

# THE AUSTRALIAN BALLET



ANNUAL REPORT

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2019

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# Chair and Executive Director's Report

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**The Australian Ballet's 2019 Year of Enchantment proved to be a milestone season. Achieving artistic triumphs and deepening our engagement with growing audiences, the company made important announcements about its future and successfully completed the first year of a new 2019 – 23 strategic plan.**

## ARTISTIC HIGHLIGHTS

In 2019, we had the rare opportunity to stage multiple, full-length productions over four major capital cities. Opening and closing the seasons respectively, Christopher Wheeldon's *Alice's Adventures in Wonderland*® and Peter Wright's *The Nutcracker* were both box-office and critical successes. We were also very pleased that despite the unexpected postponement of Graeme Murphy's *The Happy Prince* to 2020, our last-minute repertoire inclusions of Alexei Ratmansky's *Cinderella* in Melbourne and Maina Gielgud's *Giselle* in Sydney were very well received.

True to our commitment to 'dare to be different', in 2019 we once again invested in new and innovative seasons. Complementing popular classics was the Australian premiere of Stanton Welch's *Sylvia*, co-produced with Houston Ballet. *Sylvia* delighted audiences in Melbourne and Sydney and proved to be a valuable new addition to our repertoire. Sydney audiences enjoyed *Verve*, our contemporary triple bill featuring the works of three of our homegrown resident choreographers: Steven Baynes, Alice Topp and Tim Harbour. Les Ballets de Monte Carlo accepted our invitation to perform in Melbourne, where this world-renowned company's stylish *LAC* was enthusiastically received.

In 2019 we continued our groundbreaking *bodytorque* program, which nurtures and develops emerging Australian choreographers. In all, eight new works created through the program were performed in both Sydney's *bodytorque up late* series (which featured the premiere of Timothy Coleman's *Orbit* and a reprise of Mason Lovegrove's *Fraying*) and in Melbourne's *bodytorque.atelier* (which featured seven new works).

The diverse programming of our Year of Enchantment ultimately resulted in the successful production of over 160 mainstage performances in four capital cities, with a total audience attendance of 245,270.

## BEYOND THE MAINSTAGE

We remain committed to offering our audiences multiple opportunities to engage with us beyond our mainstage performances.

### *Regional Tour and Storytime Ballet*

Beyond metropolitan centres, we continued our touring activities to younger and regional Australians to provide the broader population the opportunity to experience its national ballet company. Our 2019 Regional Tour to major towns in NSW, Victoria and South Australia featured some of our most exciting rising stars performing *Coppélia* to over 6,000 people through 14 performances.

Seasons of our *Storytime Ballet: Coppélia* and *Storytime Ballet: The Nutcracker* in five states introduced 45,473 children and adults to The Australian Ballet.

### *Audience Engagement*

Our Audience Engagement program offers behind-the-scenes tours, Q&As with artists and creative leaders, conversations and talks with our dancers and artistic staff and a unique chance to gain additional insight into our world. In 2019 over 23,000 people attended such events regionally and in major cities.

### *Outreach*

Through our Education and Outreach program we are connecting with both metropolitan and regional Australia.



This program offers communities with limited access to the arts the opportunity to discover the transformative power of dance. Our program reaches out to people, including children, who may never have been into a theatre or seen one of our performances.

In nearly 100 schools in 6 states and territories almost 20,000 students attended more than 870 workshops and tailored performances. As a major arts organisation we have a significant responsibility to engage with the broader public and these workshops assist us to build accessibility and connection with remote and Indigenous communities.

### INTERNATIONAL ACTIVITIES

In May 2019, we made our debut at New York's Joyce Theater, dancing in its Gala and presenting six performances of our triple bill. This program of works by resident choreographers included Alice Topp's work *Aurum*, which was supported by the Joyce Theater's Nureyev Prize.

The program also included Stephen Baynes' award-winning *Unspoken Dialogues* as well as a new work by Tim Harbour, *Chairman Dances*. We were thrilled to be supported in New York by so many of our Australian patrons and New York-based Australian expats. Our visit to New York was made possible by Telstra International, Qantas and IFM Investors, and by The Ethel Margaret Ewing Cutten Foundation - Equity Trustees, via the Freda May Irving Scholarship.

Our international reach was further extended through our digital program. An incredible 2.62 million live viewers worldwide tuned in to World Ballet Day, our global digital collaboration with the Bolshoi Ballet and London's The Royal Ballet.

We also welcomed seven international guest artists, including Bolshoi Principal Semyon Chudin, Birmingham Royal Ballet Principal Céline Gittens, American Ballet Theatre's Principal Dancer Misty Copeland and our Resident Guest Artist David Hallberg to our shores to take part in our performances. Eight of our own dancers took up opportunities to perform across the world with globally acclaimed dance companies such as the Royal Danish Ballet and the National Ballet of China, and in gala performances including the International Ballet Gala in Malaysia and The Hong Kong Ballet's International Gala.

### ORCHESTRA VICTORIA

In 2019 we celebrated the 50<sup>th</sup> anniversary of Orchestra Victoria, our creative partner, who brings the musical soul to so many performances of opera and ballet in Victoria each year. This milestone year was marked with a special anniversary concert at the National Gallery of Victoria whose repertoire, ranging from 18<sup>th</sup>-century classics to newly commissioned scores, demonstrated the breadth and depth of the Orchestra's abilities. Beyond its activities in the theatre pit, Orchestra Victoria presented concerts and education workshops in regional and outer metropolitan centres across Victoria.

In 2019 Orchestra Victoria delivered 161 performances to 216,715 people in Victoria and also delighted 1,832 people

in Sydney as part of Opera Australia's *Bryn Terfel in Concert*. The immersive mOVE! education program also provided music development opportunities for 139 young regional musicians and teachers from 33 schools.

### FINANCIAL OUTCOMES AND PARTNERSHIPS

The Australian Ballet's income from box office and other artistic programs in 2019 was \$34.6m, reflecting an annual average occupancy of 85% across mainstage seasons.

The costs associated with staging and performing our ambitious 2019 artistic program, including employee and other expenses, were significant and resulted in a net Performance Gap Deficit of \$17.6m. This result includes revenue from all 2019 artistic programs and all costs associated with staging and performing the programs. The company worked hard to manage the significant performance deficit, which has been offset by income contributed from other commercial activities, our government and corporate partners and our philanthropic partners. As a result, The Australian Ballet achieved an operating surplus of \$0.9m in 2019 compared to a surplus of \$0.3m in 2018.

Our sustainability and success as a major performing arts company would not be possible without the generous support of our invaluable government and corporate partners. We gratefully acknowledge the Australian Government, the NSW Government and the Victorian Government through the Australia Council for the Arts for their support and encouragement. Government funding enables us to provide rewarding careers with consistent development for talented dancers, encourages our artistic ambition and underpins our ability to invest in new productions and to tour regionally and internationally.

This year we celebrated the 35<sup>th</sup> anniversary of our wonderful partnership with our Principal Partner Telstra, an extraordinary achievement and a relationship we value immensely. To all our corporate partners, including our Lead Partners Qantas and Aqualand, we extend our sincere thanks. Your support enables us to commission new works and relaunch beloved favourites, and assists many of our activities beyond the stage and in our communities.

Our philanthropic supporters continue to be the vital lifeblood of our company, ensuring our future success through their boundless interest, enthusiasm, generous annual donations and bequests. In 2019 our essential Annual Giving program contributed \$3.1m in support of our operating expenses.

We are working to ensure long-term sustainability by growing our philanthropic endowed gifts and bequests, in which we are investing and without which we would have reported a deficit for the year.

### BOARD

On behalf of all associated with The Australian Ballet, we would like to acknowledge and thank our Board of Directors, whose commitment, counsel and generous support is invaluable and contributes so significantly to the ongoing success of the company. During 2019 we were delighted

to welcome Professor Emeritus Susan Street to the Board. Susan has worked in higher education for over 30 years after a career as a dancer in both Australia and Holland. She was formerly Head of Dance at the Queensland University of Technology and, most recently, was Executive Director of QUT Precincts in the International Division.

After ten years as a director of the company, John Ellice-Flint retired from the Board in February 2020, having served the maximum term allowed under our constitution. We would like to thank John for his tireless efforts and invaluable advice as a member of the Board, the Audit & Risk Committee and the Investment Committee. John has been a generous and important link to the broader South Australian community, and we look forward to continuing our friendship when we visit Adelaide each year. John has been replaced as our South Australian director by Natasha Stott Despoja AO, who joined the Board in February 2020. A former senator for South Australia and a former leader of the Australian Democrats, Natasha is the founding chairperson of Our Watch and currently sits on the UN High Level Working Group on the Health & Human Rights of Women, Children and Adolescents.

#### OUR THANKS TO OUR BALLET FAMILY

So many people make up our Australian Ballet family and contribute to our success each year. We wish to take this opportunity to acknowledge the friendship, loyalty and wonderful generosity of every one of our many supporters and patrons. We extend our warm thanks, on behalf of the entire company, to our patrons and donors, to our Foundation Board, The Australian Ballet Ambassadors, The Australian Ballet Society in Victoria, and the Friends of The Australian Ballet in NSW and South Australia.

Additionally, we would like to acknowledge our venue and orchestral partners, without whom our performances simply would not happen. Our warmest thanks to the Sydney Opera House, Arts Centre Melbourne, Adelaide Festival Centre, Queensland Performing Arts Centre, The Australian Ballet's Orchestra Victoria, Opera Australia Orchestra, Queensland Symphony Orchestra and Adelaide Symphony Orchestra for their ongoing support and extraordinary talent.

Such a successful Year of Enchantment would not have been possible without the extraordinary contribution and teamwork throughout our company of talented dancers and musicians, our artistic team, our management and all our staff. We congratulate all at The Australian Ballet for the magic you achieved at each and every performance of our Year of Enchantment.

#### LOOKING AHEAD

Finally, and most importantly, our success in 2019 could not have been achieved without the visionary artistic leadership of our Artistic Director David McAllister. Last year David announced his intention to retire from the company at the end of December 2020. We look forward to celebrating David's brilliant accomplishments during his almost 40-year career with the company as a dancer and artistic director throughout the 2020 season. The timing of David's announcement allowed the Board to carefully plan

the company's artistic leadership succession and to work through a comprehensive international selection process to replace David. As a result, we were thrilled to announce the appointment of David Hallberg as our eighth artistic director in March 2020. David is very well known to our dancers, the company and our Australian audiences as he has been a regular visitor to Australia over the last ten years. He is currently The Australian Ballet's resident guest artist and is a principal dancer with both American Ballet Theatre and the Bolshoi Ballet, as well as being principal guest artist with The Royal Ballet.

At the time of writing in March 2020, the impact of the COVID-19 pandemic has significantly disrupted our performances and operations. The Australian Ballet and Orchestra Victoria are prioritising the health, wellbeing and safety of our employees and we are closely following the advice and guidelines from government and health authorities. Our priority is to support our employees. We anticipate theatre closures will continue for many months and we have introduced arrangements for our people to work safely and from home. However, as 65% of our annual income is derived from ticket sales and a substantial proportion of our financial reserves are endowed or designated for specific purposes, we are facing a period of unprecedented difficulty which the Board and Executive are working to manage.

When the COVID-19 pandemic is over and our theatres are open once again, it is critical that The Australian Ballet is ready to return to the stage as soon as possible. We hope to resume our performances later this year and David McAllister, David Hallberg and Libby Christie will be working together during 2020 to prepare for our 2021 and subsequent seasons. The Australian Ballet's 2019 – 2023 strategic plan provides a clear, ambitious roadmap for our continuing artistic leadership and gives us real confidence that we can manage through these very challenging times, and successfully transition to David Hallberg's leadership as our new artistic director. David McAllister has nurtured a company which is both artistically vibrant and commercially healthy: a wonderful legacy.

While 2020 will not be the Year of Limitless Possibilities that we had planned and hoped for, we know that with your support, 2021 will bring reconstruction and a return to brighter and happier times.



Craig Dunn  
Chair




Libby Christie AM  
Executive Director





Natasha Kusen, Christopher Rodgers-Wilson and Isobelle Dashwood. Photography Taylor-Ferné Morris



“I look forward to seeing the next chapter of this wonderful company’s future unfold.”

— David McAllister AM  
Artistic Director

## THE REPORT

# Artistic Director

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**In our Year of Enchantment, we demonstrated our ability to transport our audiences to other worlds, where fierce female warriors battle slimy river gods, rabbits wear watches and a good whack with a pointe shoe can vanquish a villain.**

Christopher Wheeldon’s spectacular *Alice’s Adventures in Wonderland*® began our year. It was such a thrill to share this amazing work with our Brisbane audiences for the first time. *Alice* also returned to Melbourne to warm up our winter season and, as in its premiere season in 2017, this dazzling tour de force was a triumph. The much-anticipated world premiere of Graeme Murphy’s *The Happy Prince* was rather dramatically postponed due to Graeme’s ill health, but as with all great fairy stories, there was a happy ending: Mr Murphy fully recovered, and set to work readying the new ballet for its 2020 debut. Alexei Ratmansky’s *Cinderella* and Maina Gielgud’s *Giselle*, in Melbourne and Sydney respectively, were ideal replacements, allowing the dancers to delve deeper into these magical works after their 2018 revivals.

We cherish our relationship with Resident Choreographer Stanton Welch and Houston Ballet, the company he directs. In 2019, we were delighted to dance the Australian premiere of Stanton’s Arcadian romp *Sylvia*, a co-production with Houston Ballet. With its glorious Delibes score, ravishing Jérôme Kaplan designs and breathtaking choreography, this tale of three women and their intertwined love stories proved a wonderful addition to our repertoire. At the end of the year, the return of Peter Wright’s spellbinding



production of *The Nutcracker*, another of the great gems of our repertoire, brought the magic of this classic to young (and not so young!) ballet lovers in Melbourne, Adelaide and Sydney.

We brought enchantment of a more modern nature to Sydney with our contemporary triple bill *Verve*. This season featured Alice Topp's Helpmann Award-winning *Aurum*, Stephen Baynes' elegant *Constant Variants* and Tim Harbour's punchy *Filigree and Shadow*. Melbourne audiences didn't miss out on the thrills: they were treated to the Australian premiere of Les Ballets de Monte Carlo's *LAC*, Jean-Christophe Maillot's sleek, dark version of *Swan Lake*. Jean-Christophe's cosmopolitan company brought a distinctively European glamour to our stages. The tiny principality of Monaco has long been a haven for ballet, and continues to nourish creative exploration.

Our own creative exploration was on show in our *bodytorque* seasons. Sydney enjoyed two *bodytorque* up late performances after selected shows of *Verve* and *Giselle*. Mason Lovegrove's *Fraying* and Timothy Coleman's *Orbit* showcased the talents of these emerging choreographers (both company dancers) and their casts. *Bodytorque atelier* featured seven new works, three by women. Amelia Drummond (the inaugural winner of the Emerging Female Choreographer Award, an initiative run by The Australian Ballet, *Dance Australia* and the Sydney Opera House), Lina Limosani, Rani Luther and Petros Treklos made works alongside company dancers Timothy Coleman, François-Eloi Lavignac and Mason Lovegrove. Orchestra Victoria provided chamber music on stage with the dancers and performed the world premiere of Stuart Greenbaum's *Some Place High Up ...*

We shared the charming 19<sup>th</sup>-century fantasy *Coppélia* with audiences in country New South Wales, Victoria and South Australia on The Australian Ballet's Regional Tour, with Dana Stephensen, Callum Linanne, Yumi Yamada and Edward Smith in the lead roles of Franz and Swanilda. Our Storytime Ballet troupe performed a version of *Coppélia* made especially for children and revived *Storytime Ballet: The Nutcracker* over the 2019/2020 summer holidays. Our Education and Outreach team also spanned the country, using the power of dance to build physical and mental skills, confidence and love for the arts.

In May, the company shone on the international stage. We were invited by New York's Joyce Theater to perform a season of new works featuring three of our resident choreographers. Alice Topp's *Aurum*, which was commissioned with the support of the Joyce Theater's Rudolf Nureyev Prize, had its international debut in a bill that included Stephen Baynes' *Unspoken Dialogues* and Tim Harbour's new work *Chairman Dances*. We were also invited to dance in the Joyce Theater Gala.

Our dancers also headed far and wide as guest artists. Kevin Jackson returned home to Perth to dance Albrecht in *Giselle* with West Australian Ballet. Ako Kondo danced in The Hong Kong Ballet's International Gala with Osiel Gouneo, and with her husband Chengwu Guo in Nagoya and Tokyo. Ty King-Wall also headed to Japan to dance with numerous ballerinas at the Okamoto Ballet Festival.

Benedicte Bemet and Kevin Jackson represented The Australian Ballet at the International Ballet Gala in Malaysia, dancing *Grand pas classique* and a pas de deux from Alexei Ratmansk's *Cinderella*.

We made an international impact in the digital world when we collaborated with Moscow's Bolshoi Ballet and London's The Royal Ballet to host the sixth annual World Ballet Day, with a record 2.62 million viewers tuning in across the globe. The world also came to us through a stellar roster of overseas guest artists: American Ballet Theatre mega-star Misty Copeland in Sydney performances of *Sylvia*, Bolshoi Principal Semyon Chudin in *The Nutcracker* in Melbourne, and our Resident Guest Artist David Hallberg in *The Nutcracker* in Sydney. As part of an exchange program, Birmingham Royal Ballet Principal Céline Gittens danced with us in Brisbane as the Queen of Hearts in *Alice's Adventures in Wonderland*<sup>®</sup>; she returned in December to dance the Sugarplum Fairy in our Sydney season of *The Nutcracker*. Houston Ballet principals Karina Gonzáles and Connor Walsh, who created the roles of *Sylvia* and the Shepherd, danced with us during our Sydney season of *Sylvia* as part of an exchange (Valerie Tereshchenko and Ty King-Wall danced the lead roles in *The Nutcracker* in Houston). Liam Redhead of the Royal Danish Ballet swapped places with our Coryphée Corey Herbert, both dancing in the respective companies' productions of *The Nutcracker*, while in November Lucien Xu and Yichuan Wang completed our exchange with the National Ballet of China.

In 2019, Orchestra Victoria celebrated its 50<sup>th</sup> anniversary: half a century of wonderful partnerships with both The Australian Ballet and Opera Australia, and thousands of remarkable performances. To mark this milestone, the orchestra played around Melbourne and regional Victoria, offering chamber performances, education programs and children's concerts, and finished with a jubilant celebration performance at the National Gallery of Victoria, featuring beloved excerpts from ballet and opera.

We at The Australian Ballet delight in sharing our love of dance with the community. Our Audience Engagement program offered wonderful insights into our world across the year, and Studios, our Adult Dance Class program in Melbourne, had our participants joyously whirling. We held *Ballet Under the Stars* at Lardner Park in Gippsland for the first time. The weather gods didn't smile, but the audiences braved the cold and wet to bask in the magic of *Giselle*. We were back under the stars in December for *Carols at the Domain*, teaming up again with The Wiggles, who collaborated with us earlier in 2019 on the adorable DVD *The Wiggles' Big Ballet Day*. It was great to welcome friends from our corporate community to The Primrose Potter Australian Ballet Centre, where we hosted family days for Qantas and PriceWaterhouseCoopers. We also held a candlelit CEO dinner for our Principal Partner Telstra.

Our dancers celebrated some beautiful moments in 2019. Principal Artist Amy Harris and her husband, Senior Artist Jarryd Madden, welcomed their son Phoenix to the family. In a joyous evening, Dimity Azoury and Benedicte Bemet were promoted to principal artist on stage at Sydney Opera

House after performances in *Sylvia*. We enjoyed our first visit from ballet legend Julio Bocca, who joined us as a guest teacher, as well as our annual engagement with our beloved guest teacher Johnny Eliassen. Both men brought great insights and generously gave of their knowledge and we look forward to having them with us again in 2020.

In November, on another thrilling evening at the Sydney Opera House, the 18<sup>th</sup> Telstra Ballet Dancer Award was announced on stage. Jill Ogai won the Rising Star Award after an extraordinary year of performances and audience favourite Marcus Morelli took out the Peoples' Choice Award after a record amount of public votes.

We were also very proud of our other award winners in 2019. The Australian Ballet won the Helpmann Award for Best Ballet, for Alice Topp's beautiful work *Aurum*, and Jarryd Madden won the Best Performer - Dance Award at the Victorian Green Room Awards.

On a sadder note, we lost one of our founding lights, Dame Margaret Scott. Her vision and passion were essential to the creation of our company, and she was the founding director of The Australian Ballet School. Like generations of dancers and choreographers, I am hugely indebted to her. We also lost Barry Kitcher, a founding member of the company, who famously created the role of the Lyrebird in Robert Helpmann's *The Display*.

The highlights of our Year of Enchantment will remain etched in our memories. In September of 2019, as we unveiled our 2020 season, I announced my retirement from the artistic directorship. I look forward to seeing the next chapter of this wonderful company's future unfold.



David McAllister AM  
Artistic Director



David McAllister and artists of The Australian Ballet. Photography Kate Longley







## BOARD OF DIRECTORS

2019



**CRAIG DUNN**  
Chair

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

Craig Dunn has had more than 25 years' experience in the financial services, including as CEO of AMP Limited from 2008 to 2013. Craig was previously a Director of Financial Literacy Australia Limited, and a Board Member of each of the Australian Japanese Business Cooperation Committee and the New South Wales Government's Financial Services Hub. He is also a former Chair of the Investment and

Financial Services Association (now known as Financial Services Council), the Australian Government's Fintech Advisory Group and Stone & Chalk Limited. Craig was also a member of the Financial Services Advisory Committee, the Australian Financial Centre Forum, the Consumer and Financial Literacy Taskforce and a Panel member of the Australian Government's Financial System Inquiry. Craig is currently Chairman of the International Standards Committee for Blockchain and Distributed Ledger Technologies (ISO/TC 307). Craig is also a Director of Westpac and

Chairman of the Westpac Board Remuneration Committee, and a member of each of the Board Risk Compliance and Board Nominations Committees. He is a Director of Telstra Corporation Limited and Chairman of the Telstra Audit and Risk Committee. He is a consultant to King & Wood Mallesons. Craig 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 Bell 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, which enabled her to study under Christiane Vlassi at the Paris Opéra 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 AM**

- Member of the Audit & Risk Committee

Queensland-based Annabelle Chaplain is a former investment banker. She holds a number of directorships of companies including Seven Group Holdings Limited and Super Retail Group Ltd, and she is chair of MFF Capital Investments Ltd and Canstar Pty Ltd. Annabelle has previously served on the boards of Downer-EDI, Credible Labs Inc, Queensland Airports Ltd, the Australian Youth Orchestra and the Queensland Performing Arts Trust. She is a Fellow of the Institute of Company Directors. Annabelle is member of the Audit & Risk Committee and of the Investment Committee.

*Appointed 2017*



**JOHN ELLICE-FLINT**

- Member of the Investment Committee

Following a 26-year overseas career at Unocal Corporation, John Ellice-Flint 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 - Retired February 2020*



**PENNY FOWLER**

- Member of the Nomination & Remuneration Committee

Penny Fowler is Chairman of the Herald & Weekly Times and News Corp Australia's Community Ambassador. Penny is Chairman of the Royal Children's Hospital Good Friday Appeal, Deputy Chair of The Royal Botanic Gardens Victoria and a Board Member of The National Portrait Gallery and Tourism Australia. She is on the Advisory Board of Visy and 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 is Chairperson of Harris Farm Markets Pty Ltd. She is on the Board of Tyro Payments and The Australian School of Business UNSW, and is Honorary Consul 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 and The Centenary Medal; she also has an Honorary Doctorate in Business from UNSW.

*Appointed 2012*



**CATHERINE LIVINGSTONE AO FAA**

Catherine Livingstone 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 Chairman of the Board of the Commonwealth Bank of Australia in January 2017 and has been a Director of the Bank since March 2016. Her other directorships and interests include WorleyParsons Ltd, Saluda Medical Pty Ltd and Chancellor of the University of Technology Sydney. Catherine has been the President of Chief Executive Women (2007 - 2008), and is the former Chairman 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*



## BOARD OF DIRECTORS cont.

2019



EDWINA McCANN

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**• Chair of the Foundation Board**

Edwina McCann has been the Editor-in-Chief of Vogue Australia since 2012 and 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 has been 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

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**• Chair of the Investment Committee  
• Member of the Audit & Risk Committee**

Tony Osmond is Managing Director and Head of Corporate and Banking, Capital Markets & Advisory, Australia and New Zealand at Citigroup. Tony has over 25 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 and the Adara Partners Panel. He is also Chairman of Melbourne Electronic Sound Studio. Prior to his career in investment banking Tony practised as a lawyer at Herbert Smith Freehills in Melbourne. Tony was a Director and Acting Chair of Orchestra Victoria before it was acquired by The Australian Ballet in 2014.

*Appointed 2014*



BRUCE PARNCUTT AO

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**• Chair of the Audit & Risk Committee  
• Member of the Investment Committee**

Bruce Parncutt is Chair of investment banking group Lion Capital, Trustee of the Helen McPherson Smith Trust, a member of the University of Melbourne Centre for Positive Psychology Strategic Advisory Board and a director of ASX listed, DGO Gold Limited and De Grey Mining Limited. 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 Chairman of Melbourne Grammar Foundation.

*Appointed 2012*



PROFESSOR SUSAN STREET AO

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**Member of the Nomination  
& Remuneration Committee**

Susan Street worked in higher education for over 30 years after a career as a dancer working in both Australia and Holland. She was the Head of Dance at the Queensland University of Technology before taking up the position of Dean of Dance at the Hong Kong Academy of Performing Arts. She returned to QUT in 2006 to take up the role of Executive Dean of the Creative Industries Faculty. Her most recent role at QUT was as Executive Director of QUT Precincts in the International Division. Susan has held board positions for the Queensland Performing Arts Centre Trust and was Chair of the Board of the Queensland Art Gallery and Gallery of Modern Art. She has served on the Australian China Council and Australian Korea Foundation. She is currently a member of the Australia Singapore Arts Group and a Board member of Creative Partnerships Australia.

*Appointed 2019*



NATASHA STOTT DESPOJA AO

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**Member of the Nomination  
& Remuneration Committee**

Natasha Stott Despoja is the founding Chair of Our Watch (the Foundation to Prevent Violence Against Women and their Children). She was Australia's Global Ambassador for Women and Girls (2013-2016), responsible for the promotion of women's economic empowerment, women's leadership and the reduction of violence against women and girls. She is a former Senator for South Australia (1995-2008) and former Leader of the Australian Democrats. She is the youngest woman to enter the Australian Federal Parliament. Natasha served two years on the World Bank Gender Advisory Council (2015-2017) and was a member of a 2017 UN High Level Working Group on the Health and Human Rights of Women, Children and Adolescents.

In 2019, she was made an Officer of the Order of Australia in recognition of her international work. Natasha is an Honorary Visiting Research Fellow at The University of Adelaide, a member

of the Australian National University Council and a member of Broad Agenda 50:50 by 2030 Advisory Group, and was a member of the FIFA 2023 Women's World Cup Steering Committee. She is a former Deputy Chair of Beyondblue and has been a board member for the Burnet Institute, the South Australian Museum Board (2009-2013), the Advertising Standards Board (2008-2013) and the Museum of Australian Democracy (2010-2013). She was on the Prime Minister's Referendum Council. She is a Non-Executive Director of Carrie's Beanies for Brain Cancer, Global Citizen, the George Washington University Global Women's Institute Leadership Council and the Global Citizen Women's Council.

She is and has been a patron or ambassador for several not-for-profit groups, including The Orangutan Project, VicHealth, Secondbite, Ovarian Cancer Australia, ENUF the HIV/AIDS anti-stigma campaign and Action Aid

*Appointed 2020*

## 2019 OVERVIEW

### DIGITAL

1,006,426

TOTAL DIGITAL AUDIENCE

343,825

FACEBOOK FOLLOWERS

277,080

INSTAGRAM FOLLOWERS

NO.2

ENTERTAINMENT BRAND  
IN AUSTRALIA ON INSTAGRAM

8,123,258

YouTube VIEWS

42%

OF TICKETS PURCHASED  
ON MOBILE DEVICES

### CINEMA

106

SCREENINGS IN CINEMAS  
ACROSS THE UK AND SPAIN

### ARTISTIC VIBRANCY

9

WORLD PREMIERES

10

ORIGINAL WORKS  
COMMISSIONED BY  
THE AUSTRALIAN BALLET

8

WORKS NEW TO  
THE AUSTRALIAN BALLET

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AUSTRALIAN PREMIERES

### INTERNATIONAL

#### NY TOUR

2

INTERNATIONAL DEBUTS

7

INTERNATIONAL  
PERFORMANCES

#### WORLD BALLET DAY

2.62

MILLION  
VIEWERS WORLDWIDE

7

INTERNATIONAL  
GUEST ARTISTS

8

OF OUR DANCERS  
ON EXCHANGE/GUESTS

### AUDIENCES

304,374

TOTAL ATTENDANCES

289

NO. OF LIVE  
PERFORMANCES

245,270

MAINSTAGE ATTENDANCES

6,093

REGIONAL TOUR  
ATTENDANCES

45,473

CHILDREN AND FAMILIES

20,268

STUDENTS

1751 TEACHERS  
IN 97 SCHOOLS  
OVER 6 STATES

3000+

FREE OUTDOOR  
ATTENDANCE

23,902

AUDIENCE ENGAGEMENT  
PROGRAM ATTENDEES





# 2019 PRODUCTIONS, EDUCATION AND AUDIENCE ENGAGEMENT

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Ako Kondo. Photography Jeff Busby

“truly transports the viewer  
into a dream”

—THE DAILY REVIEW



25

Performances



42,135

Paid attendances

#### BRISBANE

Presented in association with QPAC

#### 8 PERFORMANCES

25 February – 2 March

QPAC

Lyrice Theatre

with Queensland Symphony Orchestra

#### MELBOURNE

#### 17 PERFORMANCES

8 – 22 June

Arts Centre Melbourne

State Theatre

with Orchestra Victoria

#### With thanks to:

Principal  
Partner



Lead  
Partners



Production  
Partner

KAWAI

Media Partner  
(Melbourne only)



The Kenneth R Reed Fund generously supported  
the recreation of *Alice's Adventures in Wonderland*<sup>®</sup>  
for The Australian Ballet

## ALICE'S ADVENTURES IN WONDERLAND<sup>®</sup>

Christopher Wheeldon's crowd-pleasing production of Lewis Carroll's beloved children's tale moves between epic spectacle and charmingly whimsical detail. Its Australian premiere season in 2017 was a smashing success, bringing the company a deluge of first-time attendees and ballet converts. In 2019, we took the production to make its Brisbane premiere and then down to brighten Melbourne's winter with an encore season.

Using the full depth of the company (many of the dancers making debuts in the main roles), and with the pit spilling over with musicians, our 2019 performances of *Alice's Adventures in Wonderland*<sup>®</sup> presented ballet at its spectacular best.

#### Credits

Choreography  
Music  
orchestrated by  
Scenario  
Costume and set design  
Lighting design  
Projection design  
Puppet concept and design

Christopher Wheeldon  
Joby Talbot  
Christopher Austin and Joby Talbot  
Nicholas Wright  
Bob Crowley  
Natasha Katz  
Jon Driscoll and Gemma Carrington  
Toby Olié

“It's unmissable, really, and while everything the  
national company does is special, this is extra special.”

—THE COURIER MAIL





Artists of The Australian Ballet. Photography Jeff Busby



**11**  
Performances



**17,356**  
Paid attendances

## MELBOURNE

19 – 28 March  
Arts Centre Melbourne  
State Theatre  
with Orchestra Victoria

### With thanks to:

Principal  
Partner



Lead  
Partners



Media  
Partner



# CINDERELLA

After playing to full houses in Sydney in 2018, Alexei Ratmansky's swooningly romantic *Cinderella* returned to Melbourne, where it had its world premiere in 2013 (it has since travelled around the country, as well as to London and Shanghai). Made especially for The Australian Ballet, this *Cinderella* has all the elements of the beloved fairytale, with some fantastical additions. Jérôme Kaplan's Surrealist-inspired design features dripping clocks, dancing topiary and Schiaparelli-style shoe hats for the Stepmother and her bratty daughters.

Ratmansky is artist in residence at American Ballet Theatre, a recipient of the MacArthur "Genius" grant, and the acknowledged master of the modern story ballet. In its 2019 Melbourne season, this joyous and inventive *Cinderella* proved once again to be the perfect fit.

## Credits

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

Alexei Ratmansky  
Sergei Prokofiev  
Jérôme Kaplan  
Rachel Burke  
Graham Silver  
Wendall K. Harrington

"This Cinderella is ballet with the lot"

—HERALD SUN

"Part fairy tale, part pantomime and part high art,  
this production will delight young and old"

—STAGE WHISPERS



Kevin Jackson and Robyn Hendricks. Photography Kate Longley



“choreography that surprises and delights the audience as it challenges the dancers ...”

—SYDNEY MORNING HERALD



20

Performances



20,767

Paid attendances

## SYDNEY

5 – 25 April  
Sydney Opera House  
Joan Sutherland Theatre  
with Opera Australia Orchestra

### With thanks to:

Principal  
Partner



Lead &  
Production Partner



Production  
Partner



Media  
Partner

● BROADSHEET

Lead  
Partner



Commissioning  
Partner



## VERVE

Our annual contemporary triple bill had a homegrown flavour in 2019. The *Verve* program, which had its premiere in Melbourne in 2018, featured works by three of our resident choreographers, each strikingly different in mood, making for a varied and satisfying experience. Stephen Baynes’ dreamily poetic *Constant Variants* began the program, followed by Alice Topp’s heartrending *Aurum*. The bill finished with a bang: Tim Harbour’s ferociously fast *Filigree and Shadow*.

It was following the success of *Aurum* in 2018 that Topp was appointed as a resident choreographer. The ballet was rapturously acclaimed by audiences in both Sydney and Melbourne, and garnered standing ovations when we took it to New York’s Joyce Theater in May 2019.

### Credits

#### CONSTANT VARIANTS

Choreography  
Music  
Costume and set design  
Lighting design

Stephen Baynes  
Piotr Ilyich Tchaikovsky *Variations on a Rococo Theme*  
Michael Pearce  
Jon Buswell

#### FILIGREE AND SHADOW

Choreography  
Music  
Set design  
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

“Stunning in its breadth and contrast of styles”

—THE DAILY TELEGRAPH





“Exquisite dancing and convincing acting ... capable of bringing tears to adult eyes”

—SYDNEY MORNING HERALD



Artists of The Australian Ballet. Photography Daniel Boud



20

Performances



25,081

Paid attendances

#### SYDNEY

1 – 18 May  
Sydney Opera House  
Joan Sutherland Theatre  
with Opera Australia Orchestra

#### With thanks to:

Principal  
Partner



Lead  
Partners



Media  
Partners



## GISELLE

The most famous and enduring ballet of the Romantic era, *Giselle* is a benchmark for the world's major companies, and its principal roles are coveted by every classical dancer. Our production, staged by former Artistic Director Maina Gielgud with meticulous attention to the detail and flavour of the period and the emotional core of the narrative, has been acclaimed around the world.

In its 2019 Sydney season, our *Giselles*, *Albrechts* and *Myrthas* were able to build on and deepen interpretations developed during the 2018 Melbourne season of the ballet. Coaching from the legendary Australian-born ballerina Leanne Benjamin, a former principal of The Royal Ballet, brought an extra dimension to our performances.

#### 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

“feels as fresh today as when it premiered in 1986”

—THE DAILY TELEGRAPH

“... enter its world and you will be intrigued,  
stimulated and invigorated.”

—DANCE AUSTRALIA



Artists of Les Ballets de Monte-Carlo. Photography Alice Blangero



12

Performances



18,691

Paid attendances

## MELBOURNE

27 June – 6 July  
Arts Centre Melbourne  
State Theatre  
with Orchestra Victoria

SOUS LA PRÉSIDENCE DE S.A.R. LA PRINCESSE DE HANOÏVE

**LES  
BALLET  
DE  
MONTE CARLO**  
JEAN-CHRISTOPHE MAILLOT

## LAC

The Melbourne winter season had an extra touch of glamour thanks to our presentation of Les Ballets de Monte-Carlo in a season of *LAC*, a brooding, sensual version of *Swan Lake* by the company's choreographer-director, Jean-Christophe Maillot. The costume design by Philippe Guillotel included a swan corps in jagged, deconstructed tulle and long feathered gloves that covered the hands – a striking image that brought a young ‘culturally curious’ audience flocking to Arts Centre Melbourne.

*LAC*'s potent brew of dark psychology and daring neoclassical choreography didn't disappoint. We won't soon forget the chic villain Her Majesty the Night, or the dazzling attack of Les Ballets de Monte-Carlo's cosmopolitan troupe of dancers.

### Credits

Choreography  
Music  
Additional Music  
Staging  
Costumes  
Lighting design  
Dramatisation

Jean-Christophe Maillot  
Piotr Ilyich Tchaikovsky  
Bertrand Maillot  
Ernest Pignon-Ernes  
Philippe Guillotel  
Jean-Christophe Maillot and Samuel Thery  
Jean-Christophe Maillot and Jean Roaud



“Marvellously fast and feisty ... Go see it.”

– THE AGE



"I can't find anything not to love about this production."

- THE DANCE AUSTRALIA

Benedicte Bemet and artists of The Australian Ballet. Photography Jeff Busby



30

Performances



40,122

Paid attendances

#### MELBOURNE

##### 11 PERFORMANCES

31 AUGUST – 10 SEPTEMBER

Arts Centre Melbourne

State Theatre

with Orchestra Victoria

#### SYDNEY

##### 19 PERFORMANCES

8 – 23 NOVEMBER

Sydney Opera House

Joan Sutherland Theatre

with Opera Australia Orchestra

#### With thanks to:

Principal  
Partner



Lead  
Partners



Media  
Partners



The 2019 season of *Sylvia* was generously  
supported by the Arthur & Roma Norcott Fund

## SYLVIA

Stanton Welch's new version of the rarely staged *Sylvia* was a co-production of The Australian Ballet and Houston Ballet, where Welch is a director. Its scale did not disappoint. Packed with incident, it took the slight tale of the traditional version and transformed it with three intertwined love stories that romped from Mount Olympus to the Underworld.

Audiences responded with enthusiasm to the ballet's lively humour, its forthright heroines and its passionate, soaring pas de deux. Amidst the cast of thousands, including *Sylvia*'s gaggle of grandchildren, could be spotted Artistic Director David McAllister, returning to the stage in the role of the Older Shepherd.

#### Credits

Choreography

Staged by

Guest Repetiteur

Composer

Costume and set design

Lighting design

Projection design

Projection design programmer

Stanton Welch

Louise Lester

Mark Kay

Léo Delibes

Jérôme Kaplan

Lisa J. Pinkham

Wendall K. Harrington

Paul Vershbow

*Sylvia* is a co-production between Houston Ballet and The Australian Ballet



"this addition to the company repertoire showcases  
both the technical and performative skills of the dancers  
and the confident flair of the design team"

- THE AGE



★★★★

“The Nutcracker shines with holiday delight”

– THE HERALD SUN

Dimity Azoury with artists of The Australian Ballet. Photography Kate Longley



43

Performances



66,470

Paid attendances

## MELBOURNE

### 14 PERFORMANCES

17 – 28 September  
Arts Centre Melbourne  
State Theatre  
with Orchestra Victoria

## ADELAIDE

### 7 PERFORMANCES

8 – 12 October  
Adelaide Festival Centre  
Festival Theatre  
with Adelaide Symphony Orchestra

## SYDNEY

### 22 PERFORMANCES

30 November – 18 December  
Sydney Opera House  
Joan Sutherland Theatre  
with Opera Australia Orchestra

With thanks to:

Principal Partner



Lead Partner



Media Partners



Lead & Production Partner



Government Partner\*



\*Adelaide season only

# THE NUTCRACKER

Many companies in the world perform *The Nutcracker* every Christmas. At The Australian Ballet, we prefer to keep it as an occasional treat, so that audiences – and our dancers – don’t suffer from a surfeit of Sugar Plums. In 2019, we presented three seasons of Peter Wright’s luscious, picture-perfect production, with its Edwardian party scene, whirling snowflakes and dreamy Land of Sweets.

The festive feel of the ballet was enhanced by some very special appearances. Beloved Principal Artist Amber Scott returned from maternity leave to dance the opening night of the Melbourne season with long-term partner Adam Bull; Melbourne also enjoyed an appearance by Bolshoi Principal Dancer Semyon Chudin. Sydney was treated to performances by Céline Gittens, a principal of Birmingham Royal Ballet, and our Resident Guest Artist David Hallberg.

## Credits

Choreography  
Guest Repetiteur  
Composer  
Costume and set design  
Original lighting design  
Lighting design

Peter Wright, Lev Ivanov, Vincent Redmon  
Mark Kay  
Piotr Ilyich Tchaikovsky  
John F. McFarlane  
David Finn  
Jon Buswell

“... sumptuous sets and costumes worthy of a fairytale”

– ARTS REVIEW

The 2019 season of *The Nutcracker* was generously supported by The Margaret Ellen Pidgeon Fund for Classical Ballet. The Adelaide season was generously supported by Friends of The Australian Ballet (SA) Inc.





“This season builds on a long tradition of choreographic exploration begun by our founding artistic director, Dame Peggy van Praagh.”

—ARTISTIC DIRECTOR DAVID MCALLISTER



7

Performances



655

Paid attendances

#### MELBOURNE

17 – 19 October  
Southbank Theatre,  
The Lawler  
with Orchestra Victoria

#### SYDNEY

8 April and 6 May  
Joan Sutherland Theatre,  
Sydney Opera House  
with Orchestra Victoria's Yi Wang (*Fraying*)

#### With thanks to:

Principal  
Partner



Lead  
Partners



## BODYTORQUE

New choreography is the lifeblood of our company. As well as offering audiences an unusually intimate and varied experience in the theatre, our *bodytorque* seasons nurture choreographic talent from within the company. In 2019, *bodytorque.atelier*, held in the Victorian College of the Arts' Studio Theatre with musicians from Orchestra Victoria playing live on stage with the dancers, also showcased dancemakers from around Australia.

Among them was Amelia Drummond, the winner of the inaugural Emerging Female Classical Choreographer initiative, which is a collaboration between The Australian Ballet, Sydney Opera House and *Dance Australia* magazine. Amelia premiered her work *Einsamkeit*, developed with the help of the initiative.

Three of our dancers – Timothy Coleman, Mason Lovegrove and François-Eloi Lavignac – made their second *bodytorque* works. Timothy's work *Some Place High Up ...* was performed to a specially commissioned score by Stuart Greenbaum.

Our *bodytorque up late* series, consisting of a new work, *Orbit*, by Timothy Coleman, and a revival of Mason Lovegrove's *Fraying*, gave our Sydney audiences a taste of *bodytorque* after performances of *Giselle* and *Verve*.

#### Credits

##### *bodytorque.atelier*

**EINSAMKEIT**  
Choreography  
Music

Amelia Drummond  
Elena Kats-Chernin *Blue Silence*

**FALL IN**  
Choreography  
Music

Lina Limosani  
Arvo Pärt *Summa*

**HEART STRINGS**  
Choreography  
Music

Rani Luther  
Louis Vierne *Second Movement (Andante)* from *Sonata for Violin and Piano op.23*

**SOME PLACE HIGH UP ...**  
Choreography  
Music

Timothy Coleman  
Commissioned by The Australian Ballet and composed by Stuart Greenbaum  
*Some Place High Up ...*

**Costume design**

Anna French (originally for Stephen Baynes' *Raymonda* in 2006)



Corey Herbert and Shaun Andrews in Petros Treklis' *You*. Photography Kate Longley



Serena Graham in Mason Lovegrove's *Fraying*.  
Photography Kate Longley

## Credits cont.

### YOU

Choreography  
Music

Petros Treklis  
Gabrielle Fauré *Elegie in C Minor op.24*

### A TIMEPIECE

Choreography  
Music

Mason Lovegrove  
Philip Glass (*String Quartet No. 2 - Company*)

### EXULT

Choreography  
Music

François-Eloi Lavignac  
Maurice Ravel  
*Duo Sonata for Violin and Cello (Second and Fourth Movements)*  
Lani Mitchell

Art

All lighting design

David Jenkins

## *bodytorque up late*

### FRAYING

Choreography  
Music

Mason Lovegrove  
Johann Sebastian Bach  
*Violin Sonata No. 1 in G Minor BWV 1001 (Presto and Adagio)*

### ORBIT

Choreography  
Music

Timothy Coleman  
Stuart Greenbaum *Two Interludes in Space*

All lighting design

Graham Silver





14

Performances



5,601

Paid attendances

**GRIFFITH**  
**WAGGA WAGGA**  
**(MOOROPNA) SHEPPARTON**  
**ALBURY**  
**WARRAGUL**  
**TANUNDA**  
**MOUNT GAMBIER**  
3 – 24 August

With thanks to:

Principal  
Partner



Government  
Partners



Australia  
Council  
for the Arts



Government of South Australia  
Arts South Australia

CREATIVE VICTORIA

The 2019 Regional Tour was generously supported by The Australian Ballet Society and The Australian Ballet's Regional Touring Fund.

## REGIONAL TOUR COPPÉLIA

Our annual Regional Tour brings the repertoire and quality of our mainstage performances to audiences in country Australia. In 2019, we visited regional centres in Victoria, New South Wales and South Australia with the ebullient comedy ballet *Coppélia*, featuring Kristian Fredrikson's sumptuous costumes and performed to a specially recorded score by Orchestra Victoria, under the baton of renowned conductor Barry Wordsworth. *Coppélia*'s blend of humour, virtuoso dancing and tuneful music made it the perfect choice for first-time attendees and children.

The Regional Tour company is made up of The Australian Ballet's dancers alongside a selection of final-year students from The Australian Ballet School, providing the graduates with an invaluable taste of professional life.

### Credits

Choreography  
revised by  
Additional choreography  
Composer  
Costume and set design  
Lighting design

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



99

Performances



44,580

Paid attendances

#### VICTORIA

22 PERFORMANCES

#### NEW SOUTH WALES

51 PERFORMANCES

#### QUEENSLAND

10 PERFORMANCES

#### SOUTH AUSTRALIA

8 PERFORMANCES

#### AUSTRALIAN CAPITAL TERRITORY

8 PERFORMANCES

#### With thanks to:

Principal  
Partner



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

## STORYTIME BALLET

Our Storytime Ballet series adapts the great classics of the art form for our littlest audience members. With a running time of under an hour, interactive elements and a relaxed environment in which it's ok to wriggle and twirl, the Storytime Ballets allow families to introduce children to the wonder of the theatre in an experience designed specially for them.

In 2019, our fifth year of Storytime fun, we presented two child-friendly ballets: *The Nutcracker*, staged and choreographed by our Artistic Director David McAllister, and with enchanting sets and costumes specially designed by Krystal Giddings; and the light-hearted *Coppélia*, with its gorgeous Kristian Fredrikson design.

#### Credits

##### *The Nutcracker*

Original choreography

Production and additional choreography

Composer

Costume and set design

Graphic Artist

Lighting design

Marius Petipa

David McAllister

Piotr Tchaikovsky

Krystal Giddings

Tracey Lee-Cooper

Jon Buswell

##### *Coppélia*

Original choreography

Production and additional choreography

Music

Costume design

Set design

Lighting design

Arthur Saint-Léon (revised by Marius Petipa and Enrico Cecchetti)

David McAllister

Léo Delibes

Kristian Fredrikson

Hugh Colman

Jon Buswell

“There’s something for everyone in this  
gorgeous holiday treat”

—THE ADVERTISER





**1**  
Performances



**3000 +**  
Attendances

#### REGIONAL VICTORIA

26 October 2019  
Lardner Park, Gippsland

#### With thanks to:

Principal  
Partner



Strategic  
Partner



## BALLET UNDER THE STARS GISELLE

In 2019, our annual free outdoor event Ballet Under the Stars visited regional Victoria for the first time. We headed to Gippsland's Lardner Park with our full-length production of *Giselle*, which, with its eerie woodland setting, is the perfect ballet to perform al fresco.

Difficult weather presented a series of challenges to the staging of *Giselle*, but we were determined the show would go on. Adversity can make for special moments. The dancers, moved by the amazing numbers of attendees who braved the elements, gave a transcendental performance; the audience was wildly appreciative.

#### Credits

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

Marius Petipa after Jean Coralli  
Maina Gielgud  
Adolphe Adam  
Peter Farmer  
William Akers  
David Jenkins



“Not just an exhibit of the troupe’s adept and appealing dancers, but also – more fully than in previous visits – a welcome showcase of its homegrown dance makers.”

—THE NEW YORK TIMES

Artists of the Australian Ballet in Tim Harbour’s *Chairman Dances*. Photography Justin Ridler



7

Performances



2,575

All Attendees

## NEW YORK CITY, NY, USA

### 1 GALA PERFORMANCE

8 May  
The Joyce Theater

### 6 TRIPLE BILL PERFORMANCES

9 – 12 May  
The Joyce Theater

With thanks to:

International Tour  
Partners



TELSTRA



Australian Government

Department of Infrastructure, Transport,  
Regional Development and Communications

The project has been assisted by  
the Australian Government (through  
the Department of Communications  
and the Arts)

The 2019 New York Tour was generously  
supported by The Ethel Margaret Ewing  
Cuttan Foundation - Equity Trustees,  
via the Freda May Irving Scholarship

## NEW YORK TOUR

Although we didn’t undertake a full-company international tour in 2019, we still made our mark on the world stage. With three of our resident choreographers and a small but star-studded group of dancers, we headed to New York, at the invitation of the renowned Joyce Theater, to perform a mixed bill of work.

The centrepiece was Alice Topp’s *Aurum*, which had been created with the help of the Joyce Theater’s Rudolf Nureyev Prize for New Dance. As in its Australian season, audiences were moved to tears and standing ovations. Tim Harbour presented his exuberant new work *Chairman Dances*, and Stephen Baynes revived his 2004 duet *Unspoken Dialogues*, about a couple caught in an unworkable relationship.

As well as presenting the triple bill of our choreographers’ work, we appeared in the Joyce’s Gala, performing divertissements and the world premiere of *Chairman Dances*.

After taking Manhattan, our dancers returned refreshed to shine in our 2019 Australian seasons.

### Credits

#### AURUM

Choreography and costume design  
Composer  
Staging and lighting design

Alice Topp  
Ludovico Einaudi  
Jon Buswell

#### UNSPOKEN DIALOGUES

Choreography  
Composer  
Costume design  
Original lighting design

Stephen Baynes  
Alfred Schnittke *Sonata No. 1 for Violin and Piano*  
Michael Pearce  
Rachel Burke

#### CHAIRMAN DANCES

Choreography and costume concept  
Composer  
Staging and original lighting design

Tim Harbour  
John Adams  
Jon Buswell









Artists of The Australian Ballet in *En Pointe Obstacle Course* by The Apiary



2

Short-form hero videos  
collectively achieved

+3.1 Million

total views

## DIGITAL ENGAGEMENT

In 2019, our digital audience across our website, social media platforms and email subscriptions soared above the one million mark. Short-form video content continued to be a key part of growing brand awareness and positioning The Australian Ballet as a global cultural leader. Our two hero videos, *En Pointe Obstacle Course* and *A to Z En Pointe*, collectively achieved over 3.1 million views on YouTube, a record-breaking result.

Overall in 2019 there were over 10 million views (of at least 30 seconds) of our high-quality content across all our digital channels including video on Facebook, YouTube and BalletTV, and online editorial on the website's *Behind Ballet* blog.





Kevin Jackson and Robyn Hendricks with artists of The Australian Ballet. Photography Jeff Busby



**106**

**Screens**



**2,689**

**Attendances**



**2**

**Countries**

## RECORDING AND BROADCAST

### In cinemas

In May 2019, in partnership with CinemaLive, we brought our new production of Lucas Jervies' *Spartacus* to cinema screens in UK; in October, it screened in Spain. This epic ballet, with designs by Jérôme Kaplan, set to the Khachaturian score, was recorded at Arts Centre Melbourne on 28 September 2018, with Kevin Jackson in the title role. In its limited international release, the recording was shown across 106 screens and was seen by 2,689 attendees.

### ABC Commercial

ABC Commercial continued to represent our recorded ballet titles globally across all platforms (excluding cinema). Our productions are priority market titles for ABC Commercial's Global Sales team at annual content trade fairs, including IMZ, MIPTV and MIPCOM. ABC's team met with major international television, cable and digital clients to discuss and licence our content, and to report back to us on market trends, the latest industry intelligence and trends in content distribution.



Chengwu Guo, Emma Wiggle, Benedicte Bemet, Ako Kondo and Jake Mangakahia. Photography Kate Longley



Dana Stephensen and Emma Wiggle. Photography Kate Longley

The Australian Ballet's titles have been licenced across varied platforms around the world, including free to air, pay TV, online and SVOD services, as well as cruise-ship and in-flight screening services. To date, our content has been distributed via the following territories and services:

#### Territories:

United Kingdom	Sky Arts Ltd
United States	Ovation Channel; Swank Motion Pictures Inc
Canada	CBC; Knowledge Network
France	Mezzo (global exc. UK & Eire)
Bulgaria	Daro Film Distribution
Slovenia	RTV Slovenija -Televizija Slovenija
Finland	YLE2 -Helsinki Office
Japan	NHK Enterprise; Tohokush
Singapore	Mediacorp
China	SMG (Shanghai Media Group)
Taiwan	AV-Jet International Media Co
Australia	SBS/NITV; Australia Plus TV; Stella Inflight; Foxtel
New Zealand	Sky Network Television; Maori TV
Global	iTunes (Aus, NZ); Global Eagle Entertainment

#### Titles:

Ronald Hynd's *The Merry Widow*; Lucas Jervies' *Spartacus*; Peggy van Praagh's *Coppélia*; Alexei Ratmansk's *Cinderella*; David McAllister's *The Sleeping Beauty*; Peter Wright's *The Nutcracker*; Graeme Murphy's *Swan Lake*, *The Narrative of Nothing* and *Romeo & Juliet*; August Bournonville's *La Sylphide*; Marius Petipa's *Paquita*; Wayne McGregor's *Dyad 1929*; and Stephen Page's *Warumuk - in the dark night*.

A highlight of our recording activities in 2019 was our collaboration with children's entertainment phenomenon The Wiggles. In March, we teamed up to produce the DVD program *The Wiggles' Big Ballet Day*, featuring our dancers sharing the wonders of the ballet with The Wiggles. The DVD was distributed by ABC Commercial on the following platforms:

- ABC Kids Netflix (ANZ)
- Corus Entertainment (Canada)
- Lightbox NZ
- iTunes and Google Play (Aust, NZ, UK, Europe, US, Canada)
- Amazon - USA
- Foxtel, Telstra, Fetch TV (ANZ)
- GEE - Seamovies cruise ships - global (ex-USA)





Artists of The Australian Ballet. Photography Kate Longley



**2.62M**

Live stream views

Total views of The Australian Ballet:

**302,815**

Facebook views\*

**78,800**

Youtube views\*

\*World Ballet Day views and subsequent views combined

## WORLD BALLET DAY

World Ballet Day is a free global event that invites audiences into the studios of the world's top ballet companies via Facebook, YouTube and the Chinese platform TenCent. It is a collaboratively organised event staged by The Australian Ballet, Bolshoi Theatre (Moscow) and the Royal Opera House (London).

The 2019 event, held on 23 October, included a further 24 companies from around the world, who contributed shorter guest LIVE segments on their own Facebook pages.

For the sixth year in a row, The Australian Ballet was a major stakeholder and kicked off the global event with a four-hour live stream sharing rehearsals of current and upcoming productions, accompanied by commentary, in-depth interviews with dancers and artistic staff, and a spotlight on our Education and Outreach program. For the first time, we hosted a World Ballet Day activation in Melbourne's Federation Square, with the event streamed on the big screen and a day of free activities, including dance classes for seniors and kids.

To make World Ballet Day as seamless for our audience as possible, we rebuilt the [worldballetday.com](http://worldballetday.com) website to improve the global viewing experience. In 2019, for the first time, World Ballet Day was simultaneously broadcast to Facebook and YouTube, resulting in over 326,000 live views from both platforms.

A one-hour highlights video of the day is available on BalletTV and The Australian Ballet's YouTube channel.



Photography Sophia Bender

#### OVERALL PROGRAM REACH



**97**  
Schools

**6**

States and territories



**20,268**  
Student attendances  
at workshops

**14,849**

Student attendances at performances



**1,751**  
Teachers in workshops  
and performances

**133**

Teachers taking part in professional  
development training



**649**  
Attendance at Dancing Story  
(our program for three to five-year-olds)

## EDUCATION

The Australian Ballet's Education program includes workshops for pre-school, primary and secondary students, as well as creative and community residences, which in 2019 included performances of Paul Knobloch's *Coppélia* and Lucas Jervies' *Plain Jane*.

Travelling all over Australia, the Education team introduced thousands of students to ballet and the joy of movement and performance. The programs align with the national curriculum and develop confidence, focus and an awareness of and appreciation for the arts.

The Australian Ballet acknowledges the support of the Department of Education and Training through the Strategic Partnerships Program.



## PROGRAM REACH BY STATE

### VICTORIA

**46** Schools (**3** of these are schools for special needs)

**557** Workshops

**27** School performances

Workshop participation: **11,892**

**4450** Students attending performances

### NEW SOUTH WALES

**13** Schools (**5** of these are schools for special needs through the Sydney Opera House Access Program)

**149** Workshops

**13** School performances

Workshop participation: **3506**

**2685** Students attending performances

### NORTHERN TERRITORY

**4** Schools (**1** access day at Darwin Entertainment Centre for Students with special needs)

**20** Workshops

**5** School performances

Workshop participation: **485**

**790** Students attending performances

### QUEENSLAND

**8** Schools (**1-week** Miriki residency)

**55** Workshops

**5** School performances

Workshop participation: **1133**

**875** Students attending performances

### WESTERN AUSTRALIA

**5** Schools

**30** Workshops

**6** School performances

Workshop participation: **708**

**680** Students attending performances

### SOUTH AUSTRALIA

**21** Schools

**107** Workshops

**22** School performances

Workshop participation: **2544**

**5369** Students attending performances



Photography Sophia Bender



### MAJOR PARTNER



### With thanks to:

The Calvert-Jones Foundation  
Ken and Asle Chilton Charitable Trust  
Colonial Foundation Limited  
The Cory Charitable Foundation

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James & Diana Ramsay Foundation  
Thyne Reid Foundation



Artists of The Australian Ballet. Photography Kate Longley



**649**

Events



**23,902**

Attendances



**14**

Locations

## AUDIENCE ENGAGEMENT

The Step Inside program delivers events, talks and classes that take audiences behind the curtain to delve deeper into the art form. In 2019, we extended the audience experience beyond our performances with programs such as McAllister in Conversation, Behind the Scenes, Boys Day and Production Centre tours.

Step Inside opened up the world of our dancers, musicians and artisans and enhanced understanding of ballet and its music. Our audiences got curious in live Q&As with our dancers and ballet staff, heard an intimate chat with international ballet legend Julio Bocca, found out what it's like for our percussionists to navigate the complexities of Joby Talbot's *Alice's Adventures in Wonderland* and saw our top dancers rehearsing (including the first public glimpse of beloved Principal Artist Amber Scott, returning from maternity leave to the role of the Sugar Plum Fairy).

Our audience members say it best ...

"Thank you THANK YOU for the wonderful adult classes held at the Opera House over the past six weeks. Yesterday's lesson was so wonderfully fun and restorative - I'll ride that ballet high for another week at least! For a recreational dancer, it's such a wonderful opportunity to be able to experience repertoire taught by actual professionals."

"A big heartfelt 'thank you' to ALL the passionate people involved in today's absolutely beautiful 'Once Upon a Time' children's adaptation of The Nutcracker. It was so special to watch our little 4-year-old granddaughter's totally wondrous wide-eyed face as she watched the dancers and orchestra. When we were wondering just how the broken Nutcracker came back together she loudly interjected and exclaimed 'IT WAS MAGIC.'"





Callum Linnane and Isobelle Dashwood. Photography Taylor-Ferné Morris

## KEY PERFORMANCE INDICATORS

2019

	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY	TOTAL CAPACITY
<b>MAINSTAGE</b>					
Melbourne	65	112,139	105,234	85%	123,845
Sydney	81	105,390	99,929	85%	117,936
Adelaide	7	12,608	11,724	94%	12,460
Brisbane	8	15,133	13,735	88%	15,664
<b>Subtotal</b>	<b>161</b>	<b>245,270</b>	<b>230,622</b>	<b>85%</b>	<b>269,905</b>
<b>STORYTIME BALLET</b>					
Chatswood - January	10	3,345	3,307	67%	4,900
Gosford	6	2,024	1,991	84%	2,376
Penrith	6	2,073	2,027	38%	5,400
Canberra	8	4,055	3,991	81%	4,912
Narre Warren	4	1,857	1,831	54%	3,384
Brisbane	10	2,241	2,168	41%	5,280
Chatswood - April	7	1,741	1,721	50%	3,437
Adelaide	8	1,916	1,842	39%	4,720
Melbourne - April	6	4,078	3,993	75%	5,304
Melbourne - December	12	10,203	10,014	94%	10,608
Sydney	22	11,940	11,695	98%	11,968
<b>Subtotal</b>	<b>99</b>	<b>45,473</b>	<b>44,580</b>	<b>72%</b>	<b>62,289</b>
<b>REGIONAL TOUR</b>					
VIC	5	2,163	2,045	74%	2,773
NSW	6	2,405	2,170	59%	3,672
SA	3	1,525	1,386	69%	2,018
<b>Subtotal</b>	<b>14</b>	<b>6,093</b>	<b>5,601</b>	<b>67%</b>	<b>8,463</b>
<b>BODYTORQUE</b>					
Melbourne	5	766	655	80%	815
Sydney	2	1,197	0	0%	1,456
<b>Subtotal</b>	<b>7</b>	<b>1,963</b>	<b>655</b>	<b>40%</b>	<b>2,271</b>
<b>FREE PERFORMANCES</b>					
Ballet Under the Stars	1	3,000	0	0%	12,000
<b>INTERNATIONAL TOUR</b>					
New York	7	2,575	2,531	77%	3,304
<b>TOTAL</b>	<b>289</b>	<b>304,374</b>	<b>283,989</b>	<b>-</b>	<b>358,232</b>



## KEY PERFORMANCE INDICATORS

2018

	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY
<b>MAINSTAGE</b>				
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%
<b>Subtotal</b>	<b>160</b>	<b>233,876</b>	<b>218,994</b>	<b>84%</b>
<b>STORYTIME BALLET</b>				
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%
<b>Subtotal</b>	<b>68</b>	<b>36,241</b>	<b>35,437</b>	<b>79%</b>
<b>REGIONAL TOUR</b>				
VIC	4	2,482	2,357	78%
QLD	5	4,961	4,637	72%
NT	5	3,181	2,962	85%
<b>Subtotal</b>	<b>14</b>	<b>10,624</b>	<b>9,956</b>	<b>77%</b>
<b>FREE PERFORMANCES</b>				
Ballet Under the Stars	1	3,790	0	0%
<b>INTERNATIONAL TOUR</b>				
China	10	15,073	14,887	
<b>TOTAL</b>	<b>253</b>	<b>299,604</b>	<b>279,274</b>	

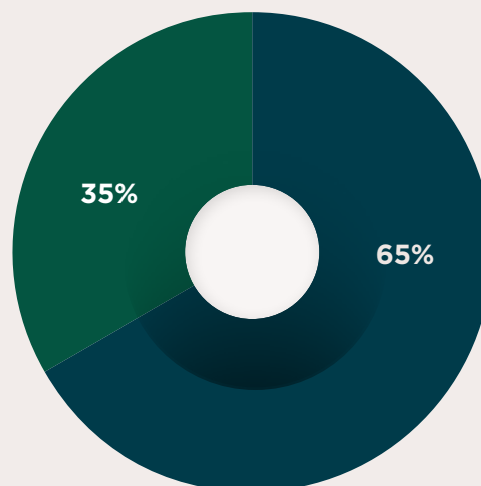
## KEY PERFORMANCE INDICATORS

2019

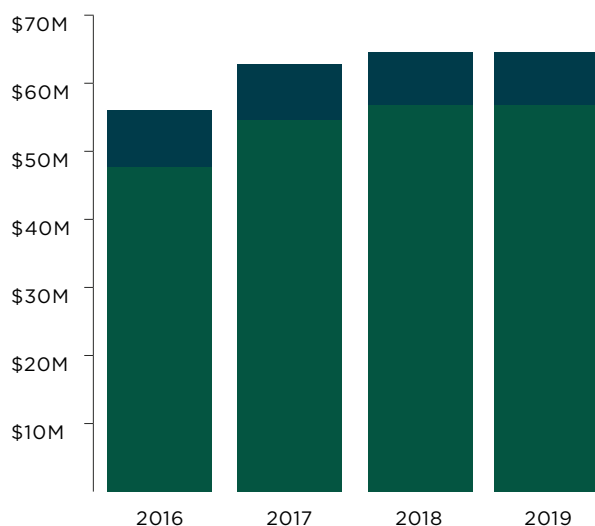
**INCOME FROM OPERATIONS  
(EXCLUDING ORCHESTRA VICTORIA)**

65% of The Australian Ballet's income from operations was generated by box-office sales (2018: 62%). The remaining income was from commercial operations and contributed funds including Government grants, sponsorship, annual giving and philanthropic donations.

- Contributed income
- Box-office income

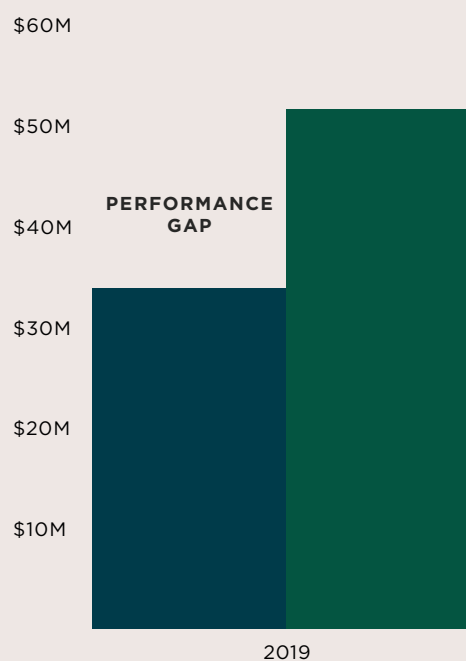
**IN 2019 88% OF THE AUSTRALIAN BALLET'S  
INCOME WAS SELF-GENERATED (2018 : 88%).**

- Self-generated revenue
- Government funding revenue

**PERFORMANCE-GAP DEFICIT**

The costs associated with staging and performing the artistic program, including back-office and administration costs, exceeds box-office income. In 2019 box-office income met 67% of the artistic and other costs of operations (2018: 63%).

- Box office
- Artistic program





## ARTISTIC VIBRANCY

	2019	2018	2017
<b>AUSTRALIAN</b>			
New commissions	10	10	1
New acquisitions	-	4	-
Revivals	12	12	13
<b>INTERNATIONAL</b>			
New acquisitions	-	-	3
Revivals	2	-	4
<b>PRESENTED BY THE AUSTRALIAN BALLET</b>			
Australian Revival	-	-	-
Overseas Revival	1	-	-
<b>TOTAL</b>	<b>25</b>	<b>24</b>	<b>21</b>

# THE AUSTRALIAN BALLET FINANCIAL SUPPORTERS

2019

## 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



### Access & Outreach

Margaret May Attwood  
The Colin Peasley OAM Fund for Education

### Administration

The Richard & Barbara Allert Fund  
The Australian Ballet Future Fund endowed by Bevelly Mitchell  
The Kathleen Gorham Fund established in her memory  
The Neil Hopkins Fund  
The Ian McRae AO Fund  
The Noël Pelly AM Fund  
The Marigold Southey Fund

### Ballet Productions

The Melba Alma Cromack Fund  
The Maina Gielgud Fund  
William Arthur Hugh Gordon Fund  
- Perpetual Trustees  
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The Frank & Thora Pearce Fund  
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  
Michael Blanche & the late  
Lauraine Diggins  
Mr John C. Higgins AO  
& Ms Jodie Maunder  
Joanna Horgan  
Neil & June Jens  
Avner Klein  
& Maria Pannoza  
Mr Allan Myers AC QC  
& Mrs Maria J Myers AC

The late 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  
The Margaret Ellen Pidgeon Fund for Classical Ballet endowed by  
Dr Valmai Pidgeon AM

### Contributions to the General Fund

Bowness Family Foundation Pty Ltd  
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& Maureen Crawford  
Henry & Miriam Greenfield  
Mr Christopher Knoblanche AM  
& Mrs Anne Knoblanche  
Mrs Susan Maple-Brown AM  
Mrs Beth Millar  
& the late Fred Millar AO CBE  
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& Mrs Jocelyn Nebenzahl  
Bruce Parncutt AO  
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The Robert Salzer Foundation  
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& Mrs Pip Smith AO  
Peter & Frieda Thornhill  
Mr Richard Warburton AO  
& Mrs Susan Warburton

### Dancers' Endowed Positions

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

### Dancers' Retraining

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

### Music

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

### International Guest Artist

Joan and Peter Clemenger Trust  
Mrs Mary Ann Wright

### 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 Maurice Sullivan Memorial Scholarship Fund  
The Paula Jacqueline Swain Bursary  
The Antony Williams and Joseph Hand Australian Ballet Scholarship  
The James and Diana Ramsay Scholarship  
The Dick & Pip Smith Scholarships

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

### 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 Shippides  
E M Black  
Paul Sinclair  
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Dr George Garratt  
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Keith M Christensen  
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Asle Noel Chilton  
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Gail Lorraine Limbrick  
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Michael Jenkins Crouch  
Lilian Leighton  
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The Australian Ballet gratefully acknowledges the generosity and foresight of the following individuals who have confirmed a bequest to The Australian Ballet

Mr L Kevin Adair  
Alexandra Adams  
Richard Allert AM FCA  
& Barbara Allert  
The late Patricia Anders  
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Kath & Jim Darby  
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David de Verelle-Hill  
Derek & Joan  
Andrew R. Dixon in memory of  
Phyllis J. Manning  
Miss Patricia Downes  
George Drew  
The late Mrs Lorraine Drogemuller  
Mrs Jill Duck  
The late Mrs Edrina Dunstan & the late  
Mr David Dunstan  
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Ross Fairhurst  
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& Margaret Gail Follows  
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Linden D Hearn OAM



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2019

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memory of  
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in memory of Betty  
Shwabsky  
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Gary Singer  
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Elvira Sinicins  
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& Mr Daryl Anderson  
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Pamela Whalan  
Dinah Whitaker in  
memory of  
Emma Toussaint  
Brenda White  
Margaret Amery White  
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Yvonne Yendell  
Damian Young  
Victor & Christine  
Zemancheff  
Mrs Ruth Zionzee  
Anonymous (152)

## REDEVELOPMENT OF THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE

This transformational  
project was made  
possible by our generous  
Patrons. The names  
listed below reflect  
donations received  
in 2019.

### Leadership Gifts

The Ian Potter Foundation



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

*James & Diana Ramsay  
Pilates Studio*  
*James & Diana Ramsay  
Suite for Artists of  
The Australian Ballet*  
Endowed by James  
& Diana Ramsay  
Foundation

*Zambelli Family Studio*  
Endowed by the  
Zambelli Family

### Platinum Gifts

Craig Dunn & Bozena  
Gawart

### Gold Patrons

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Christine Smedley  
& the late  
Peter Smedley <sup>AM</sup>  
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& Andrew Willink  
Libby Christie  
& Peter James  
Suellen & Ron Enestrom  
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This fund has been  
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all future artistic  
directors to access a  
discretionary fund that  
will allow them to take  
advantage of short-term  
artistic opportunities.  
The fund celebrates  
and honours the  
generous philanthropic  
contributions David  
McAllister made to  
The Australian Ballet  
during his time as  
artistic director.  
The names listed below  
reflect donations  
received in 2019.

### Gifts over \$100,000

The Australian Ballet  
Society  
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Mrs Maxine R Bowness  
Joshua & Pamela Pitt

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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 2019, including pledges.**

Lady Potter <sup>AC CMRI</sup>  
President Emeritus,  
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Natasha Bowness  
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**Supporting the**  
**Principal Artists**  
**Gifts of \$25,000**

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& Susie Grant  
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# THE AUSTRALIAN BALLET FINANCIAL SUPPORTERS

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Anonymous (9)

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The Australian Ballet's  
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& Julie Barnes  
Georgina Senes  
Sanda Sgambellone  
Ms Nicola Smith  
Mr Dick Smith AC  
& Mrs Philippa Smith AO  
Ms Chunyan Song  
Ms Catherine Wheeler  
Anonymous (2)

## SUPPORT FROM FOUNDATIONS

The Calvert-Jones  
Foundation  
Ken & Asle Chilton  
Charitable Trust  
Colonial Foundation  
Limited  
The Cory Charitable  
Foundation  
Dimmick Charitable Trust  
Sir Andrew  
& Lady Fairley  
Foundation  
Gandel Philanthropy  
William Arthur Hugh  
Gordon Fund  
- Perpetual Trustees  
Graf Family Foundation  
The Eirene Lucas  
Foundation  
The Profield Foundation  
James & Diana Ramsay  
Foundation  
The Ross Trust  
The Brian J Sutton  
Charitable Trust  
Thyne Reid Foundation

## SUPPORT FROM FRIENDS & SOCIETIES

The Australian Ballet  
Society Inc  
President Marilyn Jacka  
Friends of the Australian  
Ballet (NSW) Ltd  
Chairman Greg Khoury  
Friends of the Australian  
Ballet (SA) Inc  
President Lorraine Irving



# External Relations



**Celebrating 35 years of partnership with Telstra**



**18**

free performances of  
Ballet Under the Stars



**4**

dancers have won both  
the Rising Star and  
People's Choice Awards  
as part of the  
Telstra Ballet Dancer Awards

Our Regional Tour  
has visited over

**200**  
communities  
OVER 19 YEARS



Telstra has been part of The Australian Ballet family for 35 years: it's the longest-running arts sponsorship in Australia, and Telstra has demonstrated a commitment to our company and the arts sector that is unsurpassed in corporate Australia.

Telstra's support extends well beyond its financial investment; its technology has supported so many areas of the company and enabled us to thrive.

Over the course of the relationship it has grown into a diverse and deep partnership that has benefited communities across Australia. The Telstra Ballet Dancer Award, our Regional Tour, our free Ballet Under the Stars event and our Storytime Ballet series, all supported by Telstra, have allowed us spread the joy of ballet far and wide.

**72**

aspiring dancers recognised through  
the Telstra Ballet Dancer Awards  
OVER 17 YEARS



Partner since

**1984**



Principal Partner since

**1996**



**280K**

people have enjoyed our  
Storytime Ballet series



Jill Ogai and Marcus Morelli receiving their Telstra Ballet Dancer Awards. Photography Lisa Tomasetti



2019

# PARTNERSHIPS DELIVERING REAL OUTCOMES

—



## Brand and engagement

The Telstra Ballet Dancer Awards garnered a record-breaking number of public votes thanks to a multi-faceted digital, media and experiential strategy.



## Van Cleef & Arpels



### Content and collaborations

The only thing our digital audience loves more than tutus?

Tutus with diamonds!

Our Official Jewellery Partner Van Cleef & Arpels gave our Sugar Plum Fairy some extra sparkle for Christmas.



## Experiences

Our friends at Qantas, our Lead Partner, invited their most important clients and their children to our Family Day, a bespoke immersive experience offering an insider's view of our company. Parents and children shared a once-in-a-lifetime experience and a range of fun activities that had both grown-ups and little ones squealing with delight.

# BLOCH®

## Product integration

Bloch's integrated marketing approach ensured every asset was fully and authentically activated, from flagship store windows inspired by our productions to engaging content with Ballet Ambassador Benedicte Bemet talking about her pointe shoes. Our 2020 calendar featured Bloch shoes and was a best-seller on our merchandise channels.



# KAWAI

THE FUTURE OF THE PIANO

We celebrated the joy of Christmas with a bespoke video featuring the Mirlitons from *The Nutcracker* dancing to music played on a grand piano supplied by our Official Piano Partner Kawai. The video featured on our social media channels and those of the Sydney Opera House.



## SILVERSEA®

### Customer promotions and experiences

We brought the magic of ballet to Silversea's luxury cruising experience, providing passengers unique and exclusive experiences through a series of events and opportunities hosted on board by David McAllister.



### Community engagement

Delivering the joy of ballet to regional Victoria was made possible by the generous support of Visit Victoria. We had 20,000 people register to attend our free outdoor performance Ballet Under the Stars, a true all-weather event.



# THANK YOU TO OUR PARTNERS

We are grateful for all the partnerships that played an important role in supporting The Australian Ballet during 2019.

## PRINCIPAL PARTNER



## LEAD PARTNERS



Official property partner



Official airline partner

## LEARNING PARTNER



## MAJOR PARTNERS



Official pointe shoe partner



Official legal partner



Official piano partner



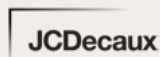
Official cruise partner



Official jewellery partner



## MEDIA PARTNERS



## SUPPORTING PARTNERS



## GOVERNMENT PARTNERS



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



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



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

## INDUSTRY PARTNER



## LEADERSHIP ADVISER



## BALLET UNDER THE STARS



Strategic Partner



# EMPLOYMENT STATISTICS AS AT 31 DECEMBER 2019

	2019			2018			2017			2016		
	Q	♂	=	Q	♂	=	Q	♂	=	Q	♂	=
DEPARTMENT	F	M	T	F	M	T	F	M	T	F	M	T
Dancers	41	35	76	41	35	76	41	35	76	43	33	76
Artistic and Medical	8	6	14	9	7	16	8	8	16	9	9	18
Music	3	4	7	2	4	6	4	4	8	3	3	6
Production, Technical & Company Management	28	16	44	32	14	46	34	15	49	36	17	53
Marketing, Media, Publications, Customer Service, External Relations, Philanthropy	35	14	49	38	12	50	41	11	52	36	9	45
Administration and Finance	14	12	26	13	9	22	15	8	23	19	6	25
Education	2	0	2	2	0	2	2	0	2	1	0	1
Orchestra Management	4	4	8	7	2	9	7	2	9	7	2	9
Musicians	21	22	43	22	26	48	21	27	48	21	29	50
<b>TOTAL</b>	<b>156</b>	<b>113</b>	<b>269</b>	<b>166</b>	<b>109</b>	<b>275</b>	<b>173</b>	<b>110</b>	<b>283</b>	<b>175</b>	<b>108</b>	<b>283</b>

Q Female ♂ Male = Total

## PATRON

His Excellency General the Honourable Sir Peter Cosgrove <sup>AK MC</sup> (Ret'd)  
Governor General of the Commonwealth of Australia  
(until 30 June 2019)  
His Excellency General the Honourable David Hurley <sup>AC DSC</sup> (Retd)  
Governor General of the Commonwealth of Australia  
(from 1 July 2019)

## BOARD OF DIRECTORS

Craig Dunn (Chair)  
Olivia Bell (Dancers' Director)  
Annabelle Chaplain <sup>AM</sup>  
John Ellice-Flint  
Penny Fowler  
Catherine Harris <sup>AO PSM</sup>  
Catherine Livingstone <sup>AO</sup>  
Edwina McCann  
Tony Osmond  
Bruce Parncutt <sup>AO</sup>  
Susan Street <sup>AO</sup> (joined Board 5 April 2019)

## GLOBAL AMBASSADOR

Sarah Murdoch

## ORCHESTRA VICTORIA BOARD

Libby Christie (Chair)  
David McAllister <sup>AM</sup>  
Sally Underwood

## AUDIT AND RISK COMMITTEE

Bruce Parncutt <sup>AO</sup> (Chair)  
Craig Dunn  
Annabelle Chaplain <sup>AM</sup>  
Tony Osmond

## FOUNDATION BOARD

Edwina McCann (Chair)  
Arun Abey  
Hayley Baillie  
Mary Barlow  
Di Bertalli  
Bill Bowness <sup>AO</sup>  
Natasha Bowness  
Prue Brown  
Robin Campbell  
Colin Carter <sup>AM</sup>  
Georgina Curran  
Cara Elsley  
Suellen Enestrom  
Jane Freudenstein  
Frances Ingham  
Sarah Ingham  
Jodie Maunder  
Gail Marshall  
Karen Morrison  
Robert McCormack <sup>AM</sup> (Resigned February 2019)  
Maria Pannoza  
Lynne Wright  
Sybella Morris (Re-joined Foundation Board in February 2019; Resigned 25 November 2019)  
Nicola Kaldor (Appointed 24 February 2019)  
Nina Aberdeen (Appointed 24 May 2019)  
Jane McLachlan (Appointed 29 November 2019)

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 <sup>AO PSM</sup> (Chair)  
Craig Dunn  
Penny Fowler  
Susan Street <sup>AO</sup> (from April 2019)

## INVESTMENT COMMITTEE

Tony Osmond (Chair)  
Bruce Parncutt <sup>AO</sup>  
John Ellice-Flint  
John Morrison (Independent Member)

## LEADERSHIP TEAM

Artistic Director  
David McAllister <sup>AM</sup>  
Executive Director  
Libby Christie <sup>AM</sup>  
Music Director & Chief Conductor  
Nicolette Fraillon <sup>AM</sup>  
Chief Financial Officer & Director of Business Operations  
Sally Underwood  
Director of Philanthropy  
Kenneth Watkins

Director of Production & Planning  
Chris Yates  
Director of External Relations  
Penny Waitzman  
Director of Marketing, Commercial & Audience Development  
Penny Rowland  
Director of Human Resources  
Angela Kelly (resigned 2019)

## Orchestra Victoria

Artistic Director  
Nicolette Fraillon <sup>AM</sup>  
Executive Director  
Sara Pheasant

## PRINCIPAL ARTISTS

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

## SENIOR ARTISTS

Dimitry Azoury  
Benedicte Bemot  
Jarryd Madden  
Cristiano Martino  
Marcus Morelli  
Dana Stephensen  
Valerie Tereshchenko  
Jade Wood

## SOLOISTS

Imogen Chapman  
Nicola Curry

Ingrid Gow  
Brodie James  
Natasha Kusen  
Callum Linnane  
Jake Mangakahia  
Karen Nanasca  
Rina Nemoto  
Jill Ogai  
Christopher Rodgers-Wilson  
Sharni Spencer

## CORYPHEES

Shaun Andrews  
Nathan Brook  
Jacqueline Clark  
Timothy Coleman  
Jasmin Durham  
Drew Hedditch  
Corey Herbert  
François-Eloi Lavignac  
Luke Marchant  
Amanda McGuigan  
Alice Topp  
Yuumi Yamada

## CORPS DE BALLET

Sara Andrlon  
Matthew Bradwell  
Daniel Bryne  
Lisa Craig  
Saranja Crowe  
Isobelle Dashwood  
Jacob De Groot  
Evie Ferris  
Rohan Furnell  
Serena Graham  
Ella Havelka  
Cameron Holmes  
Daniel Idaszak  
Sean Kiley  
Emma Koppelman  
Mason Lovegrove  
Annaliese Macdonald

Coco Mathieson  
Thomas McClintock  
Alexandra Moore  
Sophie Morgan  
George-Murray Nightingale  
Tyson Powell  
Riccardo Rodighiero  
Joseph Romancewicz  
Montana Rubin  
Edward Smith  
Katherine Sonnekus  
Kelsey Stokes  
Yichuan Wang  
Aya Watanabe  
Jessica Wood  
Lucien Xu  
Nightingale  
Tyson Powell  
Riccardo Rodighiero  
Joseph Romancewicz  
Montana Rubin  
Edward Smith  
Katherine Sonnekus  
Kelsey Stokes  
Yichuan Wang  
Aya Watanabe  
Jessica Wood  
Lucien Xu

## SHORT-TERM ENGAGEMENTS

Riley Lapham  
Lewis Formby  
Mao Fujita  
Karina Arimura

## RESIDENT CHOREOGRAPHERS

Stephen Baynes  
Tim Harbour  
Alice Topp  
Stanton Welch <sup>AM</sup>

## STORYTIME BALLET AND REGIONAL TOUR

**Storytime Ballet:**  
*The Nutcracker*  
**/Storytime Ballet:**  
*Coppélia*

Dayna Booth  
Cieren Edinger  
Lewis Formby  
Jasmin Forner  
Thomas Gannon  
Benjamin Garrett  
Cameron Holmes  
Alain Juelg  
Larissa Kiyoto-Ward  
William Laherty  
Lily Maskery  
Alexander Mitchell  
Benjamin Obst  
Eliza O'Keeffe  
Xavier Pellin  
Tyson Powell  
Indigo Robb  
Leisel Rose  
Yvette Sauvage  
Estelle Thomson  
Belle Urwin  
Chantelle van der Hoek

**Regional Tour:**  
*Coppélia*

Sara Andrlon  
Karina Arimura  
Mathilda Ballantyne  
Alexandra Cramer  
Amelia Dawe  
Ziggy Debrincat  
Adam Elmes  
Lewis Formby  
Heidi Freeman  
Mao Fujita  
Thomas Gannon  
Benjamin Garrett  
Ines Hargreaves

Grace Heinnen  
Shu Igarashi  
Alain Juelg  
Larissa Kiyoto-Ward  
Callum Linnane  
Lachlan Mair  
Lilly Maskery  
Briana McAllen  
Thomas McClintock  
Tyson Powell  
Jett Ramsay  
Louis Ramsay  
Leisel Rose  
Edward Smith  
Dana Stephensen  
Belle Urwin  
Yuumi Yamada

## REGIONAL TOUR GUEST ARTISTS

Stephen Baynes  
Andrew Murphy

## RESIDENT GUEST ARTIST

David Hallberg

## GUEST ARTISTS

**Principal Roles**  
Semyon Chudin  
Misty Copeland  
Céline Gittens  
David Hallberg

## Non-Principal Roles

Ben Davis  
Kathleen Geldard  
Franco Leo  
Tristan Message  
Sean McGrath  
Colin Peasley  
Audrey Nicholls  
Olga Tamara  
Lynette Wills

## EXCHANGE ARTISTS / SECONDMENTS

Lucien Xu – to the  
National Ballet of China  
Yichuan Wang – to the  
National Ballet of China  
Corey Herbert – to  
The Royal Danish Ballet  
Valerie Tereshchenko  
– to Houston Ballet  
Ty King-Wall  
– to Houston Ballet  
Xu Jie – from the  
National Ballet of China  
Céline Gittens – from  
Birmingham Royal Ballet  
Liam Redhead – from  
The Royal Danish Ballet  
Karina González – from  
Houston Ballet  
Connor Walsh – from  
Houston Ballet

## DANCERS TO OTHER COMPANIES / COMPETITIONS

Bendicte Bemet  
Chengwu Guo  
Ty King-Wall  
Kevin Jackson  
Ako Kondo

## GUEST CHOREOGRAPHERS

Stephen Baynes  
Timothy Coleman  
Amelia Drummond  
Tim Harbour  
François-Eloi Lavignac  
Lina Limosani  
Mason Lovegrove  
Rani Luther  
Alice Topp  
Petros Treklis  
Stanton Welch AM

## GUEST REPETITEURS / TEACHERS

Leanne Benjamin  
Julio Bocca  
Madeleine Eastoe  
Johnny Eliassen  
Mark Kay  
Louise Lester  
Tristan Message  
Tanya Mitford  
David Palmer  
Danilo Radojevic  
Lynette Wills

## GUEST MUSIC COMMISSION / COMPOSER

Stuart Greenbaum

## COSTUME AND SET DESIGNERS

Jérôme Kaplan

## PROJECTION DESIGNERS

Wendall K. Harrington  
Paul Vershbow

## LIGHTING DESIGNERS

Jon Buswell  
Lisa J Pinkham  
David Jenkins

## ORCHESTRA VICTORIA MUSICIANS LIST

**VIOLIN**  
Deputy Concertmaster  
Roger Jonsson  
Principal  
Yi Wang  
Principal 2nd  
Monica Naselow

Associate Principal  
Tomomi Brennan  
Erica Kennedy  
Tutti  
Rebecca Adler  
Binny Baik  
Alyssa Conrau  
Rachel Gerner  
Matthew Hassall  
Rachael Hunt  
Philip Nixon  
John Noble  
Christine Ruiter  
Lucy Warren  
Tony Zhai

**VIOLA**  
Section Principal  
Paul McMillan  
Tutti  
Jason Bunn  
Catherine Bishop  
Nadine Delbridge

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

**DOUBLE BASS**  
Section Principal  
Stuart Riley  
Tutti  
Matthew Thorne

**FLUTE**  
Section Principal  
Lisa-Maree Amos  
Associate Principal  
Karen Schofield

**OBOE**  
Associate Principal  
Joshua de Graaf  
Principal Cor Anglais  
Dafydd Camp

**CLARINET**  
Section Principal  
Paul Champion  
Associate Principal  
Justin Beere

**BASSOON**  
Section Principal  
Lucinda Cran  
Principal Contrabassoon  
Timothy Murray

**HORN**  
Section Principal  
Jasen Moulton  
Principal 3rd  
Linda Hewett  
Tutti  
Sydney Braunfeld  
Rachel Shaw

**TRUMPET**  
Section Principal  
Mark Fitzpatrick  
Associate  
Principal  
Anthony Pope

**TROMBONE**  
Section Principal  
Scott Evans  
Principal Bass Trombone  
Benjamin Anderson

**TIMPANI**  
Section Principal  
Guy du Blêt  
**PERCUSSION**  
Section Principal  
Mathew Levy



Chengwu Guo. Photography Georges Antoni



# ORCHESTRA VICTORIA

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ORCHESTRA/  
VICTORIA





Photography Kate Longley

“Orchestra Victoria plays with a joyousness and depth of feeling that seems to rub off on the entire audience; and with almost as many individual chances to shine as the singers, from solos for harp, flute and harpsichord, it often feels like an embarrassment of riches.”

TIME OUT, MAY 2019 (IL VIAGGIO A REIMS)

**Orchestra Victoria is a specialist opera and ballet orchestra and performance partner of The Australian Ballet and Opera Australia. Established in 1969 as the Elizabethan Melbourne Orchestra, it performs in Melbourne’s premier theatres with national, state and international opera and dance companies.**

Beyond its activities in the theatre pit, Orchestra Victoria also presents concerts and education workshops in regional and outer metropolitan centres across Victoria. In 2019 Orchestra Victoria delivered 162 performances to 216,715 people in Victoria and 1,832 people in New South Wales. The immersive *On the mOVE!* education program also provided music development opportunities for 139 young regional musicians and teachers from 33 schools.

## 2019 ARTISTIC HIGHLIGHTS

Orchestra Victoria celebrated its 50<sup>th</sup> anniversary in 2019 with a program of special events. The year included the Australian premiere of Stanton Welch’s *Sylvia* with The Australian Ballet, *Rigoletto* and *Turandot* with Opera Australia, Les Ballets de Monte-Carlo’s *LAC* and *The Barber of Seville* with Victorian Opera. Additionally, the orchestra performed Bernstein’s much-loved musical *West Side Story* and accompanied acclaimed bass-baritone Bryn Terfel in concerts at the Sydney Opera House and Melbourne’s Hamer Hall. The orchestra continued its collaboration with The Australian Ballet on the

emerging choreographers’ program *bodytorque*, which included a new composition from Australian composer Stuart Greenbaum.

Orchestra Victoria’s 50<sup>th</sup> Anniversary Concert was performed in the Great Hall of the National Gallery of Victoria and at Bendigo’s Ulumbarra Theatre. The concert was curated by Artistic Director Nicolette Fraillon and showcased musical highlights from the orchestra’s 50-year history, with a focus on its partnerships with the nation’s finest ballet and opera companies. The performances were conducted by Nicolette Fraillon with guest conductor Johannes Fritzsche, and featured acclaimed Australian opera singers Lorina Gore and Jacqueline Dark alongside artists from The Australian Ballet. The ABC recorded and broadcast this historic event. Orchestra Victoria also collaborated with Victorian Opera and the Melbourne Recital Centre to perform the Richard Mills 70<sup>th</sup> Anniversary Concert and joined forces with Melbourne’s orchestral and opera companies to honour Richard Gill AO in *Celebration of a Life* at Hamer Hall.

Additionally, Orchestra Victoria provided an exciting range of new and ongoing outreach and education activities. It performed its much-loved chamber series *Five at 5* throughout the year in its Southbank rehearsal space, Joan Hammond Hall, and delighted young audiences with performances of *Peter and the Wolf*. A new collaboration with Grace Kim brought Sensory Concerts® to inner Melbourne for the first time, encouraging access to all through an inclusive and friendly environment. The *On the mOVE!* education program continued to bring world-class orchestral experiences to students, teachers and local ensembles in Bendigo, Hamilton and Shepparton.



# ORCHESTRA VICTORIA FINANCIAL SUPPORTERS

2019

**The Hamilton and Western District Fund**  
Endowed by the  
Geoff and Helen  
Handbury Foundation

**The Richard Bonyngé Fellowship**  
Generously supported  
by Lady Potter AC CMRI

**Instrument Acquisition Fund**  
Susan & Leith Campbell

**General Support**  
The Judith & Alasdair  
McCallum Fund  
Lesley & Bob  
Qualtrough Bequest

**Support from Trusts and Foundations**  
Besen Family Foundation  
The William Buckland  
Foundation  
Hamer Family Foundation  
The Robert Salzer  
Foundation

## ESTATES

The Estate of  
Mrs Neilma Gantner

## PLANNED GIVING

G C Bawden & L de Kievit  
Lesley M Bawden  
Cusack-Muller Bequest  
Canny Quine Foundation

## MUSICAL CHAIRS

**Principal Gifts of \$10,000**  
Ms Linda Herd  
*Principal Cor Anglais*  
Mr Robert Albert AO RFD RD  
& Mrs Elizabeth Albert  
*Section Principal Horn*  
Mr Jim Cousins AO  
& Mrs Libby Cousins  
Igor & Jenny Zambelli  
*Section Principal Timpani*  
Peter Griffin AM  
& Terry Swann  
*Section Principal Flute*  
Don & Angela Mercer  
*Section Principal Double Bass*  
Lady Southey AC  
*Section Principal Cello*

## Associate Principal Gifts of \$8,000

Susan & Leith Campbell  
*Associate Principal Clarinet*

## ANNUAL GIVING

**The Conductor's Podium Gifts \$35,000 and over**  
Mr Robert Albert AO RFD RD  
& Mrs Elizabeth Albert

## Leader Circle Gifts \$10,000-\$34,999

Mr Richard Guy OAM  
& Ms Claire Guy  
Ms Linda Herd  
Don & Angela Mercer  
Mrs Margaret S Ross AM  
Lady Southey AC

## Performer Patrons Gifts \$5,000-\$9,999

G C Bawden & L de Kievit  
in memory of Richard Gill AO  
Gaye & John Gaylard  
Hans & Petra Henkell  
Dr Alastair Jackson AM  
Dr Peter A Kingsbury  
David McAllister AM

Judith & Alasdair  
McCallum  
The Hon Howard  
Nathan AM QC & Ned Upton  
Jan & Keith Richards

**Patrons Gifts \$1,000-\$4,999**  
David & Cindy Abbey  
Matthew & Joanne Angus  
G Croft  
Jane Edmanson OAM  
Ed & Marj Eshuys  
Peter Griffin AM  
& Terry Swann  
Louis J Hamon OAM  
Russell & Jenni Jenkins  
Peter & Carmel Johnson  
Alex & Tyler McKenzie  
Peter McLennan  
& John Lander  
Michelle and Ian Moore  
Marie Morton FRSA  
Kerryn Pratchett  
Mr John Redman  
Judith Robinson  
Libby Smith  
P & J Spark  
Bruce & Leona Sterling  
Elizabeth & Hank  
Van Herk

George Waters  
& Bernadette Beattie  
Dr Victor Wayne  
& Dr Karen Wayne OAM  
Anonymous (3)

## SUPPORTERS

**Gifts \$100-\$999**  
Lesley M Bawden  
Alan & Janet Bell  
Marja Berclouw  
Marc Besen AC  
& Eva Besen AO  
J Blain  
Caroline & Stephen Brain  
Edward & Hazel Brentnall  
Ken & Lesley Bretherton  
Beth Brown & Tom Bruce  
Clive Bunn  
Peter & Ivanka Canet  
Adam & Donna  
Cusack-Muller  
Miss Ann Darby  
Mr Joshua de Graaf  
Mrs Liz Dexter  
Brian Florence  
Jean Hadges  
Mr Haskins OAM  
& Mrs Haskins  
Mr Stuart Jennings

Ms Celia Lamprell  
Ken & Noeline Linard  
M Ruth McIndoe  
Greg & Penny Noonan  
Mrs Mary Pendavingh  
Greg J Reinhardt  
Hanna Reptis  
Ian Baker & Cheryl  
Saunders  
Lynne Sherwood  
Superlative Group  
Shepparton  
Mr Leon Velik  
Lyn Williams AM  
Anonymous (8)



# ORCHESTRA VICTORIA ACTIVITIES

	ATTENDANCE	PERFORMANCES
<b>THE AUSTRALIAN BALLET</b>		
Cinderella	18,607	11
Alice's Adventures in Wonderland®	30,050	17
LAC - Les Ballets de Monte-Carlo	19,852	12
Sylvia	18,049	11
The Nutcracker	25,581	14
<b>Subtotal</b>	<b>112,139</b>	<b>65</b>
<b>OPERA AUSTRALIA</b>		
West Side Story	42,368	27
Rigoletto	9,398	7
Così fan tutte	5,735	5
Il Viaggio a Reims	5,159	4
Bryn Terfel in Concert - Sydney	1,832	1
Bryn Terfel in Concert - Melbourne	1,212	1
Turandot	13,236	9
Faust	6,189	5
Mazda Opera in the Bowl	10,000	1
<b>Subtotal</b>	<b>95,129</b>	<b>60</b>
<b>VICTORIAN OPERA</b>		
Heroic Bel Canto	1,550	1
The Barber of Seville	1,755	2
<b>Subtotal</b>	<b>3,305</b>	<b>3</b>
<b>50TH ANNIVERSARY GALA CONCERTS</b>		
50th Anniversary Concert - National Gallery of Victoria	487	1
50th Anniversary Concert - Bendigo	404	1
<b>Subtotal</b>	<b>891</b>	<b>2</b>
<b>FIVE AT 5 CHAMBER SERIES</b>		
Five at 5: Serenade	141	1
Five at 5: Extraordinary Genius	101	1
Five at 5: Luminous Encounters	89	1
Five at 5: Grand Septet	99	1
Five at 5: Corelli's Christmas	120	1
<b>Subtotal</b>	<b>550</b>	<b>5</b>
<b>ON THE MOVE! EDUCATION PROGRAM</b>		
Bendigo mOVe - Orchestral Concert	208	1
Hamilton mOVe - Orchestral Concert	120	1
Shepparton mOVe - Orchestral Concert	150	1
<b>Subtotal</b>	<b>478</b>	<b>3</b>
<b>CHILDRENS CONCERTS</b>		
Peter and the Wolf - Bendigo	120	1
Peter and the Wolf - Melbourne	1,060	10
<b>Subtotal</b>	<b>1,180</b>	<b>11</b>



## ORCHESTRA VICTORIA ACTIVITIES

<b>SENSORY CONCERTS*</b>		
Sensory Concerts* with Orchestra Victoria	142	3
<b>Subtotal</b>	<b>142</b>	<b>3</b>
<b>REGIONAL CHAMBER</b>		
Mia Mia Mechanic's Institute - Chamber Concert	99	1
Goornong Memorial Hall - Chamber Concert	48	1
<b>Subtotal</b>	<b>147</b>	<b>2</b>
<b>COLLABORATIONS</b>		
bodytorque (co-production with The Australian Ballet)	726	5
Richard Mills 70th Anniversary Concert	632	1
Richard Gill AO: Celebration of a Life	2,400	1
<b>Subtotal</b>	<b>3,758</b>	<b>7</b>
<b>COMMERCIAL PROGRAMS</b>		
Mobil Night at the Opera	828	1
<b>Subtotal</b>	<b>828</b>	<b>1</b>
<b>TOTAL</b>	<b>218,547</b>	<b>162</b>

## EDUCATION AND OUTREACH ACTIVITIES

	STUDENTS	TOTAL STUDENT CONTACT HOURS	PROFESSIONAL DEVELOPMENT PARTICIPANTS	COMMUNITY WORKSHOP PARTICIPANTS	NUMBER OF COMMUNITIES REACHED
<b>EDUCATION PROGRAM 2019</b>					
Bendigo	59	1033	11	21	34
Hamilton	30	525	4	25	15
Shepparton	30	525	5	30	19
<b>TOTAL</b>	<b>119</b>	<b>2083</b>	<b>20</b>	<b>76</b>	<b>68</b>



The Australian Ballet

# 2019 FINANCIAL REPORT

ABN 57 004 849 987

Evie Ferris: Photography Georges Antoni





# THE AUSTRALIAN BALLET

ABN 57 004 849 987

2019 Annual Financial Report

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## DIRECTORS' REPORT

**The Directors of The Australian Ballet present their report on the consolidated entity consisting of The Australian Ballet and the entities it controlled at the end of, or during, the year ended 31 December 2019. Throughout the report the consolidated entity is referred to as the Group.**

### DIRECTORS

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

**Craig Dunn - Chairman**

**Olivia Bell**

**Annabelle Chaplain** AM

**John Ellice-Flint (retired 26 February 2020)**

**Penny Fowler**

**Catherine Harris** AO PSM

**Catherine Livingstone** AO FAA

**Edwina McCann**

**Tony Osmond**

**Bruce Parncutt** AO

**Susan Street (appointed 5 April 2019)**

**Natasha Stott Despoja (appointed 28 February 2020)**

### 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 2019. The number of meetings attended by each Director was as follows:

FULL MEETINGS OF DIRECTORS	ATTENDED	ELIGIBLE
Craig Dunn	6	6
Olivia Bell	6	6
Annabelle Chaplain <sup>AM</sup>	5	6
John Ellice-Flint (retired 26 February 2020)	4	6
Penny Fowler	6	6
Catherine Harris <sup>AO PSM</sup>	5	6
Catherine Livingstone <sup>AO FAA</sup>	6	6
Edwina McCann	6	6
Tony Osmond	6	6
Bruce Parncutt <sup>AO</sup>	6	6
Susan Street (appointed 5 April 2019)	4	5
Natasha Stott Despoja (appointed 28 February 2020)	-	-

### 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 group constituted by The Australian Ballet (the parent entity), and the entities 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 group for the financial year ended 31 December 2019 was a surplus of \$6.2m (2018: consolidated surplus of \$7.9m).



## DIRECTORS' REPORT

### SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

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

### MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

The Australian Ballet's financial position will be impacted by government and public response to the Coronavirus (COVID 19) situation. Key performance venues have announced closures and performances have been cancelled as a result.

The financial impacts of the cancellation of current and future performances of The Australian Ballet are uncertain, however it is noted that:

- Cancellation of performances of The Australian Ballet in 2020 will result in loss of revenue. The extent of the loss in revenue will depend on whether ticketholders request a refund for purchased tickets and how the COVID-19 situation develops. The Australian Ballet will continue to rehearse and prepare for the upcoming seasons and aim to return to the stage as soon as possible to minimise the revenue impacts.
- During this period of venue closures The Australian Ballet will limit the extent of costs incurred as much as possible, however certain costs relating to our dancers and other employees and other operating costs will be incurred despite certain performances not going ahead.
- The Australian Ballet held significant financial resources at 31 December 2019 including \$8,753,000 cash and cash equivalents and \$74,060,000 in financial assets.
- The Australian Ballet's financial assets include equity and debt instruments. The fair value of these assets has declined since 31 December 2019, due to the impact of COVID 19. We note the assets are intended to be held for the long term but some may need to be liquidated in 2020 to support the cash needs of the business. Of the total financial assets, \$38,287,000 are capital preserved and the income earned on these investments is only available for specific purposes. Further information on financial assets and whether they are held for specific or general purposes, can be found on page 8 of The Directors' Report.
- The Australian Ballet also has a long-term liability in respect of a \$10,000,000 interest bearing loan from Treasury Corporation of Victoria which is not due for repayment until 31 October 2032. There are no financial covenants attached to this loan.
- The Australian Ballet expects to be able to pay its debts as they become due and payable for the twelve-month period from the date of signing of the financial statements for the year ended 31 December 2019

Except for the potential impact of COVID 19, no other matter or circumstance has arisen since 31 December 2019 that has significantly affected, or may significantly affect:

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

### ENVIRONMENTAL REGULATION

The group 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 2019.

### 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 is pleased to report a balanced and successful result in 2019, including a modest profit from operations and a positive consolidated Group result due to the receipt of endowed funds and bequests that are not available for general operations.

2019 Revenue from The Australian Ballet's Artistic Programs was \$34.6m compared to \$31.2m in 2018. This increase was largely repertoire-driven, with the company presenting a mix of blockbuster favourites and new productions in the year including Sir Peter Wright's *The Nutcracker*, Christopher Wheeldon's *Alice's Adventures in Wonderland* and Stanton Welch's new production of *Sylvia*. This program delivered strong ticket sales in the core markets of Sydney and Melbourne.

The costs associated with staging and performing the artistic program, including employee and other expenses, were significant and resulted in a net Performance Gap Deficit of \$17.6m (2018: \$18.6m). This result includes revenue from all 2019 artistic programs and all costs associated with staging and performing the program. Of note, these costs also include expenses related to the development of a new production, *The Happy Prince* (\$0.7m), which was scheduled to be performed in 2019 but which will now be presented as part of the 2020 program.

In order to offset the significant Performance Gap Deficit, the company undertook various activities that generated additional net income of \$7.7m from operations (2018: \$7.4m). These included:

- Generous philanthropic support of \$3.3m from Annual Giving and Event income before related expenses.
- Net Sponsorship income including support for new productions, activities beyond the mainstage and community outreach of \$3.1m.
- Net Income from commercial activities including presentation of public programs such as adult ballet classes and audience engagement programs, merchandise sales and distribution of recorded content, property rental and the operation of a public car park, totalling \$3.1m.

In addition, The Australian Ballet is very grateful that as a Major Performing Arts Company, the company received essential and generous funding from the Australian Government (\$6,290k) and the Victorian (\$757k), New South Wales (\$705k), South Australian (\$250k) and Queensland governments (\$50k) totalling \$8.0m in 2019.

As a result, The Australian Ballet achieved a surplus from operations of \$0.9m compared to a surplus of \$0.3m in 2018.

After results achieved by the company's wholly owned subsidiary Orchestra Victoria and other non-operational income which included endowed donations and bequests and specified purpose donations that not available for general operations, The Australian Ballet Group's consolidated result for 2019 was a surplus of \$6.2m. This included \$1.7m of interest and other income from investments.

The Australian Ballet is working to ensure long term sustainability by growing its investments, notably through philanthropic endowed gifts and bequests without which the Group would have reported a deficit for the year.

The table on the next page presents the consolidated result of The Australian Ballet Group for the year ended 31 December 2019 in the format used by Management and the Board.

An analysis of the Financial Assets held by the Group at 31 December 2019 is presented on Page 8.



# THE AUSTRALIAN BALLET GROUP MANAGEMENT PROFIT OR LOSS ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2019

	2019 \$'000	2018 \$'000
<b>The Australian Ballet Artistic Program</b>		
Revenue		
Box Office - Mainstage	31,948	28,746
Other Income to support Artistic Program	2,608	2,459
	<u>34,556</u>	<u>31,205</u>
Expenses		
Artistic Program, Employees and Other Expenses (excl. recovery of Orchestra Victoria's costs)	(52,165)	(49,820)
<b>Total Artistic Program Performance Gap Deficit</b>	<u>(17,609)</u>	<u>(18,615)</u>
<b>Net Income from Activities and Other Sources of Income to support the Artistic Program</b>		
Fundraising – including Annual Giving, Donations, Sponsorships	4,328	4,221
Philanthropy Distributions	2,736	3,666
Commercial Activities – including Property Rental and Car Parking	3,080	2,632
Interest and Other Income	298	542
Government Grants – The Australian Ballet	8,022	7,853
<b>Result from Operations before Orchestra Victoria</b>	<u>855</u>	<u>299</u>
Orchestra Victoria – Surplus before Depreciation (inc Government Grants)	496	86
Depreciation & Amortisation	(2,410)	(2,200)
<b>Result from Operations after Orchestra Victoria and Depreciation &amp; Amortisation</b>	<u>(1,059)</u>	<u>(1,815)</u>
Interest and Investment income	1,721	3,244
Specified Purpose Donations	1,925	3,592
Endowed Donations and Bequests	6,525	7,066
The Australian Ballet Philanthropy Distributions	(2,736)	(3,666)
Orchestra Victoria Philanthropy Distributions	(172)	(142)
<b>Surplus before Outdoor Event &amp; International Tour</b>	<u>6,204</u>	<u>8,279</u>
Outdoor Event	21	(113)
International Tour	(16)	(262)
<b>Overall Group Surplus</b>	<u>6,209</u>	<u>7,904</u>

# THE AUSTRALIAN BALLET GROUP

## ASSETS HELD FOR SPECIFIED & GENERAL PURPOSES

### YEAR ENDED 31 DECEMBER 2019

At 31 December 2019 The Australian Ballet (including Orchestra Victoria) had Net Assets of \$82.3m (2018: \$69.6m). This included \$74.1m of Financial Assets and \$8.8m of Cash and Cash Equivalents, as follows:

	Notes	Consolidated	
		2019 \$'000	2018 \$'000
Capital Preserved, Income Available for Specified Purpose		38,287	29,523
Capital and Income Available for Specified Purpose		14,595	10,550
Capital and Income Available for General Purpose		21,178	17,026
Total Investments in Managed Funds – Consolidated	9	74,060	57,099
Cash at bank held for Specified Purpose		2,510	3,468
Cash at bank held for General Purpose		4,087	4,099
Term Deposit held for Specified Purpose		-	-
Term Deposit held for General Purpose		2,156	1,000
Cash and cash equivalents on hand at year end	25	8,753	8,567

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 15 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 & Risk 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:

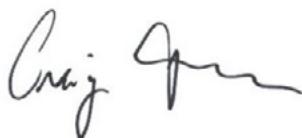
- All non-audit services have been reviewed by the Audit & Risk Committee to ensure they do not impact the impartiality and objectivity of the auditor
- None of the services undermine the general principles relating to auditor independence as set out in APES 110 Code of Ethics for Professional Accountants.

During the financial year ended 31 December 2019, The Australian Ballet did not pay PricewaterhouseCoopers, the auditor, for any non-audit services.

#### AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration as required under section 60-40 of the Australian Charities and Not-for-Profit Commission (ACNC) Act 2012 is set out on page 10.

Signed in accordance with a resolution of the Directors.



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**Craig Dunn**  
Chair

3 April 2020  
Melbourne



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**Bruce Parncutt AO**  
Director

3 April 2020  
Melbourne



#### **AUDITOR'S INDEPENDENCE DECLARATION**

As lead auditor for the audit of The Australian Ballet for the year ended 31 December 2019, 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  
3 April 2020

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

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## CORPORATE GOVERNANCE STATEMENT

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

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

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

To assist in achieving its objectives, the Board has a number of sub-committees to which various directors and external members are appointed. As at 31 December 2019 the sub-committees were comprised of:

AUDIT & RISK COMMITTEE	NUMBER OF MEETINGS	
	ATTENDED	ELIGIBLE
<b>Bruce Parncutt</b> AO - Chair	5	5
<b>Craig Dunn</b>	4	5
<b>Annabelle Chaplain</b> AM	5	5
<b>Tony Osmond</b>	5	5

Role: To assist the Board in complying with its statutory obligations under the Australian Charities and Not-for-Profit Commission (ACNC) Act 2012 and accounting standards, and to monitor 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
<b>Catherine Harris</b> AO PSM – Chair	4	4
<b>Craig Dunn</b>	4	4
<b>Penny Fowler</b>	2	4
<b>Susan Street</b>	3	3

Role: To identify prospective Board members, to interview and recommend appointment of directors, to interview and recommend appointment of and salary levels for the Executive Director, Artistic Director, and Company Secretary.

INVESTMENT COMMITTEE	NUMBER OF MEETINGS	
	ATTENDED	ELIGIBLE
<b>Tony Osmond – Chair</b>	4	4
<b>Bruce Parncutt</b> AO	4	4
<b>John Ellice-Flint</b>	1	4
External Members		
<b>John Morrison</b>	4	4

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



## CORPORATE GOVERNANCE STATEMENT (CONT.)

THE AUSTRALIAN BALLET FOUNDATION BOARD	NUMBER OF MEETINGS	
	ATTENDED	ELIGIBLE
<b>Edwina McCann – Chair</b>	2	3
External Members		
<b>Arun Abey</b>	2	3
<b>Hayley Baillie</b>	3	3
<b>Mary Barlow</b>	1	3
<b>Di Bertalli</b>	0	3
<b>Bill Bowness AO</b>	3	3
<b>Natasha Bowness</b>	2	3
<b>Prue Brown</b>	2	3
<b>Robin Campbell</b>	3	3
<b>Colin Carter AM</b>	2	3
<b>Georgina Curran</b>	2	3
<b>Cara Elsley</b>	1	3
<b>Suellen Enestrom</b>	2	3
<b>Jane Freudenstein</b>	3	3
<b>Frances Ingham</b>	1	3
<b>Sarah Ingham</b>	3	3
<b>Nicola Kaldor</b>	3	3
<b>Gail Marshall</b>	1	3
<b>Jodie Maunder</b>	1	3
<b>Sybella Morris</b>	1	2
<b>Karen Morrison</b>	1	3
<b>Maria Pannozzo</b>	1	3
<b>Lynne Wright</b>	2	3
<b>Nina Aberdeen</b>	1	2

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

MAPR COMMITTEE	NUMBER OF MEETINGS	
	ATTENDED	ELIGIBLE
<b>Bruce Parncutt AO – Chair</b>	1	1
<b>Craig Dunn</b>	1	1
<b>Penny Fowler</b>	1	1
External Members		
<b>Simon Crean</b>	1	1

Role: To assist the Board to represent and protect the Group's interests with respect to the Melbourne Arts Precinct Transformation project.

# CONSOLIDATED STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 31 DECEMBER 2019

	Notes	Consolidated 2019 \$'000	2018 \$'000
<b>Artistic and Commercial Operations</b>			
<b>Revenue</b>			
Revenue - The Australian Ballet	3 (a)	41,146	38,386
Revenue - The Primrose Potter Australian Ballet Centre	3 (b)	3,130	3,127
Revenue - The State Orchestra of Victoria	3 (c)	886	922
<b>Total Revenue</b>		<b>45,162</b>	<b>42,435</b>
<b>Other Income</b>			
Government Grants	4	15,923	16,488
<b>Total Revenue and Other Income</b>		<b>61,085</b>	<b>58,923</b>
<b>Expenditure</b>			
Artistic		23,113	24,435
Production and Stage		15,520	14,036
Marketing and Communications		10,482	9,332
Sponsorship		1,336	1,308
Administration including Finance Costs		7,916	7,534
Domestic and International Touring		4,500	5,424
Facilities		4,456	4,220
<b>Total Expenditure</b>		<b>67,323</b>	<b>66,289</b>
<b>NET (DEFICIT)<sup>1</sup> FROM ARTISTIC AND COMMERCIAL OPERATIONS</b>		<b>(6,238)</b>	<b>(7,366)</b>
<b>Endowment and Donor Contributed Funds, Investment and Other Income - The Australian Ballet</b>			
Investment Income		1,857	3,041
Other Income		244	203
Donations and Bequests		11,852	13,617
<b>Total Endowment and Donor Contributed Funds, Investment and Other Income</b>		<b>13,953</b>	<b>16,861</b>
<b>Expenditure</b>			
<b>Total Endowment and Donor Contributed Funds Expenditure</b>		<b>2,060</b>	<b>2,156</b>
<b>Net Income from Endowment and Donor Contributed Funds, Investment and Other Income –The Australian Ballet</b>		<b>11,893</b>	<b>14,705</b>
<b>Endowment and Donor Contributed Funds and Investment Income - State Orchestra of Victoria</b>			
Investment Income		116	202
Donations and Bequests		438	363
<b>Net Income from Endowment and Donor Contributed Funds and Investment Income – State Orchestra of Victoria</b>		<b>554</b>	<b>565</b>
<b>PROFIT FROM OPERATIONS AND INVESTMENT ACTIVITIES</b>		<b>6,209</b>	<b>7,904</b>

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 2019

	Notes	Consolidated 2019 \$'000	2018 \$'000
<b>Profit for the Period</b>			
Profit for the period		6,209	7,904
<b>Other comprehensive income</b>			
Items that may be reclassified to profit or loss			
- Deferred gains and losses on cashflow hedge	8 and 24	(5)	137
Items that will not be reclassified to profit or loss			
- Changes in the fair value of equity instruments at fair value through other comprehensive income (FVOCI)	24	6,449	(3,991)
<b>OTHER COMPREHENSIVE INCOME FOR THE PERIOD</b>		<b>6,444</b>	<b>(3,854)</b>
<b>TOTAL COMPREHENSIVE INCOME FOR THE PERIOD</b>		<b>12,653</b>	<b>4,050</b>

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 (page 16).



# CONSOLIDATED BALANCE SHEET

## AS AT 31 DECEMBER 2019

	Notes	Consolidated 2019 \$'000	2018 \$'000
<b>Current Assets</b>			
Cash and cash equivalents	25	8,753	8,567
Trade and other receivables	5	2,959	4,461
Prepayments	6	2,619	2,590
Inventories	7	155	150
Forward foreign exchange contracts – cashflow hedge	8	62	39
<b>Total Current Assets</b>		<b>14,548</b>	<b>15,807</b>
<b>Non-Current Assets</b>			
Financial assets at fair value through other comprehensive income (FVOCI)	9	43,988	28,398
Financial assets at amortised cost	9	30,072	28,701
Property, plant and equipment	10	28,855	30,321
Intangible assets	11	230	321
Right-of-use-assets	12	286	-
Forward foreign exchange contracts – cashflow hedge	8	-	55
<b>Total Non-Current Assets</b>		<b>103,431</b>	<b>87,796</b>
<b>TOTAL ASSETS</b>		<b>117,979</b>	<b>103,603</b>
<b>Current Liabilities</b>			
Trade and other payables	13	5,613	4,512
Contract liabilities			
- Government grants	3(d)	436	250
- Box office and other commercial contract liabilities	3(d)	14,876	14,907
Lease liabilities	12	259	-
Provisions	14	4,035	3,918
<b>Total Current Liabilities</b>		<b>25,219</b>	<b>23,587</b>
<b>Non-Current Liabilities</b>			
Lease liabilities	12	33	-
Provisions	14	419	361
Borrowings	15	10,000	10,000
<b>Total Non-Current Liabilities</b>		<b>10,452</b>	<b>10,361</b>
<b>TOTAL LIABILITIES</b>		<b>35,671</b>	<b>33,948</b>
<b>NET ASSETS</b>		<b>82,308</b>	<b>69,655</b>
<b>Equity</b>			
Retained Deficit from Artistic and Commercial Operations	24	(9,891)	(10,441)
Retained Surplus from Other Operations including Endowed Donations & Bequests	24	86,662	81,003
Reserves	24	5,537	(907)
<b>TOTAL EQUITY</b>		<b>82,308</b>	<b>69,655</b>

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 Group's intention is to hold these assets for more than a year. Nevertheless, some of these assets could be realised earlier if necessary. Following events subsequent to the year end relating to the coronavirus (COVID 19) some may need to be liquidated in 2020 to support the cash needs of the business (refer note 26).

## CONSOLIDATED STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2019

	Notes	Consolidated 2019 \$,000	2018 \$,000
<b>Statement of Retained Surplus</b>			
<b>Deficit from Artistic and Commercial Operations</b>			
Opening balances at the beginning of the year		(10,441)	(9,871)
Current Year Surplus (Deficit)		550	(570)
Retained Deficit from Artistic and Commercial Operations at 31 December 2019		(9,891)	(10,441)
<b>Surplus from Other Operations including Endowment &amp; Donor Contributed Funds</b>			
Opening balances at the beginning of the year		81,003	72,529
Current Year Surplus		5,659	8,474
Retained Surplus from other Operations including Endowment & Donor Contributed Funds at 31 December 2019		86,662	81,003
Total Retained Surplus at 31 December 2019		76,771	70,562
<b>Cashflow Hedge Reserve</b>			
Opening balance at the beginning of the year		24	(113)
Deferred hedging gain denominated in US\$ for future co-productions		(5)	137
Cashflow Hedge Reserve at 31 December 2019		19	24
<b>Financial Assets at FVOCI Reserve*</b>			
Opening balance at the beginning of the year		(931)	3,060
Realised gains on sale and unrealised gains on investments		6,449	(3,991)
Total Financial Assets at FVOCI AT 31 December 2019		5,518	(931)
<b>TOTAL EQUITY AT 31 DECEMBER 2019</b>		<b>82,308</b>	<b>69,655</b>

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 2019

	Notes	Consolidated 2019 \$'000	2018 \$'000
<b>Cash Flows from Operating Activities</b>			
<b>Receipts inclusive of goods and services tax from:</b>			
Box office and performance fees		36,582	33,137
Sponsorships		3,698	3,397
Government Grants		18,322	17,445
Property rental		3,595	3,689
Other revenue		1,092	1,584
		63,289	59,252
Payments to suppliers and employees (inclusive of goods and services tax)		(66,720)	(68,723)
<b>Net cash provided by/(used in) operating activities</b>		<b>(3,431)</b>	<b>(9,471)</b>
<b>Cash Flows from Investing Activities</b>			
Payment for property, plant and equipment		(853)	(12,202)
Receipts /(Payments) of financial assets held for investing		(8,644)	3,000
Donations and bequests		12,521	13,930
Interest received from investing activities		142	238
Refund of imputation credits		743	371
<b>Net cash provided by/(used in) investing activities</b>		<b>3,909</b>	<b>5,337</b>
<b>Cash Flows from Financing Activities</b>			
Principal elimination of lease payments		(292)	-
<b>Net cash (used in) financing activities</b>		<b>(292)</b>	
<b>NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS</b>		<b>186</b>	<b>(4,134)</b>
<b>CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR</b>		<b>8,567</b>	<b>12,701</b>
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>	25	<b>8,753</b>	<b>8,567</b>

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



## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

### 1 CORPORATE INFORMATION

The financial statements of The Australian Ballet for the year ended 31 December 2019 were authorised for issue in accordance with a resolution of the directors on 3 April 2020. 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

This note provides a list of the principal accounting policies adopted in the preparation of these consolidated financial statements to the extent they are not already discussed in the other notes. 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 comply with Australian Accounting Standards – Reduced Disclosure Requirements as issued by the Australian Accounting Standards Board (AASB).

#### (b) Historical Cost Convention

The financial statements have been prepared on the historical cost basis except for certain financial assets which have been measured at fair value through other comprehensive income.

#### (c) New and Amended Standards Adopted by the Group

- AASB 16 Leases – refer note 12
- AASB 2018-1 Amendments to Australian Accounting Standards – Annual Improvements 2015-2017 Cycle

#### (d) Statement of Compliance

Accounting Standards include Australian equivalents to International Financial Reporting Standards.

#### (e) Critical Estimates and Judgements

There are no critical estimates or judgements in the consolidated financial statements

# NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

## 2 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

### (f) Comparatives

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

### (g) Income Tax

The entities in the consolidated entity are exempt from income tax and no provision is required.

### (h) 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. The group controls entities where the group's exposed to, or has rights to, variable returns from its involvement with the entity and has the ability to affect those returns through its power to direct the activities of the entity. Note 20 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 had control.

### (i) Production Costs

The cost of each new production is written off in the year in which it is first presented. Costs of refurbishing former productions are written off in the year incurred.

In 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 and 2019 were expensed in the year in which they were incurred.

	Consolidated	
	2019	2018
	\$'000	\$'000
<b>3 (a) REVENUE – THE AUSTRALIAN BALLET</b>		
<b>BOX OFFICE AND PERFORMANCE FEES</b>		
Mainstage Season	31,869	28,682
Storytime Ballet	1,992	1,666
Regional Touring	304	494
Performance Fees	133	468
Program Fees	228	234
	<b>34,526</b>	<b>31,544</b>
<b>SPONSORSHIP</b>		
Sponsorships	5,100	4,937
Regional Touring	-	210
	<b>5,100</b>	<b>5,147</b>
<b>OTHER REVENUE</b>	<b>1,520</b>	<b>1,695</b>
<b>Total - The Australian Ballet</b>	<b>41,146</b>	<b>38,386</b>

## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated 2019 \$'000	2018 \$'000
<b>3 (b) REVENUE – THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE</b>		
Rental Revenue	765	734
Car Park Revenue	2,194	2,225
Other Revenue	171	168
<b>Total - The Primrose Potter Australian Ballet Centre</b>	<b>3,130</b>	<b>3,127</b>

<b>3 (c) REVENUE – THE STATE ORCHESTRA OF VICTORIA</b>		
Sponsorships	60	84
Interest External	69	66
Performance Fees	748	763
Other Revenue	9	9
<b>Total – The State Orchestra of Victoria</b>	<b>886</b>	<b>922</b>

**3 (d) CONTRACT LIABILITIES****Government Grants Received in Advance**

Australia Council, Major Organisations Fund (Playing Australia)	245	-
Australia Council, Major Organisations Fund -Other	110	-
Victorian State Government	75	-
Brimbank City Council	6	-
South Australia State Government	-	250
<b>Total Government Grants Received in Advance</b>	<b>436</b>	<b>250</b>

**Box Office and Other Commercial Contract Liabilities**

Box Office	13,357	13,230
Sponsorship	1,185	1,602
Other	334	75
<b>Total Contract Liabilities</b>	<b>14,876</b>	<b>14,907</b>

Two new standards impacted the Group from 1 January 2018, AASB 15 Revenue from Contracts with Customers and AASB 1058 Income for Not-for-Profit Entities, replacing 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.

All of the Group's revenues are recognised at a point in time.

**I. Subscription 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.

**II. Performance Fees**

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

**III. Sponsorship and Government Grants**

Sponsorship 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. Sponsorship which relates to a specific performance is brought to account in the year the performance is given.

**IV. Donations**

Donations are recognised as revenue upon attaining control over the donation.



## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2019	2018
	\$'000	\$'000
3 REVENUE (continued)		
<b>V. Interest Revenue</b>		
Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the financial assets.		
<b>I. Dividend Revenue</b>		
Dividend revenue is recognised as revenue when the right to payment is established		
4 OTHER INCOME		
<b>Governments Grants</b>		
<b>Commonwealth Government</b>		
Australia Council, Major Organisations Fund		
MPAB Annual Grant	6,140	6,043
Playing Australia	120	426
Ministry for The Arts Attorney Generals Department – China Tour	-	100
Department of Foreign Affairs & Trade – Australia-China Council	-	10
Department of Communications and the Arts – New York Tour	30	-
<b>State Governments</b>		
New South Wales	705	705
Victoria	652	653
Victoria – International Tour		25
Victoria – The Australian Ballet Regional Touring	80	-
Victoria – Education	25	26
South Australia	250	-
Queensland	50	-
<b>Total Government Grants – Artistic Operations</b>	<b>8,052</b>	<b>7,988</b>
<b>Total Government Grants – The Australian Ballet</b>	<b>8,052</b>	<b>7,988</b>
<b>Commonwealth Government</b>		
Australia Council, Major Organisations Fund		
MPAB Annual Grant	6,176	6,079
Australia Council – State Orchestra of Victoria Loss of Proficiency	-	530
Australia Council - Other	-	25
<b>State Governments</b>		
Victoria	1,369	1,369
Victoria – The State Orchestra of Victoria Relocation Grant	126	210
Victoria – The State Orchestra of Victoria Regional Touring	-	87
Victoria – Contribution to Victorian Pit Services	200	196
Victoria – Auspicious Arts Projects	-	4
<b>Total Government Grants – The State Orchestra of Victoria</b>	<b>7,871</b>	<b>8,500</b>
<b>Total Government Grants – Consolidated</b>	<b>15,923</b>	<b>16,488</b>

## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated 2019 \$'000	2018 \$'000
5 TRADE AND OTHER RECEIVABLES – CURRENT		
Trade receivables	1,524	3,472
Other receivables	161	130
Accrued income	1,268	855
GST receivable	6	4
<b>Total Trade and Other Receivables - Current</b>	<b>2,959</b>	<b>4,461</b>

Trade and other receivables are subject to normal terms of trade which generally provide for settlement within 30 days. The carrying amounts of receivables approximates 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 the carrying amount recognised in the Consolidated Balance Sheet.

Trade receivables are recognised and carried at original invoice amount reduced by any loss allowance. Trade Receivables are shown net of loss allowances which total \$157k (2018:Nil).

The group has applied the AASB9 simplified approach to measuring expected credit losses which used a lifetime expected credit loss allowance for all trade receivables.

## 6 PREPAYMENTS

Prepayments	2,619	2,590
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## 7 INVENTORIES

Merchandising Stock – At Cost	155	150
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# NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

## 8 FINANCIAL RISK MANAGEMENT

The Group's activities expose it to market risks including foreign currency, interest rate and security prices, and credit risk.

### (a) Foreign Currency

#### Cashflow Hedge (derivative)

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.

Forward foreign exchange contracts are only used for economic hedging purposes and not as speculative investments. Hedges were taken out to hedge the Group's exposure to committed foreign currency production payments. 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.

In 2019 one (2018: two) hedge contract matured with the remaining hedge value A\$853,626 against US\$915,644 at the set exchange rate of 0.7515.

	Consolidated 2019 \$'000	2018 \$'000
<b>Current Asset</b>		
Forward foreign exchange contracts	62	39
<b>Total current forward foreign exchange contracts</b>	<b>62</b>	<b>39</b>
<b>Non – Current Asset</b>		
Forward foreign exchange contracts	-	55
<b>Total non-current forward foreign exchange contracts</b>	<b>-</b>	<b>55</b>

#### 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.

There were no reclassifications from the Cashflow Hedge Reserve to profit or loss during the period.

### (b) Interest Rate – refer to note 12 Leases and note 15 Borrowings

### (c) Security Prices

The group's exposure to equity securities price risk arises from investments held and classified in the balance sheet as fair value through other comprehensive income (refer to note 9).

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.

### (d) 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 2019 was \$157k. (2018:zero).



## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated 2019 \$'000	2018 \$'000
<b>9 FINANCIAL ASSETS HELD FOR INVESTING</b>		
Investments in Managed Funds at fair value as at 31 December 2019		
Non-Current Assets held at fair value		
• Equity Instruments	43,988	28,398
<b>Total Financial Assets at Fair Value through Other Comprehensive Income</b>	<b>43,988</b>	<b>28,398</b>
Investments in Managed Funds at amortised cost as at 31 December 2019		
Non-Current Assets		
• Debt Instruments	29,314	27,180
• Cash	758	1,521
<b>Total Financial Assets at Amortised Cost</b>	<b>30,072</b>	<b>28,701</b>
<b>Total Financial Assets</b>	<b>74,060</b>	<b>57,099</b>

**Investments and Other Financial Assets****(a) Classification**

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 are 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 investments at Fair Value through Other Comprehensive Income.

**(b) 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 presents 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

## 10 TOTAL PROPERTY, PLANT AND EQUIPMENT

	Gross Carrying Amount		Accumulated Depreciation		Net Carrying Amount	
	2019	2018	2019	2018	2019	2018
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Freehold Land at cost	3,909	3,909	-	-	3,909	3,909
Freehold Buildings at cost	39,064	38,758	(16,995)	(15,503)	22,069	23,255
Plant & Equipment at cost	7,825	7,613	(5,254)	(4,539)	2,571	3,074
Artworks at cost	46	46	-	-	46	46
Leasehold Improvements at cost	578	578	(578)	(578)	-	-
Work in Progress at cost	260	37	-	-	260	37
Net Carrying Amount	51,682	50,941	(22,827)	(20,620)	28,855	30,321

## Reconciliation of Movements in Carrying Amounts of Property, Plant &amp; Equipment

	Freehold Buildings		Plant & Equipment		Leasehold Improvements		Work in Progress	
	2019	2018	2019	2018	2019	2018	2019	2018
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Opening Balance	23,255	11,299	3,074	1,855	-	1	37	2,653
Additions	269	10,635	212	1,524	-	-	260	37
Transfer from Work in Progress	37	2,549	-	318	-	-	(37)	(2,653)
Disposals gain (loss)	-	(43)	-	(6)	-	-	-	-
Depreciation Expense	(1,492)	(1,185)	(715)	(617)	-	(1)	-	-
Net Carrying Amount	22,069	23,255	2,571	3,074	-	-	260	37

All non-current physical assets are measured initially at cost less accumulated depreciation and impairment.

## 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 property, plant and equipment are reviewed for impairment when events or changes in circumstance indicate the carrying value may not be recoverable. For an asset that does not generate largely independent cash inflows, the recoverable amount is determined for the cash-generating unit to which the asset belongs. If any such indication exists and where the carrying values exceed the estimated recoverable amount, the assets or cash generating units are written down to their recoverable amount.

## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

### 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 the 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.

### 11 INTANGIBLE ASSETS

	Computer Software		Work in Progress		Total at Cost	
	2019	2018	2019	2018	2019	2018
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Gross Carrying Amount						
Opening Balance	1,720	1,538	-	232	1,720	1,770
Additions	88	168	25	-	113	168
Transfer	-	14	-	(14)	-	-
Transfer to Plant & Equipment	-	-	-	(214)	-	(214)
Transfer to Profit & Loss	-	-	-	(4)	-	(4)
Gross Carrying Amount	1,808	1,720	25	-	1,833	1,720
Accumulated Amortisation & Impairment						
Opening Balance	(1,399)	(1,050)	-	-	(1,399)	(1,050)
Amortisation expense	(204)	(349)	-	-	(204)	(349)
Disposals	-	-	-	-	-	-
Closing Balance	(1,603)	(1,399)	-	-	(1,603)	(1,399)
Net Carrying Amount	205	321	-	-	230	321

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

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

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

Assets Category	Rate
IT development and software	33%



## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2019 \$'000	01/01/2019 \$'000
<b>12 LEASES</b>		
The balance sheet shows the following amounts relating to leases:		
<b>Right-of-Use-Assets</b>		
Properties	211	422
Equipment	75	118
<b>Total Right-of-Use-Assets</b>	<b>286</b>	<b>540</b>
<b>Lease Liabilities</b>		
Current	259	249
Non-Current	33	291
<b>Total Lease Liabilities</b>	<b>292</b>	<b>540</b>

The Statement of Profit or Loss shows the following amounts relating to leases:

**Depreciation Charge of Right-of-Use Assets**

Properties	211	-
Equipment	43	-
<b>Total Depreciation</b>	<b>254</b>	<b>-</b>
Interest expense (included in finance cost)	17	-
Expense relating to short-term leases (included in administrative costs)	22	-
<b>Total Other Expenses</b>	<b>39</b>	<b>-</b>

The total cash outflow for leases in 2019 was \$265,152. There were no additions to the Right-of-Use Assets during the 2019 financial year.

**Changes in Lease Accounting Policy**

The Group has adopted AASB 16 Leases retrospectively from 1 January 2019 but has not restated comparatives for the 2018 reporting period as permitted under the specific transition provisions in the Standard.

On adoption of AASB 16, the Group recognised lease liabilities in relation to leases which had previously been classified as 'operating leases' under the principles of AASB 17 Leases. These liabilities were measured at the present value of the remaining lease payments, discounted using the lessee's incremental borrowing rate as of 1 January 2019. The weighted average lessee's incremental borrowing rate applied to the lease liabilities on 1 January 2019 was 3.94%.

	<b>\$'000</b>
Operating Lease Commitments disclosed as at 31 December 2018	241
Discounted using the Group's incremental borrowing rate of 3.94%	18
Add: Finance Lease Liabilities recognised as at 31 December 2018	83
(Less): Short-Term Leases recognised on a straight-line basis as expense	(22)
Add/(less): adjustments as a result of a different treatment of extension and termination options	220
<b>Lease Liability recognised as at 1 January 2019</b>	<b>540</b>

## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

### 12 LEASES (CONTINUED)

In applying AASB 16 for the first time, the Group has used the flowing practical expedients permitted by the Standard:

- The use of a single discount rate to a portfolio of leases with reasonably similar characteristics
- The accounting for operating leases with a remaining lease term of less than 12 months as at 1 January 2019 as short-term leases
- The exclusion of initial direct costs for the measurement of the right-of-use asset at the date of initial application, and
- The use of hindsight in determining the lease term where the contract contains options to extend or terminate the lease.

#### Accounting for the Group's Leasing Activities

The Group leases various properties and equipment. Rental contracts are for fixed periods but may have extension options. Lease terms are negotiated on an individual basis and contain a wide range of different terms and conditions. The lease agreements do not impose any covenants, but leased assets may not be used as security for borrowing purposes.

Contracts may contain both leases and non-lease components. The Group allocates the consideration in the contract to the lease and non-lease components based on their relative stand-alone prices. However, for leases of real estate for which the Group is a lessee, it has elected not to separate lease and non-lease components and instead accounts for these as a single lease component.

Leases are recognised as a right-of-use asset and a corresponding liability at the date at which the leased asset is available for use by the group. Each lease payment is allocated between the liability and finance cost. The finance cost is charged to profit or loss over the lease period so as to produce a constant periodic rate of interest on the remaining balance of the liability for the lease term on a straight-line basis.

Assets and liabilities arising from a lease are initially measured on a present value basis. Lease liabilities include the net present value of fixed lease payments (including in-substance fixed payments), less any lease incentive receivable and variable lease payments that are based on an index or a rate, initially measured using the index or rate as at the commencement date.

Right-of-use assets are measured at cost on the initial measurement of the lease liability. Right-of-use assets are generally depreciated over the shorter of the asset's useful life and the lease term on a straight-line basis.

Lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, which is generally the case for leases in the Group, the lessee's incremental borrowing rate is used, being the rate that the individual lessee would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

The incremental borrowing rate is determined where possible, by using recent third-party financing received by the group as a starting point, adjusted to reflect changes in financing conditions since third party financing was received. Adjustments made are specific to the lease, eg term, country, currency and security.

The Group is exposed to potential future increases in variable lease payments based on an index or rate, which are not included in the lease liability until they take effect. When adjustments to lease payments based on an index or rate take effect, the lease liability is reassessed and adjusted against the right-of-use-asset.

Payments associated with short-term leases and leases of low-value assets are recognised on the straight-line basis as an expense in profit or loss. Short-term leases are leases with a lease term of 12 months or less. The Australian Ballet offices on Level 4 Hickson Road, The Rocks is a short-term lease that matured 16 January 2019. The lease agreement has not been renewed. Low-value assets comprise of IT-equipment and small items of office furniture.

#### Extension and Termination Options

Extension and termination options are included in property and equipment leases across the Group. These terms are used to maximise operational flexibility in terms of managing contracts. The majority of extension and termination options are exercisable only by the Group and not by the respective lessor.

## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2019	2018
	\$'000	\$'000
13 TRADE AND OTHER PAYABLES - Current		
Taxes Payable	234	240
Trade Payables	5,379	4,272
Total Trade and Other Payables - Current	5,613	4,512

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.

#### 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.

#### 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.



## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated 2019 \$'000	2018 \$'000
<b>14 PROVISIONS AND EMPLOYEE ENTITLEMENTS</b>		
<b>Provisions - Current</b>		
Lease – (make good)	-	20
Long Service Leave	2,780	2,648
Family Leave	-	1
Annual Leave	1,255	1,249
<b>Total Provisions and Employee Entitlements - Current</b>	<b>4,035</b>	<b>3,918</b>
<b>Provisions – Non-current</b>		
Long Service Leave	419	361

**Provision and Employee Entitlements****(a) 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.

**(b) 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 levels, 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.

**15 BORROWINGS**

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

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.

Note the unsecured loan of \$10 million is interest bearing @3.94%. Finance costs are recognised as an expense in the period in which they are incurred 2019 \$394,205 (2018: \$394,000). There were no undrawn borrowing facilities at the end of the reporting period.

## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated 2019	2018
	\$	\$
16 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

## 17 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, retired 26 February 2020)
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 AM	(appointed 7 April 2017)
Edwina McCann	(appointed 7 April 2017)
Catherine Livingstone AO FAA	(appointed 27 July 2017)
Susan Street	(appointed 5 April 2019)
Natasha Stott Despoja	(appointed 28 February 2020)

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 \$1,370,523 (2018: \$1,343,505) and parking costs of \$61,303 (2018: \$58,867) excluding GST on its occupancy payable to The Australian Ballet Development Fund.

## 18 BOARD APPOINTED MANAGEMENT REMUNERATION

Key management personnel comprise board appointed personnel and other persons having the responsibilities for planning, directing and controlling the major activities of The Australian Ballet Group.

Key management personnel remuneration	876,896	865,508
---------------------------------------	---------	---------

## 19 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

## 20 ECONOMIC ENTITY

Parent Entity:

The Australian Ballet

Controlled Entities:

The Australian Ballet Centre Pty Ltd (as trustee for)

- The Australian Ballet Development Fund

- The Australian College of Dance Building Fund

The State Orchestra of Victoria

All the above entities were incorporated or formed in Australia and are wholly owned.

The Australian Ballet Foundation (UK) incorporated 29<sup>th</sup> October 2019 is a wholly owned entity incorporated in the UK.

Corporate Information

The Australian Ballet is a public company limited by guarantee and incorporated in Australia.

Registered Office

The Primrose Potter Australian Ballet Centre

2 Kavanagh Street

Southbank Victoria 3006

## 21 CONTINGENT LIABILITIES

There were no Contingent Liabilities as at 31 December 2019.

## 22 CONTINGENT ASSETS

There were no Contingent Assets as at 31 December 2019.

## 23 PARENT ENTITY FINANCIAL INFORMATION

### Summary financial information

The individual financial statements for the parent entity show the following aggregate amounts:

#### Balance Sheet

	Consolidated 2019 \$'000	2018 \$'000
Current Assets	11,114	13,230
Total Assets	91,725	77,632
Current Liabilities	29,739	27,776
Total Liabilities	40,162	38,114

#### Shareholders' Equity

Retained Surplus	46,288	40,359
Cashflow Hedge Reserve	19	24
Other Reserves	5,256	(865)
Total Reserves	51,563	39,518
Surplus/(Deficit) for the year	5,929	(4,382)
Total Comprehensive Income	12,055	(8,007)



## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated 2019 \$'000	2018 \$'000
<b>24 EQUITY</b>		
<b>Retained Surplus</b>		
<i>Retained (Deficit) from Artistic and Commercial Operations</i>		
The Australian Ballet	(10,874)	(11,055)
The State Orchestra of Victoria	983	614
<b>Total Retained (Deficit) from Artistic and Commercial Operations</b>	<b>(9,891)</b>	<b>(10,441)</b>
<i>Retained Surplus from Other Operations including Endowment &amp; Donor Contributed Funds</i>		
The Australian Ballet	83,300	77,650
The State Orchestra of Victoria	3,362	3,353
<b>Total Retained Surplus from Other Operations including Endowment &amp; Donor Contributed Funds</b>	<b>86,662</b>	<b>81,003</b>
<b>Cashflow Hedge Reserve</b>		
Cashflow Hedge Reserve – The Australian Ballet	19	24
<b>Total Cashflow Hedge Reserve</b>	<b>19</b>	<b>24</b>
<b>Financial Assets at FVOCI Reserve</b>		
<i>Realised gains (losses) on sale and unrealised gains (losses) on revaluation</i>		
The Australian Ballet	5,255	(865)
The State Orchestra of Victoria	263	(66)
<b>Total Financial Assets at FVOCI Reserve</b>	<b>5,518</b>	<b>(931)</b>
<b>TOTAL EQUITY</b>	<b>82,308</b>	<b>69,655</b>

**Nature and Purpose of Reserves**

- (a) **Cashflow 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 Cashflow Hedge Reserve. The Cashflow Hedge Reserve is transferred to profit or loss when the underlying expense is incurred.
- (b) **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.

**Retained Surplus from Other Operations including Endowment & Donor Contributed Funds**

Retained Surplus from Other Operations including Endowment & Donor Contributed Funds 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.

## NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2019	2018
	\$'000	\$'000

## 25 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	2,510	3,468
Cash at bank held for General Purpose	4,087	4,099
Term Deposit held for General Purpose	2,156	1,000
Cash and cash equivalents on hand at year end	8,753	8,567

**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.

## 26 MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

The Australian Ballet's financial position will be impacted by government and public response to the Coronavirus (COVID 19) situation. Key performance venues have announced closures and performances have been cancelled as a result.

The financial impacts of the cancellation of current and future performances of The Australian Ballet are uncertain, however it is noted that:

- Cancellation of performances of The Australian Ballet in 2020 will result in loss of revenue. The extent of the loss in revenue will depend on whether ticketholders request a refund for purchased tickets and how the COVID-19 situation develops. The Australian Ballet will continue to rehearse and prepare for the upcoming seasons and aim to return to the stage as soon as possible to minimise the revenue impacts.
- During this period of venue closures The Australian Ballet will limit the extent of costs incurred as much as possible, however certain costs relating to our dancers and other employees and other operating costs will be incurred despite certain performances not going ahead.
- The Australian Ballet held significant financial resources at 31 December 2019 including \$8,753,000 cash and cash equivalents and \$74,060,000 in financial assets.
- The Australian Ballet's financial assets include equity and debt instruments. The fair value of these assets has declined since 31 December 2019, due to the impact of COVID 19. We note the assets are intended to be held for the long term but some may need to be liquidated in 2020 to support the cash needs of the business. Of the total financial assets, \$38,287,000 are capital preserved and the income earned on these investments is only available for specific purposes. Further information on financial assets and whether they are held for specific or general purposes, can be found on page 8 of The Directors' Report.
- The Australian Ballet also has a long-term liability in respect of a \$10,000,000 interest bearing loan from Treasury Corporation of Victoria which is not due for repayment until 31 October 2032. There are no financial covenants attached to this loan.
- The Australian Ballet expects to be able to pay its debts as they become due and payable for the twelve-month period from the date of signing of the financial statements for the year ended 31 December 2019

Except for the potential impact of COVID 19, no other matter or circumstance has arisen since 31 December 2019 that has significantly affected, or may significantly affect:

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

## DIRECTORS' DECLARATION

In the directors' opinion:

- (a) the financial statements and notes set out on pages 13 to 34 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 2019 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.



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**Craig Dunn**  
Chair

--  
Melbourne  
3 April 2020



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**Bruce Parncutt AO**  
Director

--  
Melbourne  
3 April 2020





## INDEPENDENT AUDITOR'S REPORT

To the members of The Australian Ballet

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### *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 2019 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 2019
- the consolidated statement of profit or loss for the year then ended
- the consolidated statement of comprehensive income for the year then ended
- the consolidated statement of changes in equity for the year then ended
- the consolidated statement of cash flows for the year then ended
- the notes to the consolidated financial statements, which include a summary of significant accounting policies
- the directors' declaration.

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### *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 (including Independence Standards)* (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.

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### *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 2019, but does not include the financial report and our auditor's report thereon.

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

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**PricewaterhouseCoopers, ABN 52 780 433 757**  
2 Riverside Quay, SOUTHBANK VIC 3001, GPO Box 1331, MELBOURNE VIC 3001  
T: 61 3 8603 1000, F: 61 3 8603 1999, [www.pwc.com.au](http://www.pwc.com.au)

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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 that we 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.

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### *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](http://www.auasb.gov.au/auditors_responsibilities/ar3.pdf). This description forms part of our auditor's report.

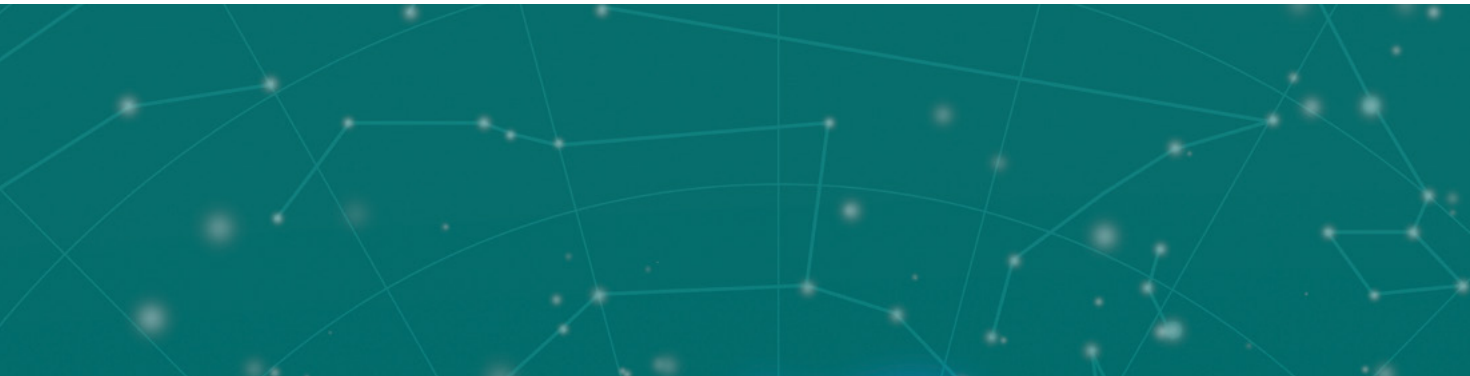
A handwritten signature in dark ink that reads 'PricewaterhouseCoopers'.

PricewaterhouseCoopers

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

Lisa Harker  
Partner

Melbourne  
3 April 2020



## Registered Office

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## Sydney Office

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### Cover credit

Lana Jones. Photography Justin Ridler