5 #1 "Fandango"	67	1
Five at 5 #2 "Child Prodigies"	47	1
Five at 5 #3 "August Brass"	56	1
Five at 5 #4 "The Mighty Seven"	60	1
Five at 5 #5 "Summer Winds"	49	1
Subtotal	279	5
LAZY SUNDAYS		
Lazy Sundays #1 "Fandango"	100	1
Lazy Sundays #2 "Child Prodigies"	89	1
Lazy Sundays #3 "August Brass"	46	1
Lazy Sundays #4 "The Mighty Seven"	66	1
Lazy Sundays #5 "Summer Winds"	92	1
Subtotal	393	5
OTHER SELF PRODUCED PROGRAMS		
Bodytorque (co-production with The Australian Ballet)	764	4
Geelong Chamber "Child Prodigies"	21	1
Brilliant Brass at Government House	360	1
Peter and the Wolf	799	8
Subtotal	1,944	14
Snow White - Ballet Preljocaj	11,105	6
A Midsummer's Night Dream - Queensland Ballet	7,302	8
Esso Night at the Opera	370	1
Subtotal	18,777	15
TOTAL	184,275	181

ORCHESTRA VICTORIA ACTIVITIES

	STUDENTS	PROFESSIONAL DEVELOPMENT PARTICIPANTS	STUDENT WORKSHOPS
EDUCATION PROGRAM 2018			
Bendigo	72	13	6
Hamilton	34	2	6
Healesville	42	1	6
Mornington	34	4	6
TOTAL	182	20	24
TOTAL PARTICIPANTS	202		
TOTAL SCHOOLS	59		

ORCHESTRA VICTORIA MUSICIANS LIST

VIOLIN

Deputy Concertmaster	Roger Jonsson
Principal	Yi Wang
Associate Principals	Erica Kennedy Tomomi Brennan Rebecca Adler Binny Baik Alyssa Conrau Rachel Gamer Matthew Hassall Rachael Hunt Philip Nixon John Noble Martin Reddington Christine Ruiter Lucy Warren Tony Zhai

VIOLA

Principal	Paul McMillan Catherine Bishop Nadine Delbridge Jason Bunn
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CELLO

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

DOUBLE BASS

Principal	Stuart Riley Matthew Thorne
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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 Braunfeld 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 Blêt
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FINANCIAL REPORT



Dimity Azoury and Christopher Rodgers Wilson. Photography Georges Antoni

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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 2018.

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

Annabelle Chaplain

John W.H. Denton AO (resigned 30 June 2018)

John Ellice-Flint

Penny Fowler

Catherine Harris AO PSM

Catherine Livingstone AO FAA

Edwina McCann

Tony Osmond

Bruce Parncutt AO

COMPANY SECRETARY

Sally Underwood was the Company Secretary during the financial year.

DIRECTORS' REPORT

MEETINGS OF DIRECTORS

There were six meetings of the company's Board of Directors held during the year ended 31 December 2018. The number of meetings attended by each Director was as follows:

FULL MEETINGS OF DIRECTORS	ATTENDANCE	ELIGIBLE
Craig Dunn	6	6
Olivia Bell	5	6
Annabelle Chaplain	5	6
John W.H. Denton ^{AO} (resigned 30 June 2018)	2	3
John Ellice-Flint	6	6
Penny Fowler	4	6
Catherine Harris ^{AO PSM}	6	6
Catherine Livingstone ^{AO FAA}	6	6
Edwina McCann	3	6
Tony Osmond	6	6
Bruce Parncutt ^{AO}	5	6

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 2018 was a surplus of \$7,904,119 (2017: consolidated surplus of \$5,488,516).

SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

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

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 2018.

INSURANCE AND OFFICERS

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

DIRECTORS' REPORT

REVIEW OF OPERATIONS

The Australian Ballet Group's consolidated result for 2018 was a surplus of \$7.9m. The consolidated result included \$10.6m of Endowed Donations and Bequests and Specified Purpose Donations which are not available for general operations.

The underlying result of the operations of The Australian Ballet, was a modest surplus of \$0.3m compared to a deficit of \$0.6m in 2017.

2018 Revenue from Artistic Programs was \$31.2m compared to \$34.5m in 2017. 2017 was an exceptional year and included a \$1.4m contribution from National Ballet of Japan towards the co-production of Alice's Adventures in Wonderland and two seasons in the large Capitol theatre due to the closure of the Sydney Opera House.

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 \$18.6m (2017: \$17.8m). This result included costs incurred in relation to the development of a new production, The Happy Prince (\$0.8m). This production was scheduled to be performed in 2019 but has been postponed.

In order to offset the Performance Gap Deficit the company undertook various activities that generated additional net income of \$7.4m (2017: \$7.5m). These activities included:

- Fundraising which included philanthropic donations and financial support from our corporate partners; and
- 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

In addition, \$3.2m of interest and other income was received from investments (2017: \$1.8m).

Funding for The Australian Ballet was received from the Victorian and New South Wales State Governments and the Federal Government totalling \$7.8m (2017: \$7.7m). This provided essential support to further offset the Performance Gap Deficit.

The table on the next page presents the consolidated result of The Australian Ballet Group for the year ended 31 December 2018 in the format used by Management and the Board.

The overall result includes the net impact of the Outdoor Event held in Penrith and the International Tour to China. Both of these events were operated to break even thanks to Government funding and the support of our sponsors and patrons. The loss recorded in 2018 reflects a timing difference in the receipt of funding support.

The overall result for 2018 includes the net contribution of Orchestra Victoria of \$0.2m (2017: \$0.1m). The net contribution of Orchestra Victoria includes Government Grants of \$8.5m (2017: \$8.2m), Revenue including Sponsorship and Donations of \$2.2m (2017: \$1.5m), and Expenses of \$10.5m (2017: \$9.6m).

An analysis of the financial assets held by the Group at 31 December 2018 is presented on page 55.

THE AUSTRALIAN BALLET GROUP

CONSOLIDATED MANAGEMENT PROFIT OR LOSS ACCOUNT

FOR THE YEAR ENDED 31 DECEMBER 2018

	Consolidated	
	2018	2017
	\$'000	\$'000
The Australian Ballet Artistic Program		
Revenue		
Box Office - Mainstage	28,746	31,624
Other income to support Artistic program	2,459	2,896
	31,205	34,520
Expenses		
Artistic Program, Employees and Other Expenses (excl. recovery of Orchestra Victoria's costs)	(49,820)	(52,326)
Total Artistic Program Performance Gap Deficit	(18,615)	(17,806)
Net income from Activities and Other Sources of Income to support the Artistic Program		
Fundraising – including Annual Giving, Donations, Sponsorships	4,221	4,314
Philanthropy Distributions	3,666	1,855
Commercial Activities – including Property Rental and Car Parking	2,632	2,964
Interest and Other Income	542	305
Government Grants – The Australian Ballet	7,853	7,749
Result from Operations before Orchestra Victoria	299	(619)
Orchestra Victoria – Surplus before Depreciation (inc Government Grants) (refer Note7)		
	86	116
Depreciation & Amortisation	(2,200)	(1,959)
Result from Operations after Orchestra Victoria and Depreciation & Amortisation	(1,815)	(2,462)
Interest and Investment Income		
	3,244	1,849
Specified Purpose Donations	3,592	4,299
Endowed Donations and Bequests	7,066	3,710
The Australian Ballet Philanthropy Distributions	(3,666)	(1,855)
Orchestra Victoria Philanthropy Distributions	(142)	(53)
Surplus before Outdoor Event & International Tour	8,279	5,488
Outdoor Event		
	(113)	-
International Tour	(262)	-
Overall Group Surplus	7,904	5,488

THE AUSTRALIAN BALLET GROUP

ASSETS HELD FOR SPECIFIED & GENERAL PURPOSES

FOR THE YEAR ENDED 31 DECEMBER 2018

At 31 December 2018 The Australian Ballet (including Orchestra Victoria) had Net Assets of \$69.6m (2017 : \$65.6m). This included \$57.1m of Financial Assets and \$8.6m of Cash and Cash Equivalents, as follows:

	Notes	Consolidated	
		2018	2017
		\$	\$
Capital Preserved, Income Available for Specified Purpose		29,522,832	30,781,324
Capital and Income Available for Specified Purpose		10,549,500	10,520,918
Capital and Income Available for General Purpose		17,026,089	19,788,671
Total Investments in Managed Funds - Consolidated	9	57,098,421	61,090,913
Cash at bank held for Specified Purpose		3,467,695	4,431,802
Cash at bank held for General Purpose		4,098,935	5,256,938
Term Deposit held for Specified Purpose		-	2,012,279
Term Deposit held for General Purpose		1,000,000	1,000,000
Cash and Cash Equivalents on hand at year end	28	8,566,630	12,701,019

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.

It should also be noted that some of the funds available for general purpose are held to offset the company's borrowings of \$10m (refer note 17 of the Notes to the Consolidated Financial Statements).

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 2018, The Australian Ballet paid PricewaterhouseCoopers, the auditor, \$2,040 ex gst 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 57.

Signed in accordance with a resolution of the Directors.



Craig Dunn
Chair

--
Melbourne
5 April 2019



Bruce Parncutt AO
Director

--
Melbourne
5 April 2019



AUDITOR'S INDEPENDENCE DECLARATION

As lead auditor for the audit of The Australian Ballet for the year ended 31 December 2018, 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
5 April 2019

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

CORPORATE GOVERNANCE STATEMENT

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

The Board of 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 2018 the sub-committees were comprised of:

AUDIT & RISK COMMITTEE	NUMBER OF MEETINGS	
	ATTENDED	ELIGIBLE
Bruce Parncutt AO - Chair	4	4
Craig Dunn	3	4
Annabelle Chaplain	3	4
Tony Osmond	3	4

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	4	4
John W.H. Denton AO	2	2
Craig Dunn	4	4
Penny Fowler	3	4

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.

CORPORATE GOVERNANCE STATEMENT (cont.)

INVESTMENT COMMITTEE	NUMBER OF MEETINGS	
	ATTENDED	ELIGIBLE
Tony Osmond – Chair	4	4
John Ellice-Flint	3	4
Bruce Parncutt AO	4	4
External Member		
John Morrison	4	4

Role: To manage the investments of The Australian Ballet Ltd, 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	3	3
External Member		
Arun Abey	2	3
Hayley Baillie	3	3
Mary Barlow	3	3
Di Bertalli	0	3
Bill Bowness AO	3	3
Natasha Bowness	3	3
Prue Brown	2	3
Robin Campbell	2	3
Colin Carter AM	1	3
Georgina Curran	3	3
Cara Elsley	3	3
Suellen Enestrom	2	3
Jane Freudenstein	3	3
Frances Ingham	3	3
Sarah Ingham	3	3
Jodie Maunder	2	3
Gail Marshall	3	3
Karen Morrison	2	3
Robert McCormack	2	3
Maria Pannozzo	3	3
Lynne Wright	3	3

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

CONSOLIDATED STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 31 DECEMBER 2018

	Notes	Consolidated 2018 \$	2017 \$
Revenue			
Revenue - The Australian Ballet	4	38,386,367	40,582,599
Revenue - The Primrose Potter Australian Ballet Centre	5	3,127,269	2,896,444
Revenue - The State Orchestra of Victoria	6	921,561	612,207
Total Revenue from Operations		42,435,197	44,091,250
Other income			
Government grants	7	16,488,150	16,482,632
Total Revenue from Operations and Other Income		58,923,347	60,573,882
Expenditure			
Artistic		24,434,503	22,728,727
Production and Stage		14,036,098	16,432,928
Marketing and Communications		9,332,262	10,105,917
Sponsorship		1,308,483	1,219,669
Administration including finance costs		7,533,841	6,734,561
Domestic and International Touring		5,423,717	4,642,756
Facilities		4,220,640	4,065,126
Total Expenditure		66,289,544	65,929,684
NET (DEFICIT)¹		(7,366,197)	(5,355,802)
Endowment and Donor Contributed Funds and Investment Income - The Australian Ballet			
Investment Income		3,040,751	2,085,761
Other Income		203,246	447,900
Donations and Bequests		13,617,299	10,211,623
Total Endowment and Donor Contributed Funds and Investment Income		16,861,296	12,745,284
Expenditure			
Endowment and Donor Contributed Funds		2,155,832	2,242,966
Total Endowment and Donor Contributed Funds Expenditure		2,155,832	2,242,966
Net Income From Endowment and Donor Contributed Funds and Investment Income - The Australian Ballet¹		14,705,464	10,502,318
Endowment and Donor Contributed Funds and Investment Income - State Orchestra of Victoria			
Investment Income		201,706	48,108
Donations and Bequests		363,146	293,892
Net Income from Endowment and Donor Contributed Funds and Investment Income - State Orchestra of Victoria		564,852	342,000
SURPLUS FROM OPERATIONS AND INVESTMENT ACTIVITIES		7,904,119	5,488,516

The above Consolidated Statement of Profit or Loss should be read in conjunction with the accompanying notes

1. Net Deficit is before Endowment and donor Contributed Funds, Investment Income and related expenditure.

CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2018

	Notes	Consolidated 2018 \$	2017 \$
Profit for the period			
Profit for the period		7,904,119	5,488,516
Other comprehensive income			
Items that may be reclassified to profit or loss	3 and 27	137,443	(113,638)
- Deferred gains and losses on cashflow hedge			
Items that will not be reclassified to profit or loss	27	(3,991,475)	1,991,304
- Changes in the fair value of equity instruments at fair value through other comprehensive income (FVOCI)			
OTHER COMPREHENSIVE INCOME FOR THE PERIOD		(3,854,032)	1,877,666
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		4,050,087	7,366,182

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

The above Other Comprehensive Income for the Period should be read in conjunction with the Consolidated Statement of Changes in Equity.

CONSOLIDATED BALANCE SHEET AS AT 31 DECEMBER 2018

		Consolidated	
	Notes	2018 \$	2017 \$
Current assets			
Cash and cash equivalents	28	8,566,630	12,701,019
Trade and other receivables	8	4,460,582	1,518,304
Prepayments	10	2,590,386	979,473
Inventories	11	150,176	195,778
Forward foreign exchange contracts – cashflow hedge	3	39,310	-
Total Current Assets		15,807,084	15,394,574
Non-current assets			
Financial assets at amortised cost	9	28,700,815	35,263,268
Financial assets at fair value through other comprehensive income (FVOCI)	9	28,397,606	25,827,645
Property, plant and equipment	12	30,320,708	19,762,381
Intangible Assets	13	321,235	719,883
Forward foreign exchange contracts – cashflow hedge	3	55,272	-
Total Non-Current Assets		87,795,636	81,573,177
TOTAL ASSETS		103,602,720	96,967,751
Current liabilities			
Trade and other payables	14	4,512,191	3,545,304
Income received in advance	15		
- Government grants		250,000	461,435
- Other		14,906,587	12,936,845
Forward foreign exchange contracts – cashflow hedge	3	-	60,264
Provisions	16	3,918,104	3,956,237
Total Current Liabilities		23,586,882	20,960,085
Non-current liabilities			
Provisions	16	360,790	349,331
Forward foreign exchange contracts – cashflow hedge	3	-	53,374
Borrowings	17	10,000,000	10,000,000
Total Non-Current Liabilities		10,360,790	10,402,705
TOTAL LIABILITIES		33,947,672	31,362,790
NET ASSETS		69,655,048	65,604,961
Equity			
Retained Deficit from Artistic and Commercial Operations	27	(10,440,722)	(9,870,423)
Retained Surplus from Other Operations including Endowed Donations & Bequests	27	81,003,129	72,528,711
Reserves	27	(907,359)	2,946,673
TOTAL EQUITY		69,655,048	65,604,961

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

Note : Financial assets have been categorised as Non-Current Assets as the company's intention is to hold these assets for more than a year. Nevertheless some of these assets could be realised earlier if necessary.

CONSOLIDATED STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2018

	Notes	Consolidated 2018 \$	2017 \$
STATEMENT OF RETAINED SURPLUS			
Deficit from Artistic and Commercial Operations			
Opening balances at the beginning of the year		(9,870,423)	(8,481,140)
Current Year (Deficit)		(570,299)	(1,389,283)
Retained Deficit from Artistic and Commercial Operations at 31 December 2018		(10,440,722)	(9,870,423)
Surplus from other Operations including Endowed Donations & Bequests			
Opening balances at the beginning of the year		72,528,711	65,650,911
Current Year Surplus		8,474,418	6,877,800
Retained Surplus from other Operations including Endowed Donations & Bequests At 31 December 2018		81,003,129	72,528,711
Total Retained Surplus at 31 December 2018		70,562,407	62,658,288
CASHFLOW HEDGE RESERVE			
The Australian Ballet			
Opening balance at the beginning of the year		(113,638)	-
Deferred hedging gain denominated in US\$ for future co-productions		137,443	(113,638)
Cashflow Hedge Reserve at 31 December 2018		23,805	(113,638)
FINANCIAL ASSETS AT FVOCI RESERVE*			
Opening balance at the beginning of the year		3,060,311	1,069,007
Realised gains on sale and unrealised gains on investments		(3,991,475)	1,991,304
Total Financial Assets at Fvoci at 31 December 2018		(931,164)	3,060,311
TOTAL EQUITY AT 31 DECEMBER 2018		69,655,048	65,604,961

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.

CONSOLIDATED STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 DECEMBER 2018

	Notes	Consolidated 2018 \$	2017 \$
Cash flows from operating activities			
Receipts inclusive of goods and services tax from:			
Box office and performance fees		33,136,581	37,325,168
Sponsorships		3,397,300	3,467,058
Government Grants		17,445,100	17,971,758
Property rental		3,688,558	3,295,901
Other revenue		1,583,981	2,675,082
		59,251,520	64,734,967
Payments to suppliers and employees (inclusive of goods and services tax)		(68,722,515)	(67,439,290)
Net cash provided by/(used in) operating activities¹		(9,470,995)	(2,704,323)
Cash flows from investing activities			
Payment for property, plant and equipment		(12,201,821)	(2,991,526)
Receipts /(Payments) of financial assets held for investing		3,000,000	(256,041)
Donations and bequests		13,930,445	10,512,116
Interest received from investing activities		237,460	195,817
Refund of imputation credits		370,522	858,115
Net cash provided by/(used in) investing activities		5,336,606	8,318,481
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		(4,134,389)	5,614,158
CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR		12,701,019	7,086,861
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	28	8,566,630	12,701,019

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

¹The change in movement in net cash used in operating activities is largely due to one-off benefits during 2017 from the presentation of *Alice's Adventures in Wonderland*® and receipt of Government funding to support the redevelopment of The Primrose Potter Australian Ballet Centre, together with timing differences in the receipt of funds in 2018 compared to 2017.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

1. CORPORATE INFORMATION

The financial statements of The Australian Ballet for the year ended 31 December 2018 were authorised for issue in accordance with a resolution of the directors on 5 April 2019. 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 elected to apply AASB 9 *Financial Instruments* from 1 January 2016 because the new accounting policies provide more reliable and relevant information.

(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, the Board is required to make judgements, estimates and assumptions about carrying values of assets and liabilities based on management's recommendations 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

(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.

Bequests may also be received that do not specify the intention 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

The AASB has issued two new standards AASB 15 *Revenue from Contracts with Customers* and AASB 1058 *Income for Not-for-profit Entities* which replaces AASB 118 *Revenue* and AASB 1004 *Contributions* respectively. AASB 15 is based on the principle that revenue is recognised when control of a good or service transfers to a customer. AASB 1058 establishes principles for not-for-profit entities that apply to transactions where the consideration to acquire an asset is significantly less than fair value principally to enable a not-for-profit entity to further its objectives.

The Australian Ballet has applied the new standard with AASB 1058 as at 1 January 2018 using the modified retrospective approach. Under this method, the cumulative effect of initial application is recognised as an adjustment to the opening balance of retained earnings at 1 January 2018 and comparatives are not restated.

Management has assessed the effects of applying the new standards on the groups' financial statements and has identified no material impact on the revenue recognition.

* 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. 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 upon attaining control over the donation.

* 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 as revenue when the right to payment is established.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(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.

(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.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(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.

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. Investments in equity instruments are not held for trading and the group has made an irrevocable election at the time of initial recognition to account for equity investment at fair value through other comprehensive income.

(ii) Measurement

- 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.
- Equity Instruments:** The group measures all equity instruments at fair value. The group has elected to present fair value gains and losses on equity investments 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.
- 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).

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(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 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 in the 2017 financial results did not result in a change in hedge accounting.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

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.

(a) Cashflow Hedge

Forward foreign exchange contracts are only used for economic hedging purposes and not as speculative investments. However, where the contracts do not meet the hedging criteria, they are classified as "held for trading" for accounting purposes below. The group originally 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. During 2018 two hedge contracts matured with the remaining hedge value A\$1,460,740 against US\$1,097,750 at the set exchange rate of 0.7515.

	Consolidated	
	2018	2017
	\$	\$
Current asset		
Forward foreign exchange contracts	39,310	-
Total current forward foreign exchange contracts	39,310	-
Non – current asset		
Forward foreign exchange contracts	55,272	-
Total non-current forward foreign exchange contracts	55,272	-
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 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 2018 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

	Consolidated	
	2018	2017
	\$	\$
4. REVENUE - THE AUSTRALIAN BALLET BOX OFFICE AND PERFORMANCE FEES		
Mainstage Season	28,681,596	30,387,794
Storytime Ballet	1,666,509	1,955,932
Regional Touring	494,519	637,248
Performance fees	467,550	-
Programme fees	233,777	239,327
	31,543,951	33,220,301
SPONSORSHIP		
Sponsorships	4,937,080	4,473,962
Regional Touring	210,000	210,000
	5,147,080	4,683,962
OTHER REVENUE	1,695,336	2,678,336
Total - The Australian Ballet	38,386,367	40,582,599

5. REVENUE - THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE		
Rental Revenue	733,971	738,139
Car Park Revenue	2,225,252	2,034,735
Other Revenue	168,046	123,570
Total - The Primrose Potter Australian Ballet Centre	3,127,269	2,896,444

6. REVENUE - THE STATE ORCHESTRA OF VICTORIA		
Sponsorships	83,664	81,500
Interest External	66,139	61,637
Performance Fees	762,651	413,315
Other Revenue	9,107	55,755
Total - The State Orchestra of Victoria	921,561	612,207

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2018	2017
	\$	\$
7. OTHER INCOME		
Governments Grants		
Commonwealth Government		
Australia Council, Major Organisations Fund		
MPAB Annual Grant	6,042,782	5,959,351
Playing Australia	426,435	211,398
Ministry for The Arts Attorney Generals Department – China Tour	100,000	-
Department of Foreign Affairs & Trade – Australia-China Council	10,000	-
State Government		
New South Wales	705,419	692,946
Victoria	652,383	652,383
Victoria – International Tour	25,000	-
Victoria – The Australian Ballet Regional Touring	-	80,000
Victoria – Education	26,180	-
South Australia	-	50,000
Queensland	-	50,000
Local Councils		
City of Casey	-	53,364
Total Government Grants – Artistic Operations	7,988,199	7,749,442
Federal Government Catalyst Fund Grant (Building Redevelopment)	-	500,000
Total Government Grants – The Australian Ballet	7,988,199	8,249,442
Commonwealth Government		
Australia Council, Major Organisations Fund		
MPAB Annual Grant – The State Orchestra of Victoria	6,079,116	5,995,183
Australia Council – State Orchestra of Victoria Loss of Proficiency	529,880	250,787
Australia Council – Other	24,500	-
State Governments		
Victoria – The State Orchestra of Victoria	1,368,561	1,370,134
Victoria – The State Orchestra of Victoria Relocation Grant	210,362	242,564
Victoria – The State Orchestra of Victoria Regional Touring	87,000	40,000
Victoria – Contribution to Victorian Pit Services	196,032	318,522
Victoria – Auspicious Arts Projects	4,500	-
Local Councils		
Glenelg Shire Council	-	16,000
Total Government Grants – Artistic Operations	8,499,951	8,233,190
Total Government Grants – Consolidated	16,488,150	16,482,632

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2018	2017
	\$	\$
8. TRADE AND OTHER RECEIVABLES - CURRENT		
Trade receivables	3,471,758	506,825
Other receivables	130,018	172,346
Accrued income	855,145	806,739
GST receivable	3,661	32,394
	4,460,582	1,518,304

Trade and other receivables are subject to normal terms of trade which generally provide for settlement within 30 days. The carrying amounts of receivables approximate net fair value which has been determined by reference to the present value of future net cash flows. The maximum credit risk exposure of receivables is presented by the carrying amount of assets recognised in the Consolidated Balance Sheet.

9. FINANCIAL ASSETS HELD FOR INVESTING

Investments in Managed Funds at fair value as at 31 December 2018		
Non-current assets held at Fair Value		
• Equity Instruments	28,397,606	25,827,645
Total Financial Assets at Fair Value through Other Comprehensive Income	28,397,606	25,827,645
Investments in Managed Funds at amortised cost as at 31 December 2018		
Non-current assets		
• Debt Instruments	27,179,542	33,892,499
• Cash	1,521,273	1,370,769
Total Financial Assets at Amortised Cost	28,700,815	35,263,268
Total Financial Assets	57,098,421	61,090,913

10. PREPAYMENTS

Prepayments	2,590,386	979,473
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11. INVENTORIES

At Cost		
Merchandising Stock	150,176	195,778

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2018	2017
	\$	\$
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	17,042,055	3,991,920
Accumulated depreciation	(15,502,742)	(14,409,256)
	23,255,216	11,298,567
*Level 4, Kavanagh Street is subject to an operating lease		
Plant and Equipment, at cost	7,613,002	5,790,718
Accumulated depreciation	(4,538,882)	(3,935,638)
	3,074,120	1,855,080
Artworks at Valuation Date 1 December 2010	46,000	46,000
	46,000	46,000
Leasehold Improvements, at cost	578,522	583,522
Accumulated amortisation	(578,522)	(582,029)
	-	1,493
Work in Progress	36,790	2,652,659
Total Property, Plant and Equipment	30,320,708	19,762,381
Freehold Buildings movement during the year:		
Beginning of the year	11,298,567	12,045,431
Additions	10,634,607	326,383
Transfers from work in progress	2,548,605	-
Disposals gain (loss)	(42,578)	-
Depreciation expense	(1,183,985)	(1,073,247)
	23,255,216	11,298,567
Plant and Equipment movements during the year:		
Beginning of the year	1,855,080	2,020,331
Additions	1,524,388	344,059
Transfers from work in progress	318,095	59,700
Disposals gain (loss)	(5,893)	-
Depreciation expense	(617,550)	(569,010)
	3,074,120	1,855,080
Leasehold Improvements movements during the year:		
Beginning of the year	1,493	3,570
Disposals gain (loss)	(660)	-
Depreciation expense	(833)	(2,077)
	-	1,493
Work in progress movements during the year:		
Beginning of the year	2,652,659	623,266
Additions	36,790	2,089,093
Transfers	(2,652,659)	(59,700)
	36,790	2,652,659

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2018	2017
	\$	\$
13. INTANGIBLE ASSETS		
Website development and accounting software		
• at cost	1,720,464	1,538,201
Accumulated amortisation	(1,399,229)	(1,050,309)
	321,235	487,892
Work in progress	-	231,991
Total intangible assets	321,235	719,883
Intangible assets movements during the year:		
Beginning of the year	487,892	685,946
Additions	168,214	-
Transfers	14,049	117,250
Amortisation Expense	(348,920)	(315,304)
	321,235	487,892
Work in progress movements during the year:		
Beginning of the year	231,991	117,250
Additions	-	231,991
Transfer	(14,049)	(117,250)
Transfers to plant & equipment at cost	(214,042)	-
Transfer to profit & loss	(3,900)	-
	-	231,991

14. TRADE AND OTHER PAYABLES - CURRENT

Taxes Payable	240,380	33,782
Trade Payables	4,271,811	3,511,522
	4,512,191	3,545,304

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.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

		Consolidated	
		2018	2017
		\$	\$
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	
South Australia State Government	250,000	-	
Victoria State Government, Creative Victoria	-	25,000	
	250,000	461,435	
Other Income received in advance			
Box office	13,229,865	12,667,238	
Sponsorship	1,601,683	-	
Other	75,039	269,607	
	14,906,587	12,936,845	
16. PROVISIONS - CURRENT			
Long service leave	20,000	20,000	
Long service leave	2,647,930	2,722,285	
Family Leave	1,439	2,189	
Annual leave	1,248,735	1,211,763	
	3,918,104	3,956,237	
Provisions - non-current			
Long service leave	360,790	349,331	
17. BORROWINGS			
Unsecured - Loan	10,000,000	10,000,000	
The principal for the unsecured loan is due for repayment on 31 October 2032.			
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	

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2018	2017
	\$	\$
19. OPERATING LEASE COMMITMENTS - PAYMENTS AND RECEIPTS		
(a) Lease commitments:		
<i>Non-cancellable operating leases - payments</i>		
The Consolidated Entity has non-cancellable lease payments for the Sydney office space and The State Orchestra of Victoria head office at Southbank.		
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	242,057	93,833
Later than one year but not later than 5 years	-	15,734
	242,057	109,567
(b) Lease commitments:		
<i>Non-cancellable operating leases - receipts</i>		
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	753,093	689,953
Later than one year but not later than 5 years	2,405,336	2,459,989
Greater than 5 years	2,265,984	2,265,984
	5,424,413	5,415,926
<i>Non-cancellable operating leases - payments</i>		
There are no cancellable operating leases therefore there are no commitments for minimum lease payments.		
<i>Changes to Accounting Policies</i>		
A new accounting standard, AASB 16 Leases, comes in to effect on 1 January 2019. This will result in the operating leases detailed above being recognised as finance leases.		

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

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)
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)
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, resigned 30 June 2018)

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 levels 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 \$1,343,505 (2017: \$1,317,153) and parking costs of \$58,867 (2017: \$46,997) 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	
	2018	2017
	\$	\$
Key management personnel remuneration	865,508	851,612

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 some of 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.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

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>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 2018.

25. CONTINGENT ASSETS

There were no Contingent Assets as at 31 December 2018.

	Consolidated	
	2018	2017
	\$	\$
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	13,229,917	12,647,410
Total Assets	77,631,531	81,326,356
Current Liabilities	27,045,103	23,420,246
Total Liabilities	37,382,719	33,802,159
Shareholders' equity		
Reserves	41,089,856	44,740,789
Cashflow Hedge Reserve	23,805	(113,638)
Other Reserves	(864,849)	2,897,046
Retained surplus	40,248,812	47,524,197
Surplus/(Deficit) for the year	(5,617,716)	2,897,726
Total Comprehensive Income	(9,242,168)	4,635,352

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

27. EQUITY

	Consolidated	
	2018	2017
	\$	\$
Retained Surplus		
<i>Retained Surplus (Deficit) from Artistic and Commercial Operations</i>		
The Australian Ballet	(11,054,804)	(10,516,607)
The State Orchestra of Victoria	614,082	646,184
Total Retained Surplus (Deficit) from Artistic and Commercial Operations	(10,440,722)	(9,870,423)
<i>Retained Surplus from Other Operations including Endowed Donations & Bequests</i>		
The Australian Ballet	77,650,209	69,369,425
The State Orchestra of Victoria	3,352,920	3,159,286
Total Retained Surplus (Deficit) from other Operations including Endowed Donations & Bequests	81,003,129	72,528,711
Cashflow Hedge Reserve		
Cashflow Hedge Reserve - The Australian Ballet	23,805	(113,638)
Total Cashflow Hedging Reserve	23,805	(113,638)
Financial Assets at FVOCI Reserve		
<i>Realised gains (losses) on sale and unrealised gains (losses) on revaluation</i>		
The Australian Ballet	(864,850)	2,897,044
The State Orchestra of Victoria	(66,314)	163,267
Total Financial Assets at FVOCI Reserve	(931,164)	3,060,311
Total Equity	69,655,048	65,604,961

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.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

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	3,467,695	4,431,802
Cash at bank held for General Purpose	4,098,935	5,256,938
Term Deposit held for Specified Purpose	-	2,012,279
Term Deposit held for General Purpose	1,000,000	1,000,000
Cash and cash equivalents on hand at year end	8,566,630	12,701,019

29. MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

In January 2019 The Australian Ballet announced that it would be re-scheduling the premiere of The Happy Prince. Costs incurred in respect of this production in 2018 have been expensed in that year. No other matter or circumstance has arisen since 31 December 2018 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

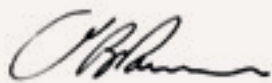
- a) the financial statements and notes set out on pages 60 to 81 are in accordance with the Australian Charities and Not-for-Profits Commission (ACNC) Act 2012, including:
- (i) complying with Accounting Standards, the Australian Charities and Not-for-Profits Commission (ACNC) Act 2012 and other mandatory professional reporting requirements, and
 - (ii) giving a true and fair view of the consolidated entity's financial position as at 31 December 2018 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.



Craig Dunn
Chair

--
Melbourne
5 April 2019



Bruce Parncutt AO
Director

--
Melbourne
5 April 2019



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 2018 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 2018
- the consolidated statement of comprehensive income for the year then ended
- the consolidated statement of profit or 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.

Other information

The directors are responsible for the other information. The other information comprises the information included in the annual report for the year ended 31 December 2018, but does not include the financial report and our auditor's report thereon. Prior to the date of this auditor's report, the other information we obtained included the Directors' Report.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

PricewaterhouseCoopers, ABN 52 780 433 757

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

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

Responsibilities of the directors for the financial report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial report

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

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

A handwritten signature in dark ink that reads 'PricewaterhouseCoopers' in a cursive, flowing script.

PricewaterhouseCoopers

A handwritten signature in dark ink that reads 'Lisa Harker' in a cursive, flowing script.

Lisa Harker
Partner

Melbourne
5 April 2019

THE AUSTRALIAN BALLET FINANCIAL SUPPORTERS

2018

FUNDS WITHIN THE AUSTRALIAN BALLET FOUNDATION

The Australian Ballet Foundation incorporates specific-purpose major gifts, grants and endowments created by individuals and bequests for the benefit of The Australian Ballet

Major Gift

The Ian Potter Foundation



The Ian Potter Foundation

International Touring Fund

Derek & Ann Braham
Marilyn Burton

Ms Laurie Cowled

Frances Gerard

Lionel Frederick Hann
& Harry John Colligan Fund

In memory of

Mrs J J Holden

Dale & Ian Johnston

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

Regional Touring Fund

Tania Austin

Mr John A Calvert-Jones ^{AM} & Mrs Janet Calvert-Jones ^{AO}

The Glendonbrook Foundation

Estate of Ainsley Gotto

In memory of

Mrs JJ Holden

Rene Macrae Fund for Education and Regional Activity

The Marigold Southey Fund

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 ^{AO}

& Ms Jodie Maunder

Joanna Horgan

Neil & June Jens

Avner Klein & Maria

Pannoza

Mr Allan Myers ^{AC OC}

& Mrs Maria J Myers ^{AC}

Dame Margaret

Scott ^{AC DBE}

& Prof Derek A. Denton

Robert Southey Fund for

Australian Choreography,

endowed by The Sidney

Myer Fund

Dame Peggy van Praagh

Fund for Choreography

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 and Sarah

Murdoch Fund

Dancers' Retraining Fund

Bowness Family

Foundation Pty Ltd

Dave Poddar & Angela

Flannery

Lisa Ring

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

International Guest Artist

Joan and Peter Clemenger Trust

Scholarships

The Betty Amsden ^{AO} Fund

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 and Pip Smith Scholarships

The Maurice Sullivan Memorial Scholarship Fund

The Paula Jacqueline Swain Bursary

The Anthony Williams and Joseph Hand Australian Ballet Scholarship

Estates

Mr Reginald Edward Gregory ^{MBE} & Mrs Gregory

Patricia Marie Smit

Patricia Hope Willis

Colin Robert Marshall

Hazel Graham

Ethel Margaret Ewing

Cutten

Robert J Shipsides
E M Black

Paul Sinclair

Mrs M M C Djordjevic

Dr George Garratt

Robert Salzer ^{AO}

Betty Gleeson-White

Clifford Burgess

Keith M Christensen

William Arthur Hugh Gordon

Freda Eileen Spicer

Asle Noel Chilton

Gwendolyn Letitia Tennant

Sir Robert Southey ^{AO CMG}

Brenda June McGowan

Mr Will Noble

Norma Lucas Payne

Mrs Ila Leland Massy Burnside

Gay John Therese Clarke

Gwendoline I Tregear

Lesley Morgan Sperry

Gwen Hunt

Mrs Patricia McSpeerin

Mr Noël Pelly ^{AM}

Lady Snedden ^{AM}

William F Wells

Mrs Thora Pearce

Miss Ann Williams

Mr Ian Berkeley Small

Nola Joan Hassall

Jean Hammond

Mr A S Leslie

Mr Laurie Davies

Esther Primrose Lucy

Gertrude Poelman

Dame Joyce

Margaretta Daws

Lady Nancy Fairfax ^{AM OBE}

Ernest Spinner

Margery I Pierce

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

Eva Wicki

Corel Garling

Janice Petterson

Antony Williams

Isabell Honor Hall Maynard

Christine Ann Brown

Patricia M. Vanderwall (Speher)

Mr Arthur L Norcott

& Mrs Roma Norcott

Lionel Frederick Hann

& Harry John Colligan

Jennifer May Teague

Paula Jacqueline Swain

Joan Winsome Maslen

Rita Doreen Fletcher

Dr Brian T Carey

Susan Fitzpatrick

Betty Amsden ^{AO}

Valerie Ellen Mooney

John N Mann

Ainsley Gotto

George William Gregson

Anonymous (26)

Ms Christine A Brewer

Mrs Margaret Broeks

Beverley A Brown ^{OAM}

Jannie Brown

Dr Roger Brown

Jennifer Brukner

& the late John Brukner

Ms Deborah Buckett

Dr Sheena L Burnell

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REDEVELOPMENT OF THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE

This transformational
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The Ian Potter Foundation



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PRODUCTION CENTRE

The Australian Ballet's
purpose-built Production
Centre in Altona,
Melbourne is home to
the company's collection
of costumes, sets,
scenery and props. This
state-of-the-art facility
was made possible by

the generosity of our
Patrons. The names
listed below reflect
donations received in
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Gifts \$10,000 - \$24,999
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Gifts \$1,000 - \$9,999
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SPARTACUS

The creation of The
Australian Ballet's new
production of *Spartacus*,
which premiered in
2018, was made possible
through the generosity
of over 2,000 Patrons.

The names listed below
reflect donations
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PRINCIPAL GIFTS

Principal Gifts will be
recognised for the life
of the production with
The Australian Ballet

Tertulla

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The Australian
Ballet Society

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Gifts \$500 - \$999
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THE AUSTRALIAN BALLET EDUCATION IN REGIONAL SOUTH AUSTRALIA

With the support of The
James & Diana Ramsay
Foundation and the
generous Patrons listed
below, The Australian
Ballet's Education
program will delight
and inspire thousands
of school children in
regional South Australia
over the next three
years. The names listed
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& Pam McKee
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The following Patrons
have made generous
contributions to support
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The names below reflect
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THE AUSTRALIAN BALLET

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At the heart of Philanthropy at The Australian Ballet is the Annual Giving program. The generous contributions from the patrons listed below underpin the company's everyday activities. The names listed reflect donations received in 2018, including pledges.

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We are extremely grateful for all the partnerships that played an important role in supporting our artistic, touring, education and outreach activities in 2018.



We celebrated our 34th year of partnership with Principal Partner Telstra in 2018 – firmly cementing the longest-running arts partnership in Australia.

The partnership is based on mutual respect and a commitment to excellence. Together, we share the duty to ensure our company and its dancers thrive in today's modern world, while caring for the tradition of our art form. Telstra's support enables Australians of all ages and locations to access ballet. Their support of Storytime Ballet since its inception has ignited the joy and love of ballet in the next generation of audiences.

In 2018 the tour delighted over 36,000 people from New South Wales, Queensland and Victoria. Telstra's longstanding commitment to regional Australia was manifested in 2018 in its support of our Regional Tour, which enabled nearly 11,000 people across Victoria, Queensland and the Northern Territory to experience a world-class, full-length ballet performance (many for the first time) at the same standard as those seen in capital cities.

The prestigious Telstra Ballet Dancer Award continued to develop its status in the community. In 2018 the award received a record-breaking number of public votes; Jade Wood, who was promoted to senior artist shortly after receiving the award, collected both the Telstra Ballet Dancer Award and People's Choice Award.



Jade Wood receiving the Telstra Ballet Dancer Award and People's Choice Award. Photography Lisa Tomasetti



David Hallberg. Photography Kate Longley



We celebrated our first full year of partnership with our newest Lead Partner, also our Official Property Partner, Aqualand.

Aqualand prides itself on pushing creative boundaries, encouraging innovative ways of thinking and doing and importantly leaving a legacy for future generations – a perfect partner for The Australian Ballet and our Education program.

With Aqualand's support our Education team has been able to provide an inclusive high-quality arts education program which supports and develops students and teachers across regional, remote and diverse communities.



Qantas and The Australian Ballet share a longstanding partnership centring around our shared value of being proudly Australian.

In 2018, we were privileged to join Qantas in creating Project Celebration – a video featuring a range of talented Australians standing together in celebration of inclusion and diversity. The 60 second

piece was launched to 54,000 people at ANZ Stadium for the Bledisloe Cup and tracked close to five million views in two weeks on social media. As our artistic director so eloquently put it, "Australia is such a vibrant, creative place because we celebrate difference. The Australian Ballet is pleased to stand with Qantas in support of inclusion."

THANK YOU TO OUR PARTNERS

We are grateful for all the partnerships that played an important role in supporting The Australian Ballet during 2018.

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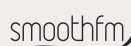
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The Australian Ballet is supported by the Victorian Government through Creative Victoria



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

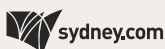
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BALLET UNDER THE STARS



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ANNUAL GIVING

Our Annual Giving
Patrons provide vital
support to the Orchestra
and underwrite its daily
operations. The names
listed below reflect
donations received
in 2018.

The Conductor's Podium Gifts over \$30,000

Mr Robert Albert ^{AO RFD RD}
& Mrs Elizabeth Albert

The Concertmaster's Ensemble Gifts \$10,000 - \$29,999

Mr Richard Guy ^{OAM}
& Ms Claire Guy
Ms Linda Herd
Avner Klein &
Maria PannoZZo
Don & Angela Mercer
Mrs Margaret S Ross ^{AM}

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

Gaye & John Gaylard
Hans & Petra Henkell
Dr Alastair Jackson ^{AM}
Dr Peter A Kingsbury
Judith & Alasdair
McCallum
The Hon Howard Nathan
^{AM QC} & Ned Upton
Anonymous (1)

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

David and Cindy Abbey
Matthew & Joanne Angus
Marc Besen ^{AC}
& Eva Besen ^{AO}
Tom Bruce & Beth Brown
Peter and Ivanka Canet
G Croft
Ms Jane Edmanson ^{OAM}
Ed & Marj Eshuys
Peter Griffin ^{AM}
& Terry Swann
Valerie and Ian Guthrie
Louis J. Hamon ^{OAM}
Russell & Jenni Jenkins
Peter & Carmel Johnson
Peter McLennan
& John Lander
Michelle and Ian Moore
Marie Morton ^{FRSA}
Prof David Penington
Lady Potter ^{AC CMRI}
Kerryn Pratchett
Mr John Redman
Jan & Keith Richards

Adrienne Shaw
Libby Smith
Lady Southey ^{AC}
P & J Spark
Bruce & Leona Sterling
Sarah Tehan
Elizabeth &
Hank Van Herk
Dr Victor Wayne
& Dr Karen Wayne ^{OAM}
Igor & Jenny Zambelli
Anonymous (3)

Supporters

Gifts \$100 - \$999
Michael Atyeo
Marja Berclouw
J Blain
Caroline & Stephen Brain
Edward & Hazel Brentnall
Adam & Donna
Cusack-Muller
Miss Ann Darby
Mrs Liz Dexter
Ms Marianne Dunn
Brian Florence
Dr Jane Gilmour ^{OAM}
In memory of
Alan Gobbe
Mrs Jean Hedges
Mr Haskins ^{OAM}
& Mrs Haskins
Mr Stuart Jennings
Ms Celia Lamprell
M Ruth McIndoe
Elizabeth A Owen
Mrs Mary Pendavingh
Beryl Power
Greg J Reinhardt
Hanna Reptis
Ian Baker & Cheryl
Saunders ^{AM}
Superlative Group
Shepparton
Mr Leon Velik
Lyn Williams ^{AM}
Anonymous (5)

CELESTE ACQUISITION

We sincerely thank
the following
generous Orchestra
Victoria Patrons 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". The names listed
below reflect donations
received in 2018.

Con Grazia
Gifts over \$25,000
Lady Southey ^{AC}

Con Brio
Gifts \$5,000 - \$9,999
Don & Angela Mercer

Con Moto
Gifts \$1,000 - \$4,999
Michelle and Ian Moore
Mrs Margaret S Ross ^{AM}
Anonymous

MUSICAL CHAIRS

Musical Chairs provides
Orchestra Victoria
Patrons with the
opportunity to support
the careers of their
favourite OV artists.
The names listed below
reflect donations
received in 2018.

Ms Linda Herd
supporting *Principal*
Cor Anglais

GOVERNMENT PARTNERS

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.



PRINCIPAL REGIONAL PARTNER

Orchestra Victoria and
Bendigo Bank -
14 years of making
beautiful music together.



ORCHESTRA VICTORIA contact us:

+61 3 9694 3600
orchestravictoria.com.au



EMPLOYMENT STATISTICS AS AT 31 DECEMBER 2018

	2018			2017			2016			2015		
	Q	Q	=	Q	Q	=	Q	Q	=	Q	Q	=
DEPARTMENT	F	M	T	F	M	T	F	M	T	F	M	T
Dancers	41	35	76	41	35	76	43	33	76	45	34	79
Artistic and Medical	9	7	16	8	8	16	9	9	18	8	9	17
Music	2	4	6	4	4	8	3	3	6	1	3	4
Production, Technical & Company Management	32	14	46	34	15	49	36	17	53	30	17	47
Marketing, Media, Publications, Customer Service, External Relations, Philanthropy	38	12	50	41	11	52	36	9	45	38	8	46
Administration and Finance	13	9	22	15	8	23	19	6	25	17	4	21
Education	2	0	2	2	0	2	1	0	1	2	1	3
Orchestra Management	7	2	9	7	2	9	7	2	9	5	1	6
Musicians	22	26	48	21	27	48	21	29	50	28	34	62
TOTAL	166	109	275	173	110	283	175	108	283	174	111	285

Q Female Q Male = Total

PATRON

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

BOARD OF DIRECTORS

Craig Dunn (Chair)
Olivia Bell (Dancers' Director)
Annabelle Chaplain
John Ellice-Flint
Penny Fowler
Catherine Harris ^{AO PSM}
Catherine Livingstone ^{AO}
Edwina McCann
Tony Osmond
Bruce Parncutt ^{AO}
John W.H. Denton ^{AO} (resigned June 2018)

GLOBAL AMBASSADOR

Sarah Murdoch

ORCHESTRA VICTORIA BOARD

Libby Christie (Chair)
David McAllister ^{AM}
Angela Kelly (resigned July 2018)
Sally Underwood (appointed July 2018)

AUDIT AND RISK COMMITTEE

Bruce Parncutt ^{AO} (Chair)
Craig Dunn
Annabelle Chaplain
Tony Osmond

FOUNDATION BOARD

Edwina McCann (Chair)
Arun Abey
Hayley Baillie
Mary Barlow
Di Bertalli
Bill Bowness ^{AO}
Natasha Bowness
Prue Brown
Robin Campbell
Colin Carter ^{AM}
Georgina Curran
Cara Elsley (appointed April 2018)
Suellen Enestrom
Jane Freudenstein
Frances Ingham
Sarah Ingham
Gail Marshall
Jodie Maunder
Sybella Morris (resigned February 2018)
Karen Morrison
Robert McCormack
Maria Pannozzo
Lynne Wright

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

NOMINATION & REMUNERATION COMMITTEE

Catherine Harris ^{AO PSM} (Chair)
Craig Dunn
Penny Fowler
John W.H. Denton ^{AO} (Resigned June 2018)

INVESTMENT COMMITTEE

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

BUILDING REDEVELOPMENT STEERING COMMITTEE

(dissolved Nov 2018)
Craig Dunn (Chair)
Penny Fowler
Jim Cousins ^{AO} (Independent Member)
Brendon McNiven (Independent Member)
Graeme Parton (Independent Member)

LEADERSHIP 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 External Relations
Penny Waitsman
Director of Marketing, Commercial & Audience Development
Penny Rowland
Director of Human Resources
Angela Kelly

Orchestra Victoria

Artistic Director
Nicolette Fraillon ^{AM}
Executive Director
Sara Pheasant

PRINCIPAL ARTISTS

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

SENIOR ARTISTS

Dimity Azoury
Jarryd Madden
Valerie Tereshchenko
Jade Wood

SOLOISTS

Benedicte Bemet
Nicola Curry
Brodie James
Natasha Kusen

Cristiano Martino
Marcus Morelli
Karen Nanasca
Rina Nemoto
Jill Ogai
Christopher Rodgers-Wilson
Brett Simon (until June 2018)
Sharni Spencer
Dana Stephensen
Andrew Wright (until June 2018)

CORYPHEES

Nathan Brook
Joe Chapman (until June 2018)
Imogen Chapman
Jacqueline Clark
Ingrid Gow
Drew Hedditch
Corey Herbert
François-Eloi Lavignac
Callum Linnane
Amanda McGuigan
Jake Mangakahia
Luke Marchant
Alice Topp

CORPS DE BALLET

Shaun Andrews
Matthew Bradwell
Daniel Bryne
Timothy Coleman
Lisa Craig
Saranja Crowe
Isobelle Dashwood
Jasmin Durham
Evie Ferris
Rohan Furnell
Serena Graham
Ella Havelka
Richard House (until Oct 2018)

Daniel Idaszak
Sean Kiley
Emma Koppelman
Mason Lovegrove
Coco Mathieson
Alexandra Moore
Sophie Morgan
George-Murray Nightingale
Riccardo Rodighiero
Joseph Romancewicz
Montana Rubin
Edward Smith
Katherine Sonnekus
Kelsey Stokes
Sarah Thompson
Yichuan Wang
Aya Watanabe
Jessica Wood
Lucien Xu
Yuumi Yamada

SHORT-TERM ENGAGEMENTS

Sara Andrlon
Cameron Holmes
Dimitri Kleioris
Tyson Powell
Lewis Formby

RESIDENT CHOREOGRAPHERS

Stephen Baynes
Tim Harbour
Alice Topp
Stanton Welch ^{AM}

STORYTIME BALLET AND REGIONAL TOUR

Storytime Ballet: *The Sleeping Beauty* /Storytime Ballet: *Coppélia*

Sean McGrath
Sara Andrlon
Robyn Begg
Dayna Booth
Cieren Edinger
Yhale Fien
Elise Foster
Lewis Formby
Jasmin Forner
Cameron Holmes
William Laherty
Brooke McAuley
Alexander Mitchell
Benjamin Obst
Eliza O'Keeffe
Tyson Powell
Indigo Robb
Yvette Sauvage
Estelle Thomson
Chantelle van der Hoek

Regional Tour - Coppélia

Daniel Bryne
Drew Hedditch
Cameron Holmes
Emma Koppelman
Luke Marchant
George-Murray
Nightingale

Jill Ogai
Montana Rubin
Kelsey Stokes
Aya Watanabe
Dayna Booth
Ella Chambers
Jacob de Groot
Jamie Delmonte
Lewis Formby
Clayton Forsyth
Kaho Kato
Riley Lapham
John Paul Lowe
Annaliese Macdonald
Thomas McClintock
Sydney Merrilees
Alexander Mitchell
Abbey Murphy
Eliza O'Keeffe
Hayley Thompson
Estelle Thomson
Slade Waterson
Jaeger Wilkinson
Jingkun Xu

Regional Tour Guest Artists

Paul Knobloch
Andrew Murphy

RESIDENT GUEST ARTIST

David Hallberg

GUEST ARTISTS

Principal Roles

Kirsty Martin
Scott Davie
Ruth Blythman
Jacqueline Dark
Victoria Lambourn
Teije Hylkema
Caleb Wong
Jun Yi Ma

Non-Principal Roles

Franco Leo
Colin Peasley OAM
Lisa Bolte
Gillian Revie

EXCHANGE ARTISTS / SECONDMENTS

Brett Chynoweth – to
Birmingham Royal Ballet
Alexander Campbell –
from The Royal Ballet

DANCERS TO OTHER COMPANIES / COMPETITIONS

Chengwu Guo
Amy Harris
Kevin Jackson
Ako Kondo
Mason Lovegrove
Jarryd Madden

GUEST CHOREOGRAPHERS

Maina Gielgud AO
Paul Knobloch
Lucas Jervies
Alice Topp
Graeme Murphy AO
Mason Lovegrove
Timothy Coleman
Ella Havelka
Jake Mangakahia
Jill Ogai
Richard House
François-Eloi Lavignac

GUEST REPETITEURS / TEACHERS

Jacquelin Barrett
Bradley Chatfield
Johnny Eliassen
Mark Kay
Ou Lu
Marilyn Rowe
Cowden OBE
Simon Turner
Janet Vernon AM
Imara Savage –
Dramaturge
Nigel Poulton –
Fight Director

GUEST CONDUCTORS

Barry Wordsworth
Paul Murphy
Simon Hewett

COSTUME DESIGNERS

Jennifer Irwin
Jérôme Kaplan

SET DESIGNERS

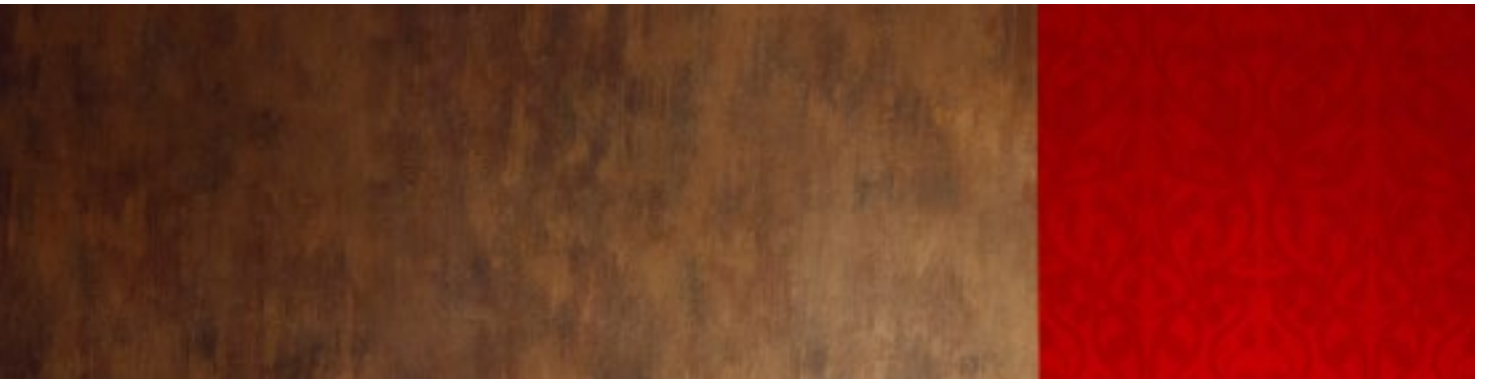
Hugh Colman
Jérôme Kaplan
Gerard Manion
Jon Buswell

LIGHTING DESIGNERS

Jon Buswell
Damien Cooper
Francis Croese
Benjamin Cisterne
Graham Silver



Dimity Azoury. Photography Georges Antoni



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