

THE AUSTRALIAN BALLET



ANNUAL REPORT

2020

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Chair and Executive Director's Report

Like all performing arts organisations around the world, The Australian Ballet was severely impacted by the COVID-19 pandemic in 2020. Retaining our audiences and supporting our company of highly talented dancers, artistic workers and administration staff, together with maintaining core operations while theatres were shut and our major source of income from ticket sales was severely impacted, created immense challenges for us. We are deeply grateful for the encouragement and support we received during this difficult year, which made it possible for the company to restart confidently in 2021.

We had planned 2020 as a Year of Limitless Possibilities to farewell our longest-serving Artistic Director, David McAllister, who retired in December 2020 after almost 40 years with the company, over 19 of those served as our much-loved and highly successful seventh Artistic Director. We thank and congratulate David for his achievements as a dancer and an outstanding artistic leader of The Australian Ballet. While the company and all our supporters were very sorry to be unable to farewell David in the style he deserved, we look forward to maintaining a close and warm friendship with David. In February 2020, after a twelve-month search, The Australian Ballet announced the appointment of David Hallberg as its eighth Artistic Director, commencing in January 2021. As live performances were cancelled across the globe during 2020, we were provided with an unexpected and invaluable opportunity for David Hallberg to come to Australia and undertake a detailed, in-person handover with David McAllister before he finished in December.

Our 2020 performance year began successfully in January with a summer-holiday season of our Storytime Ballet for children, but we were able to present only nine mainstage performances of our planned annual schedule of 155 performances before theatres shut down in early March. This included a six-performance season of our newly commissioned Graeme Murphy production *The Happy Prince* at Brisbane's Queensland Performing Arts Centre; in March, we managed to stage three performances of our triple bill *Volt* at Arts Centre Melbourne. This program featured two works by Wayne McGregor and the premiere of *Logos* by our Resident Choreographer Alice Topp. We were unable to present any live performances after 14 March 2020.

Our investment in digital skills and content served us well during the remainder of 2020 as theatres remained shut. During the extended period of COVID-disrupted months, maintaining a relationship with audiences and supporters was a priority for The Australian Ballet and Orchestra Victoria. From April to December 2020 we drew on our catalogue of recorded productions to provide At Home with Ballet TV, a regular series of two-week, free digital 'seasons' of a ballet. Twelve seasons were presented to over 104,500 audience members; the ballets included our much-loved productions of David McAllister's *The Sleeping Beauty*, Graeme Murphy's *Swan Lake* and Rudolf Nureyev's *Don Quixote*. David McAllister and our dancers held regular interactive livestreams with our patrons to stay in touch. Our choreographic workshop *Bodytorque* moved online and three new ballets were created and presented by company dancers and musicians in 2020. Adult ballet classes continued online, attracting over 50,000 participants. Our Education and Outreach programs were also digitally delivered to 26,153 young people in 116 schools, colleges and groups, and many of our dancers engaged in a program to provide remote mentoring to ballet students in 53 dance schools across regional Australia.

In parallel with our audience engagement activities, in 2020 The Australian Ballet prioritised keeping our company together and in good shape, in every sense. Maintaining the health and wellbeing of and support for our dancers, musicians and company members was a major priority. While working from home, our dancers continued daily classes online and received one-on-one coaching from our ballet staff.

Our Artistic Health team provided health-and-wellbeing support through one-on-one online consultations and online tutorials on finance and physical and mental wellbeing. The rest of the company worked effectively together via Microsoft Teams, maintaining regular contact with one another as we worked on managing core operations throughout 2020 and planned for our return to the stage in 2021. Through extraordinary and commendable efforts, teamwork and care for one another, our dancers, musicians, artistic staff and all company members stayed close, supported each other through 2020, and have now returned to the stage in great shape for 2021. We congratulate them all for their outstanding teamwork and loyalty to the company. While we hope not to have to work this way again, it was remarkable how quickly everyone adapted to working from their spare rooms and kitchen tables, accepting the temporary change in conditions to get through 2020 and doing all they could to maintain The Australian Ballet as a strong vibrant hub of creativity, and an ambitious and supportive workplace.

With over 60% of The Australian Ballet's normal revenue generated from box-office ticket sales, the prolonged period of theatre closures and consequent lack of performance income meant that box-office income fell by \$32m in 2020 compared with 2019. To support the company's operations the Board approved the use of available reserves totalling \$7.3m in 2020 and the company reported a net outflow of cash from operations of \$6.6m for the year. We are most fortunate to have had these reserves to assist us, built through prudent management and generous philanthropic support over many years. The significant loss of income from our artistic and associated activities was mitigated by essential ongoing support from our Government partners. We thank the Federal Government for the invaluable support we received through the JobKeeper scheme. Our thanks also to both the New South Wales and Victorian governments for their generous additional funding support. Our sponsors and wonderful philanthropic patrons, who maintained their contributions and provided additional thoughtful gifts and annual giving donations, sustained us with their friendship and generosity. This included over \$3m in donated ticket refunds from patrons unable to attend cancelled shows. Our Foundation Board, Ballet Ambassadors and Friends and Ballet Society groups continued to meet and assist the company throughout 2020 in many and diverse ways. This generosity, together with essential cost-saving measures and the support of our staff, who all worked reduced hours and received lower wages for much of the year, also contributed to the company's survival in 2020.

As a result of the combined support from governments, partners and patrons, and the endeavours of all our staff and management, the company was able to contain its reported loss from operations to \$2.4m in 2020. We would like to thank everyone who worked with us to preserve this much-loved company during such difficult times.

Sincere thanks are also due to our hardworking Board, who met frequently throughout 2020 and provided invaluable advice and support for the company during the year. The experience and insights our directors brought from corporate and other sectors provided essential leadership in 2020. John Ellice-Flint retired from the Board in February 2020, having served a maximum term, and was replaced by Natasha Stott Despoja. We would like to thank John for his invaluable service as a director and as a member of the Board's Investment Committee and Audit and Risk Committee. Our sincere thanks also go to Edwina McCann, who resigned from the Board in October 2020 and as Chair of the Company's Foundation Board, and was replaced by Jane Freudenstein in both roles.

The Australian Ballet returned to the stage in February 2021, the start of a new era under the artistic directorship of David Hallberg. Our first performance was an emotional and joyous occasion for our dancers, musicians, audience members and the whole company. While we are very conscious that 2021 will continue to be affected by the COVID-19 pandemic in many ways, with significant challenges yet to be overcome, The Australian Ballet stands well prepared and looks to the future with real ambition and optimism.



A stylized handwritten signature of Craig Dunn in black ink.

Craig Dunn
Chair



A stylized handwritten signature of Libby Christie AM in black ink.

Libby Christie AM
Executive Director



A Tribute to David McAllister

David McAllister, one of the most significant leaders in Australian dance, retired from The Australian Ballet at the end of 2020 after nearly four decades with the company.

Due to COVID-19, David's last year wasn't the celebration we planned, but we can still pay tribute to the extraordinary career he has had with The Australian Ballet.

David's name has become synonymous with dance in Australia. He has moved audiences as a performer, led 20 years of growth as Artistic Director and worked tirelessly as an advocate for dance and Australian artists.

His creativity, collaborative spirit, generosity, commitment to excellence and relentless drive for innovation and success has defined his life's work, and he has made an outstanding contribution to the benefit of audiences, dancers, choreographers and our dance sector.

David's career as a dancer is well documented, starting when he was seconded to the company in the early 80s while still at The Australian Ballet School, through to his retirement from the stage in 2001 after eleven years as a principal artist with the company.

David performed all the great roles in the ballet repertoire and became internationally renowned after he won the Bronze Medal at the Fifth International Ballet Competition in Moscow in 1985 – a three-week competition against the best 150 dancers in the world that led to David and his partner, Elizabeth Toohey, appearing with the Bolshoi Ballet and becoming the first Australians to perform as guest artists with the Mariinsky Ballet (then the Kirov Ballet).

While constantly working to challenge himself and achieve greater artistic heights, David's principal objective was always to elevate The Australian Ballet and the art form.

This commitment bore fruit when David was appointed Artistic Director of The Australian Ballet in 2001.

During his directorship, he worked with some of the world's best creative talents to present 19 new full-length ballets to Australian audiences. He began the *Bodytorque* program to develop and present emerging choreographers, including Alice Topp, now the company's resident choreographer. He created his own beautiful, full-length version of *The Sleeping Beauty*, one of our all-time best-selling productions. He took the company on eleven international tours, including its 50th anniversary tour of New York. He created an Education and Outreach program that takes The Australian Ballet into schools across the country, and the Storytime Ballet series, made especially for children; he made a commitment to commissioning works by First Nations artists, starting with Ella Havelka, the company's first Indigenous dancer, appointed by David in 2013.

Above all, David has been dedicated to providing the best possible environment for his dancers, to ensure they can perform at their peak. He built an internationally recognised Artistic Health team and, with the support of the Board, initiated a maternity leave policy that has allowed a generation of dancers to balance careers and parenthood and has prolonged the careers of many talented artists while creating a supportive, family-friendly environment.

David's dedication to Australian dance extends well beyond his stewardship of The Australian Ballet and into Australian and international dance communities. He gives his time and experience graciously and widely.

David has been the embodiment of The Australian Ballet for the last two decades and it is thanks in no small part to David that the company is the success it is today. We thank him for his contribution and wish him every success with his future endeavours.

BOARD OF DIRECTORS

2020

**CRAIG DUNN** Chair

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

Craig is a company director of some of Australia's largest corporations, following an extensive senior executive career in financial services, including as CEO of AMP Limited from 2008 to 2013. He is a Director of Westpac and

Chair of the Westpac Board Remuneration Committee. He is also a Director of Telstra Corporation Limited and Chair of the Telstra Audit and Risk Committee. He is a consultant to King & Wood Mallesons. Craig is currently Chair of the International Standards Technical Committee on Blockchain and Distributed Ledger Technologies (ISO/TC 307). Craig holds a Bachelor of Commerce from the University of Melbourne and is a Fellow of The Institute of

Chartered Accountants in Australia. He was previously a director of Financial Literacy Australia Limited, and a Board member of the Australian Japanese Business Cooperation Committee. He is also a former Chair of the Investment and Financial Services Association (now the Financial Services Council), the Australian Government's Fintech Advisory Group and Stone and Chalk Limited.

Appointed 2014

**OLIVIA BELL** Dancers' Director

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

Appointed 2015

**ANNABELLE CHAPLAIN** AM

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

Annabelle Chaplain AM has been a member of the Board of The Australian Ballet since 2017 and is a member of the Board's Audit & Risk and Investment Committees. Queensland-based Annabelle is a former investment banker. She holds a number of directorships, 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.

Appointed 2017

**JOHN ELLICE-FLINT**

- Member of the Investment Committee

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

Appointed 2009 – Retired February 2020

**PENNY FOWLER**

- Member of the Nomination & Remuneration Committee
- Member of the MAPT Committee

Penny Fowler is Chair of the Herald & Weekly Times and News is Corp Australia's Community Ambassador. She is Chair 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

**JANE FREUDENSTEIN**

- Chair of the Foundation Board

Jane has more than twelve years' experience in board governance roles, as well as significant involvement in philanthropic programs in the arts and health sectors. She has been a long-term advocate for The Australian Ballet and was the Chair of the Foundation Board's Northern Chapter prior to being appointed as a director of The Australian Ballet and Chair of the Foundation Board in 2020. Jane is also a director of the Sydney Children's Hospitals Network Board, the governing body for Sydney Children's Hospital, and Randwick and Children's Hospital Westmead, and Chair of the People, Strategy and Engagement Committee. Her previous directorships include Sydney Dance Company and Sydney Children's Hospitals Foundation, as well as Sydney Children's Choir and Gondwana Voices. Jane holds a Bachelor of Arts with a major in sociology and is a graduate of the Australian Institute of Company Directors.

Appointed 2020

**CATHERINE HARRIS** AO PSM

- Chair of the Nomination & Remuneration Committee

Catherine Harris is Chair of Harris Farm Markets Pty Ltd. She is on the Board of Tyro Payments and The Australian School of Business UNSW, and is Consul General for Bhutan. Her previous roles have included Federal Director of Affirmative Action and Deputy Chancellor of the University of NSW, and 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, and has an Honorary Doctorate in Business from UNSW.

Appointed 2012

BOARD OF DIRECTORS cont.

2020



CATHERINE LIVINGSTONE AO FAA

Catherine Livingstone AO is a highly respected company director with an executive career spanning more than 22 years in general management and financial leadership roles. She was appointed Chair of the Board of the Commonwealth Bank of Australia in January 2017 and has been a Director of the Bank since March 2016. Her other directorships and interests include Saluda Medical Pty Ltd and Chancellor of the University of Technology Sydney. She has been the President of Chief Executive Women (2007 – 2008) and the Chair of Telstra Corporation Limited and of the CSIRO. She has served on the Boards of Macquarie Group Limited, Goodman Fielder Limited, WorleyParsons Ltd and Rural Press Limited and has contributed to the work of the Innovation and Productivity Council for the New South Wales Government. She is also the former President of the Business Council of Australia.

Appointed 2017



EDWINA McCANN

- Chair of the Foundation Board

Edwina McCann has been the editor-in-chief of *Vogue Australia* since 2012 and in 2018 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 she topped B&T's list of the 30 Most Powerful Women in Australian Media. She has been a founding member and the Co-Chair of The Australian Ballet's highly successful Young Ambassadors program. In addition to joining the Board of The Australian Ballet in 2017, she was Chair of The Australian Ballet's Foundation Board.

Appointed 2017 – Resigned October 2020



TONY OSMOND

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

Tony Osmond is Managing Director and Head of Banking, Capital Markets & Advisory, Australia and New Zealand at Citigroup. Tony has over 25 years' experience in large and complex mergers, acquisitions and capital markets transactions in Australia, advising many of Australia's largest companies and private equity firms. Tony is a member of both the Australian Government Takeovers Panel and the Adara Partners Panel. He is also Chair 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

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

Bruce is Chair of the investment banking group Lion Capital, Trustee of Helen McPherson Smith Trust, board member of 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 a number of listed public companies, a member of Council of Melbourne Grammar School, and Chair of Melbourne Grammar Foundation.

Appointed 2012



NATASHA STOTT DESPOJA AO

- Member of the Nomination & Remuneration Committee

Natasha Stott Despoja is the founding Chair of Our Watch. She is a former Senator and former Leader of the Australian Democrats. She was Australia's Ambassador for Women and Girls (2013-2016) and is a member of the UN Committee for the Elimination of Discrimination Against Women (CEDAW). She is a principal at Deloitte. Natasha is an Honorary Visiting Research Fellow at The University of Adelaide, a member of the Australian National University Council, the Broad Agenda 50:50 by 2030 Advisory Council and the George Washington University Global Women's Institute Leadership Council. She is a Non-Executive Director of Carrie's Beanies for Brain Cancer and Global Citizen Australia. She is a former Deputy Chair of Beyond Blue, and a former board member of the Burnet Institute, the South Australian Museum, the Advertising Standards Council, the World Bank Gender Advisory Council and the Museum of Australian Democracy. She has served on the Prime Minister's Referendum Council and the Women's World Cup bid steering committee. She is a patron of several organisations, including The Orangutan Project, VicHealth, Ovarian Cancer Australia, Girls Take Over Parliament, the Fay Gale Centre and Action Aid.

Appointed 2020



PROFESSOR SUSAN STREET AO

- Member of the Nomination & Remuneration Committee

Professor Emeritus Susan Street AO 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. Sue 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.

In 1999 Sue was given an Australian Dance Award for services to Dance Education, and in 2000 was awarded the title of Emeritus Professor by the Queensland University of Technology. In 2012 she was made an Honorary Life Member of AusDance, and in 2014 she was made an Officer of the Order of Australian (AO) for "distinguished service to the performing arts, particularly to dance education at a tertiary level, as a teacher and administrator, to professional organisations, and as a mentor."

Appointed 2019



2020 PRODUCTIONS, EDUCATION AND AUDIENCE ENGAGEMENT

“a vivid and diverse world that captures the imagination and fires the senses”

LIMELIGHT



Artists of The Australian Ballet. Photography Jeff Busby



6

Performances



6,117

Paid attendances

BRISBANE
Presented in association with QPAC

25 – 29 February
Lyric Theatre,
Queensland Performing Arts Centre
With Queensland Symphony Orchestra

With thanks to:

Principal
Partner



Lead
Partner

Lead & Production
Partner



Production
Partners



Presented in
association with



The Happy Prince was kindly supported
by The Robert and Elizabeth Albert
Music Fund, The Dame Margaret Scott
Fund for Choreographers and a generous
Queensland patron.

We thank Kim Carpenter's Theatre of Image for
supporting the creation of *The Happy Prince*.

THE HAPPY PRINCE

The Happy Prince, a new work created for our company by the celebrated Australian choreographer Graeme Murphy, was originally planned for 2019 but had been delayed due to Graeme's ill health. Rescheduled as the opener for our 2020 season, it made its world premiere in Brisbane at QPAC's Lyric Theatre and swiftly won over the audience with its vivid colour and vital characters. Without the interruption of an interval, it deftly sketched Oscar Wilde's moving story of compassion, love and sacrifice. Kim Carpenter's stunning, bright designs were like the pages of a fairytale opening and disgorging its weird and wonderful characters, and Christopher Gordon's specially commissioned score thrummed with incident and emotion. The buzz on opening night was palpable, and it seemed that 2020 was off to a brilliant start.

Credits

Based on the story by Oscar Wilde
Adapted by Kim Carpenter and Graeme Murphy
Choreography Graeme Murphy
Creative Associate Janet Vernon
Composer Christopher Gordon
Set and costume design Kim Carpenter
Lighting design Damien Cooper
Projection design Fabian Astore

“... a clever work that should delight both newcomers and long-time admirers of Murphy's vividly theatrical choreography.”

THE BRISBANE TIMES



“...consummate contemporary ballet”

DANCE AUSTRALIA

Nathan Brook and Karen Nanasca in Alice Topp's *Logos*. Photography Jeff Busby



3

Performances



3,938

Paid attendances

MELBOURNE

13 – 14 March
Arts Centre Melbourne
State Theatre
With Orchestra Victoria

With thanks to:

Principal
Partner



Lead
Partner



Production
Partners



Lead & Production
Partner



KAWAI

Chroma was commissioned by The Royal Ballet
and had its premiere at The Royal Opera House

Logos was a co-commission by Studio
Wayne McGregor, The Australian Ballet
and Dance@TheGrange. It was generously
supported by the Robert Southey Fund for
Australian Choreography.

Dyad 1929 was originally commissioned by
The Australian Ballet and had its premiere at
Arts Centre Melbourne on 21 August 2009.

VOLT

Our 2020 Melbourne season opened with the highly anticipated contemporary triple bill *Volt*. Two works by the British innovator Wayne McGregor book-ended a world premiere by our Resident Choreographer Alice Topp, the follow-up to her highly acclaimed *Aurum*. The threat of COVID-19, which only weeks ago had seemed distant, was drawing ever closer. Events moved with frightening speed, and after three performances, Arts Centre Melbourne closed its doors.

All those who were fortunate enough to attend those performances will never forget them. Crisis can heighten artistry, and the dancers flung themselves into McGregor's headlong choreography, with the musicians of Orchestra Victoria matching their precision and attack in the pit.

A particularly emotional highlight was the debut of Alice Topp's *Logos*, which struck straight to the heart with its passionate pas de deux and cinematic staging, including a rainstorm that drenched the performers. It was an extraordinary moment in the company's history.

Credits

CHROMA

Choreography Wayne McGregor
Music Joby Talbot
'Cloudpark', 'A Yellow Disc Rising From the Sea',
'Transit of Venus' and 'Hovercraft'
Jack White III
'Aluminum', 'The Hardest Button to Button'
and 'Blue Orchid'
New arrangement by Joby Talbot
Orchestrated by Christopher Austin
Set design John Pawson
Costume design Moritz Junge
Lighting design Lucy Carter
Stager Neil Fleming Brown
Coached by Principal Restager Antoine Vereecken

LOGOS

Choreography and costume design Alice Topp
Music Ludovico Einaudi
'Whirling Winds', 'Ultimi Fuochi', 'Logos' and
'Elegy for the Arctic'
Set and lighting design Jon Buswell
'Ultimi Fuochi' was used by kind permission of
Ludovico Einaudi.

DYAD 1929

Choreography Wayne McGregor
Music Steve Reich *Double Sextet*
Stage concept Wayne McGregor and Lucy Carter
Costume design Moritz Junge
Lighting design Lucy Carter
Principal Restager Antoine Vereecken

“*Volt* electrifies”

THE AGE



Artists of The Australian Ballet. Photography Lynette Wills



31

Performances



15,897

Paid attendances

NEW SOUTH WALES
16 Performances

CANBERRA
7 Performances

ADELAIDE
8 Performances

With thanks to:

Principal
Partner



The Australian Ballet's Storytime Ballet series was 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: THE NUTCRACKER

Over the summer of 2019/20, our Storytime Ballet: *The Nutcracker* put stars in the eyes of our tiniest dancers. David McAllister adapted this Petipa classic with its rich Tchaikovsky score especially for children, introducing interactive elements that encourage kids to dance, play and enter into the story. The Edwardian-inspired sets and costumes by Krystal Giddings were designed especially for the production, and Orchestra Victoria provided the recorded music played at all performances.

Credits

Original choreography Marius Petipa
Production and additional choreography David McAllister
Composer Piotr Ilyich Tchaikovsky
Costume and set design Krystal Giddings
Graphic Artist Tracey Lee-Cooper
Lighting design Jon Buswell

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

— THE ADVERTISER



David McAllister. Photography Christopher Rodgers-Wilson



1,085,361

Total Digital Audience

DIGITAL ENGAGEMENT

In 2020, our primary means to reach and entertain our audiences was through video, imagery and editorial on our digital channels. Even in a year when we were unable to perform, our digital audience of over one million – across our website, social media platforms and email subscribers – continued to grow. The highlight of the year was the *Dancing with David* series, short videos shared on YouTube, Instagram and Facebook in which David McAllister demonstrated simple ballet exercises to do at home. The series was a hit with all ages and abilities, generating over 950,000 views. Our blog, *Behind Ballet*, was read by over 150,000 people with particular interest in the advice from our Artistic Health team in articles like *Strength Beats Stretch*, *The Benefits of Ballet* and *How to Get Strong Calves*.

As a gift to Australians, we presented twelve productions on BalletTV and YouTube for free, which received over 104.5k views – a reach equal to almost half of our typical mainstage attendance for the year. The most popular production was David McAllister's *The Sleeping Beauty*, which received 21,516 views.



104,522

Digital Views

Amber Scott in David McAllister's *The Sleeping Beauty*. Photography Kate Longley

AT HOME WITH BALLET TV

Even though our theatres were dark for most of 2020, we were determined to bring the exhilaration, magic and escape of ballet to our isolated community. Beginning in April 2020, we curated a series of free cinema-quality performances on our BalletTV platform, available for watching any time during their two-week seasons. The program featured some of our most beloved ballets and reached audiences who had never had the chance to see them in person. Several ballets were shown with their counterparts from the 1980s and 90s so that audiences could enjoy the performances of stars from former eras. Coming together online to watch ballet was the perfect antidote to the boredom and anxiety of lockdown.

Thank you to our many corporate partners who supported our digital seasons.

FEATURED BALLETS:

David McAllister's *The Sleeping Beauty*
 Alexei Ratmansky's *Cinderella*
 Graeme Murphy's *Romeo & Juliet*
 Triple Bill: Graeme Murphy's *The Narrative of Nothing*, Stephen Page's *Warumuk - in the dark night*, Wayne McGregor's *Dyad 1929*
 Double Bill: Marius Petipa's *Paquita* and Erik Bruhn's *La Sylphide*

Maina Gielgud's *Giselle*
 Peggy van Praagh's *Coppélia*
 Lucas Jervies' *Spartacus* (with László Seregi's *Spartacus*)
 Graeme Murphy's *Swan Lake*
 Ronald Hynd's *The Merry Widow*
 Frederick Ashton's *La fille mal gardée*
 Rudolf Nureyev's *Don Quixote*



103,648

Digital Views

Serena Graham and Joseph Romancewicz in Mason Lovegrove's *New Ghost*

BODYTORQUE DIGITAL

With The Australian Ballet in lockdown, the dancers unable to physically meet for class and rehearsal, and performance after performance cancelled in line with Government restrictions, the company got creative with *Bodytorque*, traditionally a showcase for new choreography staged in smaller venues or as pop-up performances in mainstage programs. Reimagined as a digital season featuring new works by our dancers and collaborations with Orchestra Victoria, its intimate scale allowed for the ballets to be filmed without contravening social-distancing protocols. Our *Bodytorque.Digital* offerings were filmed in the empty National Gallery of Victoria and from home, and together constitute a remarkable tribute to the tenacity and adaptability of the creative impulse.

Credits

CAPRICCIO

Choreographer François-Eloi Lavignac
Dancer Benedicte Bemet
Music J.S Bach 'Lament' from Capriccio in B Flat
Pianist Kylie Foster
Cinematographer Brett Ludeman
Audio Recording Engineer Nathaniel Currie

NEW GHOST

Choreographer Mason Lovegrove
Dancers Serena Graham and Joseph Romancewicz
Music Tomas Parrish, *New Ghost*
Violin Erica Kennedy
Cello Melissa Chominsky
Cinematographer Brett Ludeman
Audio Recording Engineers Nathaniel Currie and Cameron Mitchell

FORMA

Choreographer and dancer Jill Ogai
Music Telemann: 12 Fantasies TWV 4017: Fantasia no.4: Grave
 Bach: Violin Partita No.1 in B minor, BWV 1002: VIII. Double
Violin Yi Wang
Cello Melissa Chominsky
Cinematography Jill Ogai
Production Brett Ludeman
Audio Recording Engineer Nathaniel Currie and Guus Hoevenaar

The 2020 *Bodytorque.Digital* program was proudly supported by The Robert Salzer Foundation.

Nicola Curry



Chengwu Guo and Ako Kondo.
Maina Gielgud's *Giselle*. Photography Daniel Boud

IN CINEMAS



5

Ballet titles



5

Countries



123

Cinemas



465,000

Live views

RECORDING AND BROADCAST

Recording and Broadcast continued to support strategic content creation and delivery for departments across the organisation including Marketing, Digital, Media, Philanthropy, External Relations, Audience Engagement and Artistic, and coordinated David McAllister's online celebratory program and our digital season At Home with Ballet TV.

ABC Commercial

ABC Commercial worked closely with us in 2020 to ensure maximum benefit for our audiences during the pandemic. Due to current international licence agreements in place with various overseas broadcasters and platforms, all At Home with Ballet TV content was geo-locked to Australia to ensure current commercial agreements were not compromised and our content didn't diminish in value.

ABC Commercial continued to licence our content throughout the global market. New agreements included Canadian Broadcasting Co-operation, Sky Arts UK, NHK Japan, Stellar Inflight, Radio e Televisao de Portugal and ATW in China.

ABC iView

ABC Commercial licenced eight of our ballet titles to ABCTV/iView's Arts Campaign and our ballet titles performed higher than forecast. The total initiative of the campaign content played equalled 30 arts programs. Our content made up the substantial proportion of this, which shows how popular our titles have been.

IN CINEMAS

Despite the global pandemic our partnership with CinemaLive continued with various titles screened across cinemas in the United Kingdom, Germany, Australia and New Zealand including a dance season curated by Cineplex cinemas across Canada in November and December. Titles included *The Sleeping Beauty*, *The Merry Widow*, *Spartacus*, *Cinderella* and *Coppélia*.

WORLD BALLET DAY

Despite renewed lockdown restrictions in Melbourne, World Ballet Day went ahead in 2020 as a 'low-fi' version, pre-recorded over Microsoft Teams. Although we had limited access to dancers and resources, our Recording and Broadcast team went to great lengths to ensure our involvement, and the program was pushed to the World Ballet Day site, Facebook and YouTube. There were 465,000 LIVE views of our segment.



PROGRAMS

51,976

Total Participants



180

Total Events



32

Total countries reached

AUDIENCE ENGAGEMENT

The Step Inside program presents events, talks and classes that take audiences behind the curtain to delve deeper into the art form. In 2020, we were able to deliver programs as part of the Brisbane season of *The Happy Prince* and on the first weekend of the Melbourne *Vol/t* season prior to the COVID-19 lockdowns.

When the lockdowns took effect, our Audience Engagement program moved to digital delivery of our popular Studios classes. We produced high-quality, pre-recorded classes that participants could stream nationally or internationally. Both the free and paid versions of the classes reached all corners of Australia; there was a particularly strong response from regional audiences, who wouldn't ordinarily have the opportunity to take classes with us in our Melbourne studios. Our new international audience came primarily from USA, the UK, Japan, New Zealand, Germany and Singapore.

Our audience said ...

"Thank you very much for creating the online classes! I've always wanted to take a ballet class and now at 72 years finally could."

"I have just done the Intermediate class at home and I wanted to let you know that I loved it. I have done ballet since I was 5yrs old but have been living in rural SA for 5 years now with no access to classes. So, to be able to do your class at home was such a gift."

EDUCATION & OUTREACH

PROGRAMS

8

States and territories



19,560

Student attendances
at workshops



11,398

Student attendances
at performances



902

Total workshops

899 student workshops
+ 3 teacher professional development



841

Teachers in workshops
and performances

The Australian Ballet's Education & Outreach program includes workshops for pre-school, primary and secondary students, as well as creative and community residences, which in 2020 included performances of Lucas Jervies' *Plain Jane* (a reimagination of *Cinderella* with a heroine who resists societal expectations) and Ella Havelka's *Wilaygu Ngayinybula // Possum's two minds* (an exploration of mental balance).

Our performances are designed to be relevant to all young people. Through dance education programs, online offerings and performances with social themes, we open the doors of our ballet world and show young people their place within it, encouraging and inspiring our future creatives.

In 2020, we launched a number of new initiatives to connect more deeply with young Australians, our community and our teachers, and to contribute to the growth of sustainable pathways in dance for Aboriginal and Torres Strait Islander children and creatives.

With thanks to:

The Calvert-Jones Foundation
Ken and Asle Chilton Charitable Trust
Colonial Foundation Limited
The Cory Charitable Foundation
Sir Andrew & Lady Fairley Foundation

Gandel Philanthropy
Graf Family Foundation
The Profield Foundation
James & Diana Ramsay Foundation
Thyne Reid Foundation

2020 ARTISTIC PROGRAMS

2020

	SCHEDULED PERFORMANCES	ACTUAL PERFORMANCES	PAID ATTENDEES
VOLT			
Melbourne	12	3	3,938
Sydney	19	0	-
Subtotal	31	3	3,938
ANNA KARENINA			
Melbourne	11	0	-
Sydney	20	0	-
Adelaide	7	0	-
Subtotal	38	0	-
THE HAPPY PRINCE			
Brisbane	6	6	6,117
Sydney	22	0	-
Melbourne	11	0	-
Subtotal	39	6	6,117
HARLEQUINADE			
Melbourne	14	0	-
Subtotal	14	0	-
MOLTO			
Melbourne	11	0	-
Sydney	19	0	-
Subtotal	30	0	-
McALLISTER GALA			
Melbourne	2	0	-
Sydney	1	0	-
Subtotal	3	0	-
TOTAL MAINSTAGE	155	9	10,055
*146 mainstage performances cancelled due to COVID-19 pandemic			
BODYTORQUE			
Melbourne	5	0	-
TOTAL BODYTORQUE	5	0	-
*5 mainstage performances cancelled due to COVID-19 pandemic			
**Bodytorque was redeveloped as bodytorque.digital and delivered online			
STORYTIME BALLET			
Sydney - January	7	7	3,749
Gosford	5	5	1,956
Rooty Hill	4	4	2,347
Canberra	7	7	3,706
Adelaide	8	8	4,139
Melbourne - December	12	0	-
Sydney - December	28	0	-
TOTAL STORYTIME BALLET	71	31	15,897
*40 Storytime performances cancelled due to COVID-19 pandemic			
REGIONAL TOUR			
TAS	4	0	-
VIC	8	0	-
SA	4	0	-
TOTAL REGIONAL TOUR	16	0	-
*16 Regional Tour performances cancelled due to COVID-19 pandemic			
**207 performances cancelled due to COVID-19 pandemic			

KEY PERFORMANCE INDICATORS

2020

	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY	TOTAL CAPACITY
MAIN COMPANY					
Melbourne	3	4,634	3,938	67%	5,847
Sydney	0	0	0	0%	0
Adelaide	0	0	0	0%	0
Brisbane	6	8,474	6,117	52%	11,808
Subtotal	9	13,108	10,055	57%	17,655
STORYTIME BALLET					
Sydney - January	7	3,807	3,749	98%	3,808
Gosford	5	1,961	1,956	99%	1,980
Rooty Hill	4	2,407	2,347	58%	4,032
Canberra	7	3,775	3,706	86%	4,298
Adelaide	8	4,228	4,139	88%	4,720
Melbourne - December	0	0	0	0%	0
Sydney - December	0	0	0	0%	0
Subtotal	31	16,178	15,897	84%	18,838
BODYTORQUE					
Melbourne	0	0	0	0%	0
Subtotal	0	0	0	0%	0
REGIONAL TOUR					
TAS	0	0	0	0%	0
VIC	0	0	0	0%	0
SA	0	0	0	0%	0
Subtotal	0	0	0	0%	0
FREE PERFORMANCES					
	0	0	0	0%	0
TOTAL	40	29,286	25,952	71%	36,493

KEY PERFORMANCE INDICATORS

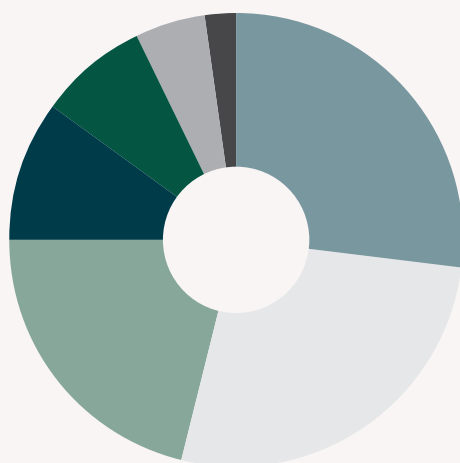
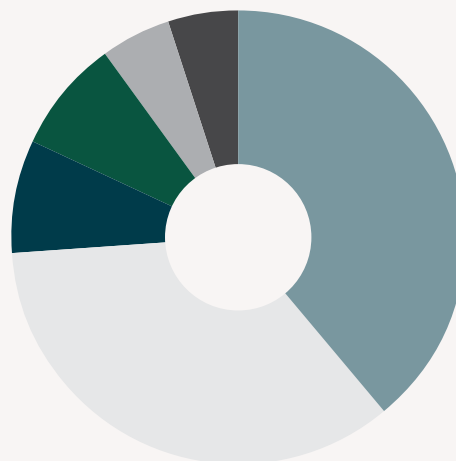
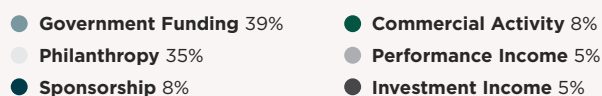
2019

	NO. OF PERFORMANCES	ALL ATTENDANCES	PAID ATTENDANCES	PAID CAPACITY	TOTAL CAPACITY
MAINSTAGE					
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
Subtotal	161	245,270	230,622	85%	269,905
STORYTIME BALLET					
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
Subtotal	99	45,473	44,580	72%	62,289
REGIONAL TOUR					
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
Subtotal	14	6,093	5,601	67%	8,463
BODYTORQUE					
Melbourne	5	766	655	80%	815
Sydney	2	1,197	0	0%	1,456
Subtotal	7	1,963	655	40%	2,271
FREE PERFORMANCES					
Ballet Under the Stars	1	3,000	0	0%	12,000
INTERNATIONAL TOUR					
New York	7	2,575	2,531	77%	3,304
TOTAL	289	304,374	283,989	79%	358,232

KEY PERFORMANCE INDICATORS

SOURCES OF INCOME

With the company unable to perform for nearly 10 months of the year, Government funding, including \$6.2m from the Job Keeper Scheme, and Philanthropic donations were critical to support the operations of the company in 2020.



PHILANTHROPIC INCOME

35% of The Australian Ballet's income was donated by our generous patrons. Of this 54% was immediately available to support operations. The remaining 46% was capital protected and/or only available for specified purposes.



ARTISTIC VIBRANCY

	2020	2019
AUSTRALIAN		
New co-productions with overseas companies	-	1
New commissions	5	8
New acquisitions	-	0
Revivals	2	14
INTERNATIONAL		
New acquisitions	-	0
Revivals	1	2
PRESENTED BY THE AUSTRALIAN BALLET		
Australian Revival	-	-
Overseas Revival	-	1
TOTAL	8	26



Madison Heidenreich, Telstra Virtual Mentoring

TELSTRA VIRTUAL MENTORING



262
students



53
dance schools



25
regional locations



524
virtual mentoring
sessions



7,860
arabesques

2,358
pirouettes

EXTERNAL RELATIONS

Our deepest gratitude to all of our partners, who showed incredible support for our company as we navigated through a challenging year. Many of our 2020 activities were cancelled or put on hold, but new opportunities emerged in the digital landscape and partnerships were established that would help the company move into the future.

TELSTRA VIRTUAL MENTORING

As theatres closed across the country our partnership with Telstra found a new way of keeping ballet students inspired and connected thanks to a new Virtual Mentoring program. Utilising the power of technology, our dancers were paired with students delivering a three-week online mentoring program reaching hundreds of young dancers across the country in a rare opportunity to learn from our talented, professional dancers.

A JOINT EFFORT WITH LA TROBE UNIVERSITY

Since 2016 our research partnership with La Trobe University has fostered a unique collaboration between La Trobe's world-leading researchers in exercise science medicine and our internationally renowned Artistic Health team that benefits the health and wellbeing of both of our dancers and of the broader community. In 2020, as part of La Trobe's Bold Thinking series, a live online broadcast of leading experts from La Trobe University and The Australian Ballet shared valuable insights on emerging treatments and management for optimum joint health.

PRESERVING OUR PRECIOUS HERITAGE WITH CHANEL

In 2020 we welcomed CHANEL Australia as our Living Heritage Partner. This support will allow us to preserve our company's rich cultural and historical significance with the creation of a digital asset management (DAM) system that will protect our cherished historical imagery and footage and ensure it is available to current and future generations of ballet lovers.



Christine Walsh and artists of The Australian Ballet in Anne Woolliams' *Swan Lake*, 1987

THANK YOU TO OUR PARTNERS

We are grateful for all the partnerships that played an important role in supporting The Australian Ballet during 2020.

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



PILATES YOGA FITNESS



PILATES YOGA FITNESS



GREAT BARRIER REEF

TRUST AND FOUNDATION PARTNERS



PHILANTHROPY



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



AUSTRALIAN MAJOR PERFORMING ARTS GROUP

LEADERSHIP ADVISOR



A thank you from our Philanthropy Director

In years from now, 2020 will go down as a landmark year for The Australian Ballet. Yes, it was a year that presented some of the biggest challenges we will ever experience – professionally and personally – but it also revealed the true heart and soul of our special Ballet community and the depth of their passion as they helped to keep the company (and art form) alive and dancing in Australia.

When our extraordinary dancers took their curtain call on 14 March 2020, little did we know that it would be their final live performance for the year. Overnight everything stopped and suddenly, without ticket sales, philanthropy was our only steady source of non-Government income.

The spotlight was shifting to the audience and patrons; it was their moment to shine. And shine they did!

As David Hallberg has observed, the relationship between The Australian Ballet and its supporters is “personal, meaningful and symbiotic.” And so, while our first instinct in the wake of the COVID-19 lockdowns was to check in on our community, we were incredibly touched when they just wanted to know that we were okay and that the dancers were being cared for.

In the days, weeks and months that followed, we were inundated with messages and pledges of support from every corner of Australia, and from supporters old and new. From leadership gifts, annual gifts and one-off donations to legacy gifts in wills, a substantial proportion of the funds needed to keep us dancing through the uncertainty were generated by our Ballet community.

What I found most heartwarming was the groundswell of generosity from our audiences, who sadly missed out on live performances after our venues were closed. A staggering 4,500 subscribers and ticket buyers chose to donate the value of their cancelled tickets back to the company, the collective impact of which was vital in sustaining us through this period.

It was only because of this outpouring of support that we were able to respond with such agility – finding new and interactive ways to stay connected with our company and constituents through the most challenging year in our history.

Our community’s collective generosity enabled us to keep all our artists, artistic support staff and artisans employed, and to make sure the health and wellbeing of our dancers were prioritised through a comprehensive at-home support program. We were able to continue sharing the joy of ballet with our audiences far and wide through a digital season featuring some of our finest full-length ballets. We launched an online program of adult ballet classes that was enjoyed by participants from the comfort of their homes; developed a new *Bodytorque.Digital* season to foster the choreographic talents of our dancers; and adapted our Education & Outreach program to online delivery to keep connecting with and inspiring young people in schools and communities across Australia.

And, while it was not possible to come together in person, we delivered a series of live virtual events and afternoon teas to keep our patrons and subscribers connected with one another online. It was wonderful to see how our digital and streaming platforms made it possible for us to bring people together through our shared love of dance, no matter where they were in the country.

It’s been both humbling and heart-warming to experience the camaraderie, resilience and support that kept us dancing through our time of need and propelled us into a vibrant new era with David Hallberg as artistic director. In time, when we reflect on this period, I truly believe that we will recognise 2020 as the year we not only survived but grew closer together.

I will be forever grateful to have had our supporters standing with us in a true partnership when we needed them most. It’s time for them to take a bow.



KENNETH W WATKINS^{AM}
Philanthropy Director

THE AUSTRALIAN BALLET FINANCIAL SUPPORTERS

2020

FUNDS WITHIN THE AUSTRALIAN BALLET FOUNDATION

Specific-purpose major gifts, grants and endowments have built, and will continue to build, an incredible platform from which The Australian Ballet will strive to reach even greater heights by realising the true potential of the company and the art form.

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

Bowness Family Foundation Pty Ltd
The Melba Alma Cromack Fund
The Maina Gielgud Fund
William Arthur Hugh Gordon Fund - Perpetual Trustees
Linda Herd Fund for Contemporary Work
The Arthur & Roma Norcott Fund for Classical Ballet
The Frank & Thora Pearce Fund
The Margaret Ellen Pidgeon Fund for Classical Ballet endowed by Dr Valmai Pidgeon ^{AM}
The James & Diana Ramsay Fund
The Kenneth R Reed Fund
Kevin Regan Fund endowed by Max Johnston
Dame Margaret Scott Fund for Choreographers, endowed by:
Mrs Mary Barlow
Mrs Jennifer Brukner

Michael Blanche & the late
Lauraine Diggins
Mr John C. Higgins ^{AO}
& Ms Jodie Maunder
Joanna Horgan
Neil & June Jens
Avner Klein
& Maria Pannocho
Mr Allan Myers ^{AC QC}
& Mrs Maria J Myers ^{AC}
The late Dame Margaret Scott ^{AC DBE} & Prof Derek A Denton ^{AC}

Robert Southey Fund for Australian Choreography, endowed by The Sidney Myer Fund
Dame Peggy van Praagh Fund for Choreography

Contributions to the General Fund

Bowness Family Foundation Pty Ltd
Ms Robin Campbell
David Crawford ^{AO}
& 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}
Mr Brian Nebenzahl ^{OAM RFD}
& Mrs Jocelyn Nebenzahl
Bruce Parncutt ^{AO}
Perini Family Foundation
Lady (June) Porter Fund
Queensland Friends of The Australian Ballet
The Robert Salzer Foundation
Mr Dick Smith ^{AC}
& Mrs Pip Smith ^{AO}
Peter & Frieda Thornhill
Mr Richard Warburton ^{AO}
& Mrs Susan Warburton

Dancers' Endowed Positions

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

Dancers' Retraining

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

Music

The Robert and Elizabeth Albert Music Funds
Robert and Elizabeth Albert Fellowships (conductor and pianist)
John Lanchbery Fund

The Will Noble, Joyce Sproat & Janet Cooke Music Fund

International Guest Artist

Joan and Peter Clemenger Trust

Scholarships

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

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

INTERNATIONAL TOURING FUND

The International Touring Fund has considerably strengthened the company's touring program by providing The Australian Ballet the necessary resources to take our world-class artists to audiences across the globe.

Derek & Ann Braham
Marilyn Burton
Ms Laurie Cowled
Frances Gerard ^{AM}
Lionel Frederick Hann & Harry John Colligan Fund
In memory of Mrs J J Holden
Ian Johnson & the late Dale Johnson
Lachlan & Sarah Murdoch
Mrs R H O'Connor
Mrs Roslyn Packer ^{AC}
Dr Valmai Pidgeon ^{AM}
Mr Kenneth R Reed ^{AM}
Renaissance Tours
Ross Stretton Fund
endowed by Bee Fletcher

Talbot Family Foundation
Mrs Mary Ann Wright

REGIONAL TOURING FUND

The Regional Touring Fund demonstrates our commitment to making Australia's national ballet company accessible to all by inspiring, delighting, and challenging audiences in smaller communities across the country and engaging with these communities beyond the stage.

Mr & Mrs Neville Bertalli
Mr John A Calvert-Jones ^{AM} & Mrs Janet Calvert-Jones ^{AO}
Laurie Cowled
The Glendonbrook Foundation
Estate of Ainsley Gotto
In memory of Mrs J J Holden
Rene Macrae Fund for Education and Regional Activity
Mr Dick Smith ^{AC} & Mrs Pip Smith ^{AO}
Pamela Yule

FINANCIAL RELIEF FUND

With philanthropic support, a COVID-19 Relief Fund was established in 2020 to help any members of The Australian Ballet experiencing financial difficulty during this period.

Ms Annabelle Chaplain ^{AM}
Ms Libby Christie ^{AM}
Craig Dunn and Bozena Gawart Household
Catherine and David Harris Household
Mr Ty King-Wall
Mr David McAllister ^{AM}
Mr Bruce Parncutt ^{AO}
Mrs Sophie Rennard
Ms Amber Scott

THE NEW ERA ARTISTIC DIRECTOR FUND

To support this exciting new chapter for The Australian Ballet, Lady Potter ^{AC} established The New Era Artistic Director Fund with a leadership gift and by influencing a groundswell of generosity that will enable David Hallberg the chance to shine without compromise. We acknowledge and celebrate these

individuals whose contributions personify leadership giving and continue to make a difference to all that we do.

Alex Dahlsen
Barbara Duhig
Frances Gerard ^{AM}
Anthony & Suzanne Maple-Brown
Susan Morgan
Lady Potter ^{AC CMRI}
Dick Smith ^{AC} & Pip Smith ^{AO}
Marjorie White
Sally White ^{OAM}
Igor & Jenny Zambelli

Special Artistic Projects

Mr Jason Catlett

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
Mrs M M C Djordjevic
Dr George Garratt
Robert Salzer ^{AO}
Betty Gleeson-White
Clifford Burgess
Keith M Christensen
William Arthur Hugh Gordon
Freda Eileen Spicer
Asle Noel Chilton
Gwendolyn Letitia Tennant
Sir Robert Southey ^{AO CMG}
Brenda June McGowan
Mr Will Noble
Norma Lucas Payne
Mrs Ila Leland Massy Burnside
Gay John Therese Clarke
Gwendolyn I Tregear
Lesley Morgan Sperry
Gwen Hunt
Mrs Patricia McSpeerin
Mr Noël Pelly ^{AM}
Lady Snedden ^{AM}
William F Wells
Mrs Thora Pearce
Miss Ann Williams
Mr Ian Berkeley Small
Nola Joan Hassall
Jean Hammond
Mr A S Leslie
Mr Laurie Davies
Esther Primrose Lucy
Gertrude Poelman
Dame Joyce Margaretta Daws
Lady Nancy Fairfax ^{AM OBE}
Ernest Spinner

Margery I Pierce
Barbara Bish op Hewitt
Mrs Sylvia Box
Dr Donald Wright
Mrs Sally Sinisoff
Betty June Drabsch
Marianne Martin
Mr Norman Drogemuller ^{OAM}
Jean M Negus
Dr Dawn Meryl Thew
Judith Gwen Newberry
Duncan Elphinstone
McBryde Leary
Miss Ruth Margaret Davidson
Dr Alf Howard
Ms Jane D Crawford
Mr Harold G Marshall ^{AM}
Muriel Leadbeater
Melba Alma Cromack
Patricia Cameron-Stewart
Canon Albert McPherson
Charles Ross Adamson
Miss Sheila Scotter ^{AM MBE}
Harold Bruce Cadell
Mrs Rosemary Major Campbell ^{OAM}
Pauline Marie Johnston
Peter & Barbara Shearer
Mary Sylvia Joyce Jones
Peter Langford ^{AM}
Norman Stevens
Dr Lynn Harvey Joseph
Janet Fischer
Dr Diana Tolhurst
Dr Richard Vesey
Anne Robertson Gluyas
Ronda Anne Chisholm
Mrs Dorothy (Deri) Saunders
Mr Wilfred John Staton
Jacques Spira ^{OAM} & Edith Spira
Mr George Foster
Eva Wicki
Corel Garling
Janice Petterson
Antony Williams
Isabell Honor Hall Maynard
Christine Ann Brown
Patricia M. Vanderwall (Speher)
Mr Arthur L Norcott & Mrs Roma Norcott
Lionel Frederick Hann & Harry John Colligan
Jennifer May Teague
Paula Jacqueline Swain
Joan Winsome Maslen
Rita Doreen Fletcher
Dr Brian T Carey
Susan Fitzpatrick
Betty Amsden ^{AO}
Valerie Ellen Mooney
John N Mann
Ainsley Gotto
George William Gregson
Joyce Johnston
Alan John Robison
Judith Mary Steele
Joan Daphne Evans
Gail Lorraine Limbrick

THE AUSTRALIAN BALLET FINANCIAL SUPPORTERS

2020

Dr Diane Palmer
Yvonne Florence
Reuvekamp
Michael Jenkins Crouch
Lilian Leighton
Jean Avril Moore
Patricia Dorothy Anders
Eva Bitel
Lorraine Drogemuller
Elizabeth Maher
Keatha M Stebbins
Gretchen Dechert
Anonymous (28)

DAME PEGGY VAN PRAAGH LEADERSHIP CIRCLE

The Australian Ballet gratefully acknowledges the generosity and foresight of the following individuals who have confirmed a bequest to the company.

Mr L Kevin Adair
Alexandra Adams
Richard Allert ^{AM FCA}
& Barbara Allert
Dr Greta Archbold
Lorelei Anne Bache
Dr Lorraine Baker
Mrs Mary Barlow
Dr Rosemary Barnard
Ms Jennifer Barnes
Lesley M Bawden
Philip & Laurel Bendrey
Mr Ken Bloxsom
Tamara & Mark Boldiston
Patricia Boyle
Ann & Derek Braham
Donna Brearley
Patricia A Breslin
Ms Christine A Brewer
Beverley A Brown ^{OAM}
Jannie Brown
Dr Roger Brown
Jennifer Brukner & the late John Brukner
Ms Deborah Buckett
Dr Sheena L Burnell
Trish Byrne
Pam Caldwell
Susan & Leith Campbell
Robert E A Carli
Rowena Catchatoor
Frank & Danielle Chamberlin
Ron & Luci Chambers
Miss Beverley F Clark
Rosalie & Graeme Clark
Janet Cliff & Jenny Turnbull
Joyce Clothier ^{OAM}
Patricia Concannon
in memory of Ruby Concannon
Judy Connor
Dr Margaret Cook
Caroline Cooper ^{MVO}
Ms Joanne Coughlin
Mr Jim Cousins ^{AO} & Mrs Libby Cousins

Judith Cowden
Miss Katrina Cowen
Mrs Joan Cowie
Laurie Cowled
Adam & Donna Cusack-Muller
Mrs Maree D'Alterio
John Daly
Ann Darby in memory of Kath & Jim Darby
Mrs Merawyn Davies
David de Verelle-Hill
Derek & Joan
Andrew R Dixon in memory of Phyllis J Manning
Catherine Douglas
Miss Patricia Downes
George Drew
The late Mrs Edrina Dunstan & the late Mr David Dunstan
Betty Eastgate
Carol & Ted Edwards
Jo Edwards
Lyn Edwards
Richard Evans
Terry Fahy
Ross Fairhurst
Mrs Jacqueline Farrar
The late Jim Finch
Peter F Fleming
The late Rita Fletcher
Barrie I Follows ^{AM JP} & Margaret Gail Follows
Mrs Geraldine Fox-Penglis
Jennifer Fulton
Frances Gerard ^{AM}
The late Anthea Gilbert
Suzanne Gleeson
Ms Margo Graham
Lyn Grigg
Mr Leonard Groat
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The renovation of The Primrose Potter Australian Ballet Centre continues to have a far-reaching impact on our dancers' health and wellbeing; the development of new ballets; and ultimately, our performances into this new era of the company.

We gratefully acknowledge the individuals and organisations listed below. The names below reflect gifts received in 2020, including pledges.

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The David McAllister Fund was established to enable 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 tenure as artistic director. The names below reflect gifts received in 2020, including pledges.

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Noelle Munro	Ms Jean Nicholls	Ms Jan O'Reilly	Miss Alison C Pearce	Mrs Beverley Plant	Mr Geoff Quinn
Ms Kate Mura	Jennifer Nicholls	Mrs Sheila J O'Reilly	Ms Carolyn Pearce	Mrs Rosalind Plant	Mrs Kim Patricia Quinn
Ms Yoko Murakoshi	Mrs Jacqueline Nicholson	Ms Bridget Organ	Ms Christine Pearce	Mrs Patricia Platts	Liz Quinn
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Mrs Judith A Murphy	Ms Patricia Nicol	Mrs D Orner	Mrs Diana S Pearce	Mrs Therese Playoust	Mr Robert Rabone
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Miss Jennifer Murray	Mr John W Niesche	Mrs Jennifer Osborn-Black	Ms Estelle Pearson	Mrs Helen Podzebenko	Ms Elizabeth Mary Rainbow
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				Ms Carole Jean Porteous	

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Mrs Christine Smith
Mr Christopher A Smith
Ms Deborah M A Smith
Ms Diane P Smith
Miss Eleanor M Smith
Mr Geoffrey Smith
Miss Helen Smith
Mrs Jane Smith
Ms Jane Smith
Mrs Janine Smith
Mrs Jocelyn Smith
Ms Karleen Smith
Mrs Kaye Smith
Mrs Lorraine Ann Smith
Mrs Lois W Smith
Lynne Smith
Mrs Lynette Smith
Mrs Margaret A Smith
Miss Maria Smith
Mrs Mary F Smith
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Ms Mara Spessot
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Ms Julie Stevens
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Mrs Jane Ann Tainsh
Mrs Nicole Tainsh
Mrs Anna Tait
Mrs Lorraine Tait
Mr Archer Talbot
Mrs Jan Talbot
Ms Therese Talbot
Mrs Jill Talty
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Mrs Aun Na Tan
Dr Irene A R Tan
Ms Janine Tan
Ms Jennifer Tan
Mrs Lilian Tan
Ms Tania Tan
Mr Rob Tandy
Ms Cynthia Tang
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Ms Carina Tanna
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Mrs Christine Tarascio
Dr Jon Taratoris
Ruth Tarlo
Ms Sally Tarock
Miss Irene Tassone
Ms Christine Taylor
Mrs Fay Taylor
Mr Graeme Taylor
Mrs Josephine Taylor
Dr Juliet Taylor
Ms Marcia Taylor
Ms Marjorie Taylor
Mr Mark Taylor
Ms Pauline E Taylor

Mrs Philippa J Taylor
Ms Sandra Taylor
Mrs Sally Teh
Ms Sharon Telfer
Mr Andrew Templer
Mrs Kendra Templer
Mr Gordon Templeton
Mr Jonathan Leo Teperson
Ms Marina Teslya
Claire Tetaz
Mrs May Thandi
Mrs Emma Thangaraj
Ms Susannah Thelander
Dr Christine Thevathasan
Ms Wendy Thio
Ms Irene E Thom
Mrs Annalise Thomas
Mrs Bev Thomas
Mr Brenton Thomas
Mr Christopher Thomas
Ms Elizabeth Thomas
Mrs Elizabeth Thomas
Ms Glenda Thomas
Gwynne Wilton Thomas
Mrs Helen Mary Thomas
Mrs Helen Thomas
Mrs Kate Thomas
Ms Ley Peng Thomas
Mrs Lorna Thomas
Mr Malcolm David Thomas
Ms Patricia Thomas
Peta Thomas
Mr Peter Thomas
Ms Alexa Thompson
Ms Barbara Thompson
Mr Bruce Thompson
Ms Caitlin R Thompson
Dr Harold Lindsay Thompson^{AM}
Ms Lauren Thompson
Ms Linda Thompson
Mrs Jennifer B Norman
Mr Neil Thompson
Ms Wendy Thompson
David Thomson
Mrs Florence Thomson
Ms Judith Thomson
Ms Stella Thomson
Miss Michelle Alice Thoo
Mr Allan Thorne
Peter Thornhill
Mr Richard Thornton
Mrs Jill Thorpe
Mrs Melanie Kate Threlfall
Ms Louise C Thurgood-Phillips
Mrs Dorothy Tighe
Ms Claudia Till
Mrs Margaret Timmer-Arends
Ms Katie Timmins
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Mr David E Tindal
Ms Alenka Tindale
Mrs Leigh Tindall
Ms Barbara Tinker
Dr Miriam Tisher
Mrs Anne Titterton
Miss Margaret Titterton
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Ms Marie Rose Tobin
Mrs Sharon Todd-Miller
Sharon Tofler
Miss Sandra Tomasella
Ms Rhonda Tombling
Mrs Anna Tomlinson
Ms Susan Tompkins
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Anne-Maree Tonkin
The Late Rosemary Tonkin
Ms Alma Toohey
Mrs Anne Toohey
Ms Brigid Toomey
Mr H Tooth
Lara Atkinson
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Mrs Dianne Topic
Mrs Elizabeth Townsend
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Mrs Pamela Uther
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Ms Catherine Valsinger
Mrs Alison S Van Der

Arend
Miss Johanna Van Der Meulen
Mrs Megan Van Der Velden
Mrs Lynne Van Es
Mrs Janet Van Leerdam
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Briana Van Strijp
Anna Van Weel
Nigel vanden Driesen
Mrs Christine Vanrenen
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Vera Vargassoff
Ms Maria Vargiu
Ms Rosemary Varty
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Ms Mary Veal
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Mrs Julie P Zimet
Ms Gayle Zimmer
Ms Janet Zimmerman
Emma Zuber
Dr Lucie Zundans-Fraser
Anonymous (196)

EMPLOYMENT STATISTICS AS AT 31 DECEMBER 2020

	2020			2019			2018			2017		
	Q	♂	=	Q	♂	=	Q	♂	=	Q	♂	=
DEPARTMENT	F	M	T	F	M	T	F	M	T	F	M	T
Dancers	41	37	78	41	35	76	41	35	76	41	35	76
Artistic and Medical	7	8	15	8	6	14	9	7	16	8	8	16
Music	3	4	7	3	4	7	2	4	6	4	4	8
Production, Technical & Company Management	27	14	41	28	16	44	32	14	46	34	15	49
Marketing, Media, Publications, Customer Service, External Relations, Philanthropy	33	13	46	35	14	49	38	12	50	41	11	52
Administration and Finance	12	10	22	14	12	26	13	9	22	15	8	23
Education	5	2	7	2	0	2	2	0	2	2	0	2
Orchestra Management	6	5	11	4	4	8	7	2	9	7	2	9
Musicians	22	23	45	21	22	43	22	26	48	21	27	48
TOTAL	156	116	272	156	113	269	166	109	275	173	110	283

Q Female ♂ Male = Total

PATRON

His Excellency General the Honourable David Hurley ^{AC DSC} (Retd) Governor General of the Commonwealth of Australia

BOARD OF DIRECTORS

Craig Dunn (Chair)
Olivia Bell (Dancers' Director)
Annabelle Chaplain ^{AM}
John Ellice-Flint (retired February 2020)
Penny Fowler
Jane Freudenstein (joined October 2020)
Catherine Harris ^{AO PSM}
Catherine Livingstone ^{AO}
Edwina McCann (retired October 2020)
Tony Osmond
Bruce Parncutt ^{AO}
Susan Street ^{AO}
Natasha Stott Despoja ^{AO} (joined February 2020)

GLOBAL AMBASSADOR

Sarah Murdoch

ORCHESTRA VICTORIA BOARD

Libby Christie (Chair)
David McAllister ^{AM}
Sally Underwood

AUDIT AND RISK COMMITTEE

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

FOUNDATION BOARD

Edwina McCann (Chair)* (resigned from Board and Foundation Board in October 2020)
Jane Freudenstein (appointed Chair in October 2020)
Arun Abey ^{AM}
Hayley Baillie
Mary Barlow
Di Bertalli
Bill Bowness ^{AO}
Natasha Bowness
Prue Brown
Robin Campbell
Colin Carter ^{AM}
Georgina Curran
Cara Elsley
Suellen Enestrom
Jane Freudenstein
Frances Ingham
Sarah Ingham
Jodie Maunder
Gail Marshall
Karen Morrison
Maria Pannoizzo
Lynne Wright (taking leave of absence from June 2020)
Nicola Kaldor
Nina Aberdeen
Jane McLachlan
Michael Robertson
The Hon Judge Greg Egan (appointed 28 February 2020)
Melinda Wright (appointed November 2020)

MAPT COMMITTEE

Bruce Parncutt ^{AO} (Chair)
Craig Dunn
Penny Fowler
Simon Crean (Independent Member)

NOMINATION & REMUNERATION COMMITTEE

Catherine Harris ^{AO PSM} (Chair)
Craig Dunn
Penny Fowler
Susan Street ^{AO}
Natasha Stott Despoja (from December 2020)

INVESTMENT COMMITTEE

Tony Osmond (Chair)
Bruce Parncutt ^{AO}
John Ellice-Flint (retired February 2020)
Annabelle Chaplain (from February 2020)
John Morrison (Independent Member)

LEADERSHIP TEAM

Artistic Director
David McAllister ^{AM} (Retired 31 December 2020)
Executive Director
Libby Christie ^{AM}
Music Director & Chief Conductor
Nicolette Fraillon ^{AM}
Chief Financial Officer & Director of Business Operations
Sally Underwood
Director of Philanthropy
Kenneth Watkins ^{AM}

Director of Production & Artistic Planning
Chris Yates
Director of External Relations
Penny Waitsman
Director of Marketing, Commercial & Audience Engagement
Penny Rowland (*until February 2020)
Director of Marketing & Sales
Emma Pinwill (from March 2020)

Orchestra Victoria

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

PRINCIPAL ARTISTS

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

SENIOR ARTISTS

Jarryd Madden
Cristiano Martino
Marcus Morelli
Christopher Rodgers-Wilson
Sharni Spencer
Dana Stephensen
Valerie Tereshchenko
Jade Wood

SOLOISTS

Nathan Brook
Imogen Chapman
Nicola Curry
Ingrid Gow
Brodie James
Natasha Kusen
Callum Linnane
Jake Mangakahia
Karen Nanasca
Rina Nemoto
Jill Ogai

CORYPHÉES

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

CORPS DE BALLET

Sara Andrlon
Karina Arimura
Matthew Bradwell
Daniel Bryne
Lisa Craig
Saranja Crowe
Isobelle Dashwood
Jacob De Groot
Adam Elmes
Evie Ferris
Rohan Furnell
Thomas Gannon
Benjamin Garrett
Serena Graham
Ella Havelka

SOLOISTS

Cameron Holmes
Daniel Idaszak
Alain Juelg
Emma Koppelman
Larissa Kiyoto-Ward
Riley Lapham
Lilly Maskery
Thomas McClintock
Sophie Morgan
George-Murray
Nightingale
Tyson Powell
Jett Ramsay
Joseph Romanciewicz
Montana Rubin
Edward Smith
Katherine Sonnekus
Bell Unwin
Yichuan Wang
Aya Watanabe
Jessica Wood
Lucien Xu

RESIDENT CHOREOGRAPHERS

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

STORYTIME BALLET AND REGIONAL TOUR

Storytime Ballet:
The Nutcracker

Thomas Gannon
Benjamin Garrett
Alain Juelg
Larissa Kiyoto-Ward
Lilly Maskery
Alexander Mitchell
Benjamin Obst
Leisel Rose
Yvette Sauvage
Belle Urwin
Chantelle van der Hoek

RESIDENT GUEST ARTIST

David Hallberg

GUEST ARTISTS

Leanne Stojmenov

GUEST CHOREOGRAPHERS

Graham Murphy ^{AO}
Alice Topp

GUEST REPETITEURS / TEACHERS

Madeleine Eastoe
Lucinda Dunn
Vicki Attard
Tristan Message
Lynette Wills
Danilo Radojevic
Miwako Kubota

REPETITEURS

Neil Fleming Brown
Antoine Vereeken

GUEST MUSIC COMMISSION / COMPOSER

Christopher Gordon

GUEST TECHNICIANS

Kim Carpenter ^{AM}
Damien Cooper
Fabian Astore
Jon Buswell

STORY ADAPTATION

Kim Carpenter ^{AM}

ORCHESTRA VICTORIA MUSICIANS LIST

VIOLIN
Concertmaster
Sulki Yu
Section Principal
Yi Wang
Principal 2nd
Monica Naselow
Associate Principals
Erica Kennedy
Tomomi Brennan
Tutti
Rebecca Adler

Binny Baik
Alyssa Conrau
Rachel Gamer
Matthew Hassall
Rachael Hunt
Philip Nixon
John Noble
Christine Ruiter
Lucy Warren
Tony Zhai

VIOLA
Section Principal
Paul McMillan
Tutti
Jason Bunn
Nadine Delbridge

CELLO
Section Principal
Melissa Chominsky
Associate Principal
Diane Froomes
Tutti
Sarah Cumming
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

TRUMPET
Section Principal
Mark Fitzpatrick
Associate Principal
Timothy Francis
Tutti
Anthony Pope

TROMBONE
Section Principal
Scott Evans
Principal Bass Trombone
Benjamin Anderson

TIMPANI
Section Principal
Guy du Blêt

PERCUSSION
Section Principal
Mathew Levy



Valerie Tereshchenko. Photography Georges Antoni

ORCHESTRA VICTORIA

Photography Kate Longley

“[T]he huge orchestra acts almost as a stream of consciousness, telling us ‘what is in the characters’ hearts and minds before they know it themselves’. This was certainly evident from the practically faultless playing of Orchestra Victoria”

AUSTRALIAN BOOK REVIEW OF *SALOME*, 2020

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.

Although the 2020 COVID-19 pandemic required the postponement of its pit activities and regional touring, Orchestra Victoria reached new audiences through its digital programs. From its streamed Vault Session performance with ARIA-award winning band The Teskey Brothers to new online programs for tertiary students and early career musicians, the company reached out to support the sector, its artists and its audiences.

2020 ARTISTIC HIGHLIGHTS

The year commenced with a busy and vibrant program of live performances, including a critically acclaimed season of *Salome* with Victorian Opera, the return of the Five at 5 series with a performance featuring all sections of the orchestra, and the opening-night performance of The Australian Ballet’s *Vol/t* season, which included the world premiere of Alice Topp’s *Logos*.

Orchestra Victoria responded quickly to the restrictions on live performance from mid-March 2020, creating new digital collaborations with The Australian Ballet for the emerging choreographers’ program *Bodytorque.Digital*. These new works featured musicians on screen with dancers, performing newly commissioned scores by Australian composers Eric Avery, Natalie Nicola, Tomas Parrish and Georgia Scott. A new digital collaboration with the National Gallery of Victoria paired music with featured artworks from its collection, enabling access to visual arts and providing a new perspective for both art and music lovers.

The company also created new digital content for tertiary-student and early-career musicians, such as the podcast *So You’ve Got the Gig*, VCE masterclasses and the Mock Audition Program, designed to build audition skills and the first of its kind in Australia. Digital tutorials were also developed for Orchestra Victoria’s flagship *On the mOVE!* education program; these will enhance learning outcomes for participating students.

In the final months of the year, as restrictions started to ease, the orchestra was able to pursue larger-scale recording projects, including an album recording of Australian composer Christopher Gordon’s *The Happy Prince Suite*, due for release in 2021; a live streamed concert *So This is Christmas*, with Victorian Opera; and Vault Sessions featuring The Teskey Brothers and Orchestra Victoria, presented by Arts Centre Melbourne and the Australian Music Vault.

ORCHESTRA VICTORIA FINANCIAL SUPPORTERS

2020

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

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

**Support from
Trusts and Foundations**
Besen Family Foundation
Hamer Family Fund
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

Mr Robert Albert AO RFD RD
& Mrs Elizabeth Albert
Section Principal Horn
Jasen Moulton
Susan & Leith Campbell
Section Principal Violin
Yi Wang
Mr Jim Cousins AO
& Mrs Libby Cousins
Igor & Jenny Zambelli
Section Principal Timpani
Guy du Blet

Peter Griffin AM
& Terry Swann
Section Principal Flute
Lisa-Maree Amos
Ms Linda Herd
Principal Cor Anglais
Dafydd Camp
Don & Angela Mercer
Section Principal
Double Bass
Stuart Riley
Lady Southey AC
Section Principal Cello
Melissa Chominsky

Tutti Gifts of \$5,000

Mr Andrew Fairley AM
Tutti Violin
Rebecca Adler

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
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
Mr Richard Guy OAM
& Ms Claire Guy
Hans & Petra Henkell
Dr Alastair Jackson AM
Judith & Alasdair
McCallum
Jan & Keith Richards

Patrons

Gifts \$1,000-\$4,999
David & Cindy Abbey
Matthew & Joanne Angus
Bernadette Beattie &
the late George Waters
Eva Besen AO &
Marc Besen AC
Caroline & Stephen Brain
Beth Brown & Tom Bruce
G Croft
Jane Edmanson OAM
Ed & Marj Eshuys
Valerie & Ian Guthrie
Louis J Hamon OAM
Peter & Carmel Johnson
David McAllister AM
Michelle & Ian Moore
Professor David G
Penington
Judith Robinson
Libby Smith
P & J Spark
Bruce & Leona Sterling
Dr Victor Wayne & Dr
Karen Wayne OAM
Anonymous (1)

SUPPORTERS

Gifts \$100-\$999

Stephanie Adler
Alan & Janet Bell
Marja Berclouw
Edward & Hazel Brentnall
Peter and Ivanka Canet
Miss Ann Darby
Mr Joshua de Graaf
Mrs Liz Dexter
Brian Florence
Mr Haskins OAM &
the late Mrs Haskins
Kirsten Hort
M Ruth McIndoe
Kerryn Pratchett
Prof Greg J Reinhardt
Mr Paul Reptis &
Mrs Hanna Reptis
Ian Baker & Cheryl
Saunders
Superlative Group
Shepparton
Mr Leon Velik
Mrs Lyn Williams AM
Anonymous (1)



Photography Daniel Boud



**ORCHESTRA VICTORIA
contact us:**

+61 3 9694 3600
orchestravictoria.com.au

ORCHESTRA VICTORIA ACTIVITIES

LIVE PERFORMANCES

	ATTENDANCE	PERFORMANCES
THE AUSTRALIAN BALLET		
Volt	1,784	1
OPERA AUSTRALIA		
Opera for the People	2200	1
VICTORIAN OPERA		
Salome	3925	3
FIVE AT 5		
Five at 5 #1 - Beginnings	77	1
TOTAL	7,986	6

*Of the three performances of *Volt* made by The Australian Ballet, two were made to pre-recorded music due to COVID-19 restrictions

STREAMED PERFORMANCES

	VIEWS^	PERFORMANCES
THE AUSTRALIAN BALLET		
bodytorque.digital	103,648	3
AUSTRALIAN MUSIC VAULT		
Vault Sessions feat. The Teskey Brothers and Orchestra Victoria	138,000	1
VICTORIAN OPERA		
So This is Christmas	334	1
TOTAL	241,982	5

EDUCATION CONTENT

	PARTICIPANTS	WORKSHOPS
Mock Audition Program	92	90
VCE Masterclasses	29	9
TOTAL	121	99

^ As at 11.02.2021

2020 FINANCIAL REPORT

ABN 57 004 849 987

Valerie Tereshchenko. Photography: Georges Antoni

THE AUSTRALIAN BALLET

ABN 57 004 849 987

2020 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 2020. 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

Jane Freudenstein (appointed 20 October 2020)

Catherine Harris AO PSM

Catherine Livingstone AO FAA

Edwina McCann (resigned 20 October 2020)

Tony Osmond

Bruce Parncutt AO

Susan Street AO

Natasha Stott Despoja AO (appointed 28 February 2020)

COMPANY SECRETARY

Sally Underwood was the Company Secretary during the financial year.

DIRECTORS' REPORT

MEETINGS OF DIRECTORS

There were eight meetings of the company's Board of Directors held during the year ended 31 December 2020. The number of meetings attended by each Director was as follows:

FULL MEETINGS OF DIRECTORS	ATTENDED	ELIGIBLE
Craig Dunn	8	8
Olivia Bell	8	8
Annabelle Chaplain ^{AM}	7	8
John Ellice-Flint (retired 26 February 2020)	0	0
Penny Fowler	7	8
Jane Freudenstein (appointed 20 October 2020)	1	1
Catherine Harris ^{AO PSM}	8	8
Catherine Livingstone ^{AO FAA}	6	8
Edwina McCann (resigned 20 October 2020)	7	7
Tony Osmond	7	8
Bruce Parncutt ^{AO}	8	8
Susan Street ^{AO}	8	8
Natasha Stott Despoja ^{AO} (appointed 28 February 2020)	8	8

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 2020 was a loss of \$0.2m (2019: consolidated surplus of \$6.2m).

DIRECTORS' REPORT

SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

Despite the dramatic disruption of COVID-19 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

2020 was a challenging year for The Australian Ballet, but as restrictions arising from the Coronavirus (COVID-19) pandemic are gradually eased, and performance venues re-open, The Australian Ballet will be returning to theatre-based performances in 2021.

Whilst The Australian Ballet has scheduled and programmed 2021 as a normal/pre-COVID year, a high amount of uncertainty remains regarding the level of government restrictions which will apply when the company performs and public confidence to return to theatre. There is a risk that COVID-19 will further impact the company's capacity to deliver the program it has planned in 2021, further affecting the operations and the financial performance of the company. The company's 2021 budget has taken this into consideration and assumes low theatre capacities (50% of normal availability) resulting in a deficit for the year. It is noted however that:

- Sales of 2021 Subscriptions have been strong.
- The Australian Ballet Group held significant financial resources at 31 December 2020 including \$7.2m cash and cash equivalents and \$77.1m in financial assets.
- The Australian Ballet Group's financial assets include \$16.9m of assets available for general purpose. 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 has a two-year loan facility of \$15m (2020-2022) available for draw down if needed. The loan is secured by a mortgage and guarantee over the Primrose Potter Australian Ballet Centre.
- The Australian Ballet has a long-term financial liability in respect of a \$10m 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 Group 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 2020.

Except for the potential impact of COVID-19, no other matter or circumstance has arisen since 31 December 2020 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 2020.

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

This commentary should be read in conjunction with the table on page 7 which presents the consolidated result of The Australian Ballet Group for the year ended 31 December 2020 in the format used by Management and the Board.

THE AUSTRALIAN BALLET (EXCL ORCHESTRA VICTORIA)

2020 was a challenging year for The Australian Ballet. As a result of the COVID-19 pandemic, the company was unable to perform in theatres from 14 March 2020 to the end of the year, delivering only 9 of its 155 planned mainstage performances. Regional touring and other community programs were similarly affected.

With over 60% of its revenue normally generated from box office ticket sales, this prolonged period of non-performance meant that to a significant extent, the company relied on its reserves to support the operations of the company. In a year in which revenue from performance fell by over \$32m, The Australian Ballet drew down \$7.3m from available resources, including invested capital that would otherwise have generated income for future periods, to support the company's operations and reported a net out flow of cash from operations of \$6.6m for the year.

The significant loss of income from the Artistic Program and other associated Commercial Activities was mitigated by the on-going support of Government, both Federal and State, our sponsors and generous gifts and annual giving donations from our patrons including over \$3m in donated ticket refunds from cancelled shows.

The Australian Ballet is very grateful that as part of the National Performing Arts Partnership Framework, the company received essential and generous core funding from the Australian Government of \$6.2m and a further \$6.2m of support through the JobKeeper scheme. In addition, funding was received from the Victorian (\$0.7m), New South Wales (\$0.7m) and Queensland governments (\$50k) in 2020.

This contribution, together with strong cost management and the support of staff who worked reduced hours and so received lower wages for much of the year, saving the company circa \$3m, meant that the company was able to contain its reported loss from operations to \$2.4m.

THE AUSTRALIAN BALLET GROUP

The Australian Ballet Group's consolidated result for 2020 was a deficit of \$0.2m. This result includes non-recurring benefits from the Jobkeeper Scheme, reduced working hours and donated tickets, as well as endowed donations and bequests, and specified purpose donations that were not available for general operations, as follows:

Orchestra Victoria (after depreciation and donations)	\$0.9m
Income Available for General Purpose:	
• Job Keeper Funding	\$6.2m
• Donated Tickets	\$3.4m
• Impact of reduction in staff hours / pay	\$3.0m
Income Not Available for General Purpose:	
• Major Gifts	\$2.5m
• Raise the Roof contributions	\$1.0m
• Bequests	\$0.2m
• Endowed Gifts	\$1.3m

Without these valuable contributions, the underlying result for The Australian Ballet (excluding Orchestra Victoria), would have been a deficit of \$18.3m.

An analysis of the Financial Assets held by the Group at 31 December 2020 is presented on Page 8.

THE AUSTRALIAN BALLET GROUP MANAGEMENT PROFIT OR LOSS ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2020

	2020 \$'000	2019 \$'000
The Australian Ballet Artistic Program		
Revenue		
Box Office - Mainstage	1,214	31,948
Other Income to support Artistic Program	679	2,608
	1,893	34,556
Expenses		
Artistic Program, Employees and Other Expenses	(30,631)	(52,165)
Total Artistic Program Performance Gap Deficit	(28,738)	(17,609)
Net Income from Activities and Other Sources of Income to support the Artistic Program		
Fundraising – including Annual Giving, Donations, Sponsorships	7,559	4,328
Philanthropy Distributions	2,824	2,736
Commercial Activities – including Property Rental and Car Parking	1,802	3,080
Interest and Other Income	287	298
Loan Interest & Fees	(127)	-
Government Grants – The Australian Ballet	13,924	8,022
Result from Operations before Orchestra Victoria	(2,469)	855
Orchestra Victoria – Surplus before Depreciation (inc Government Grants)	933	496
Depreciation & Amortisation	(2,354)	(2,410)
Result from Operations after Orchestra Victoria and Depreciation & Amortisation	(3,890)	(1,059)
Interest and Investment income	1,452	1,721
Specified Purpose Donations	3,555	1,925
Endowed Donations and Bequests	1,530	6,525
The Australian Ballet Philanthropy Distributions	(2,824)	(2,736)
Orchestra Victoria Philanthropy Distributions	(7)	(172)
Surplus (Loss) before Outdoor Event & International Tour	(184)	6,204
Outdoor Event	(7)	21
International Tour	-	(16)
Overall Group Surplus (Deficit)	(191)	6,209

THE AUSTRALIAN BALLET GROUP

ASSETS HELD FOR SPECIFIED & GENERAL PURPOSES

YEAR ENDED 31 DECEMBER 2020

At 31 December 2020 The Australian Ballet (including Orchestra Victoria) had Net Assets of \$84.1m (2019: \$82.3m). This included \$77.1m of Financial Assets and \$7.2m of Cash and Cash Equivalents, as follows:

	Notes	Consolidated	
		2020	2019
		\$'000	\$'000
Capital Preserved, Income Available for Specified Purpose		44,599	38,287
Capital and Income Available for Specified Purpose		15,605	14,595
Capital and Income Available for General Purpose		16,887	21,178
Total Investments in Managed Funds – Consolidated	10	77,091	74,060
Cash at bank held for Specified Purpose		360	2,510
Cash at bank held for General Purpose		5,297	4,087
Term Deposit held for General Purpose		1,500	2,156
Cash and cash equivalents on hand at year end	26	7,157	8,753

The Australian Ballet does not hold investments for trading.

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

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 16 of the Notes to the Consolidated Financial Statements).

NON-AUDIT SERVICES

During the financial year ended 31 December 2020, 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.



Craig Dunn
Chair

30 April 2021



Bruce Parncutt AO
Director

30 April 2021



Auditor's Independence Declaration

As lead auditor for the audit of The Australian Ballet for the year ended 31 December 2020, 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
30 April 2021

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

Liability limited by a scheme approved under Professional Standards Legislation.

CORPORATE GOVERNANCE STATEMENT

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

The Board of Directors of The Australian Ballet's responsibilities include:

- 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
- Risk management and corporate compliance
- 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 2020 the sub-committees were comprised of:

AUDIT & RISK COMMITTEE	NUMBER OF MEETINGS	
	ATTENDED	ELIGIBLE
Bruce Parncutt AO - Chair	5	5
Craig Dunn	5	5
Annabelle Chaplain AM	5	5
Tony Osmond	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
Catherine Harris AO PSM- Chair	3	3
Craig Dunn	3	3
Penny Fowler	2	3
Susan Street AO	3	3
Natasha Stott Despoja AO	1	2

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

INVESTMENT COMMITTEE	NUMBER OF MEETINGS	
	ATTENDED	ELIGIBLE
Tony Osmond - Chair	6	6
Bruce Parncutt AO	6	6
John Ellice-Flint	1	1
Annabelle Chaplain AM	5	5
External Members		
John Morrison	5	5

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
Edwina McCann – Chair (resigned 20 October 2020)	1	1
Jane Freudenstein (appointed Chair 20 October 2020)	2	2
External Members		
Nina Aberdeen	2	2
Arun Abey AM	2	3
Hayley Baillie	3	3
Mary Barlow	1	3
Di Bertalli	0	2
Bill Bowness AO	2	2
Natasha Bowness	2	2
Prue Brown	2	2
Robin Campbell	1	2
Colin Carter AM	1	2
Georgina Curran	2	2
Judge Greg Egan	1	2
Cara Elsley	2	2
Suellen Enestrom	2	2
Frances Ingham	1	2
Sarah Ingham	3	2
Nicola Kaldor	2	2
Gail Marshall OAM	2	2
Jodie Maunder	2	2
Jane McLachlan	2	2
Karen Morrison	1	2
Maria Pannozzo	2	2
Michael Robertson	2	2
Lynne Wright (on leave of absence from June 2020)	0	2
Mel Wright (appointed 27 November 2020)	1	1

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

MELBOURNE ARTS PRECINCT TRANSFORMATION COMMITTEE	NUMBER OF MEETINGS	
	ATTENDED	ELIGIBLE
Bruce Parncutt AO – Chair	2	2
Craig Dunn	2	2
Penny Fowler	2	2
External Members		
The Hon Simon Crean	2	2

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

CONSOLIDATED STATEMENT OF PROFIT OR LOSS FOR THE YEAR ENDED 31 DECEMBER 2020

	Notes	Consolidated 2020 \$'000	2019 \$'000
Artistic and Commercial Operations			
Revenue			
Revenue - The Australian Ballet	3 (a)	5,650	41,146
Revenue - The Primrose Potter Australian Ballet Centre	3 (b)	1,607	3,130
Revenue - The State Orchestra of Victoria	3 (c)	63	886
Total Revenue		7,320	45,162
Other Income			
Government Grants	4	21,913	15,923
Total Revenue and Other Income		29,233	61,085
Expenditure			
Artistic		17,173	23,113
Production and Stage		7,300	15,520
Marketing and Communications		5,011	10,482
Sponsorship		802	1,336
Administration including Finance Costs		6,539	7,916
Domestic and International Touring		1,003	4,500
Facilities		4,244	4,456
Total Expenditure		42,072	67,323
NET (DEFICIT)¹ FROM ARTISTIC AND COMMERCIAL OPERATIONS		(12,839)	(6,238)
Endowment and Donor Contributed Funds, Investment and Other Income - The Australian Ballet			
Investment Income		1,648	1,857
Other Income		110	244
Donations and Bequests		12,414	11,852
Total Endowment and Donor Contributed Funds, Investment and Other Income		14,172	13,953
Expenditure			
Total Endowment and Donor Contributed Funds Expenditure		1,773	2,060
Net Income from Endowment and Donor Contributed Funds, Investment and Other Income - The Australian Ballet		12,399	11,893
Endowment and Donor Contributed Funds and Investment Income - State Orchestra of Victoria			
Investment Income		93	116
Donations and Bequests		156	438
Net Income from Endowment and Donor Contributed Funds and Investment Income - State Orchestra of Victoria		249	554
PROFIT (LOSS) FROM OPERATIONS AND INVESTMENT ACTIVITIES		(191)	6,209

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 2020

	Notes	Consolidated 2020 \$'000	2019 \$'000
Profit (Loss) for the Period			
Profit (Loss) for the period		(191)	6,209
Other comprehensive income			
Items that may be reclassified to profit or loss			
- Deferred gains and losses on cashflow hedge	9 and 25	(19)	(5)
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)	25	2,012	6,449
OTHER COMPREHENSIVE INCOME FOR THE PERIOD		1,993	6,444
TOTAL COMPREHENSIVE INCOME FOR THE PERIOD		1,802	12,653

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 2020

	Notes	Consolidated 2020 \$'000	2019 \$'000
Current Assets			
Cash and cash equivalents	26	7,157	8,753
Trade and other receivables	6	2,022	2,959
Prepayments	7	743	2,619
Inventories	8	153	155
Forward foreign exchange contracts – cashflow hedge	9	-	62
Total Current Assets		10,075	14,548
Non-Current Assets			
Financial assets at fair value through other comprehensive income (FVOCI)	10	43,364	43,988
Financial assets at amortised cost	10	33,727	30,072
Property, plant and equipment	11	26,755	28,855
Intangible assets	12	277	230
Right-of-use-assets	13	244	286
Total Non-Current Assets		104,367	103,431
TOTAL ASSETS		114,442	117,979
Current Liabilities			
Trade and other payables	14	2,325	5,613
Contract liabilities			
- Government grants	3(d)	1,980	436
- Box office and other commercial contract liabilities	3(d)	11,406	14,876
Lease liabilities	13	248	259
Provisions	15	3,881	4,035
Total Current Liabilities		19,840	25,219
Non-Current Liabilities			
Lease liabilities	13	-	33
Provisions	15	492	419
Borrowings	16	10,000	10,000
Total Non-Current Liabilities		10,492	10,452
TOTAL LIABILITIES		30,332	35,671
NET ASSETS		84,110	82,308
Equity			
Retained Deficit from Artistic and Commercial Operations	25	(12,278)	(9,891)
Retained Surplus from Other Operations including Endowed Donations & Bequests	25	88,858	86,662
Reserves	25	7,530	5,537
TOTAL EQUITY		84,110	82,308

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 2021 to support the cash needs of the business (refer note 27).

CONSOLIDATED STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31 DECEMBER 2020

	Notes	Consolidated 2020 \$,000	2019 \$,000
Statement of Retained Surplus			
Deficit from Artistic and Commercial Operations			
Opening balances at the beginning of the year		(9,891)	(10,441)
Current Year Surplus (Deficit)		(2,387)	550
Retained Deficit from Artistic and Commercial Operations at 31 December 2020		(12,278)	(9,891)
Surplus from Other Operations including Endowment & Donor Contributed Funds			
Opening balances at the beginning of the year		86,662	81,003
Current Year Surplus		2,196	5,659
Retained Surplus from other Operations including Endowment & Donor Contributed Funds at 31 December 2020		88,858	86,662
Total Retained Surplus at 31 December 2020		76,580	76,771
Cashflow Hedge Reserve			
Opening balance at the beginning of the year		19	24
Deferred hedging gain denominated in US\$ for future co-productions		(19)	(5)
Cashflow Hedge Reserve at 31 December 2020		-	19
Financial Assets at FVOCI Reserve*			
Opening balance at the beginning of the year		5,518	(931)
Realised gains on sale and unrealised gains on investments		2,012	6,449
Total Financial Assets at FVOCI AT 31 December 2020		7,530	5,518
TOTAL EQUITY AT 31 DECEMBER 2020		84,110	82,308

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 2020

	Notes	Consolidated 2020 \$'000	2019 \$'000
Cash Flows from Operating Activities			
Receipts inclusive of goods and services tax from:			
Box office and performance fees		789	36,582
Annual Giving		6,895	3,463
Sponsorships		2,416	3,699
Government Grants		25,258	18,322
Property rental		2,188	3,595
Other revenue		519	1,092
		38,065	66,753
Payments to suppliers and employees (inclusive of goods and services tax)		(45,783)	(66,720)
Net cash provided by/(used in) operating activities		(7,718)	33
Cash Flows from Investing Activities			
Payment for property, plant and equipment		(301)	(853)
Receipts /(Payments) of financial assets held for investing		500	(8,644)
Major gifts and bequests		5,899	9,057
Interest received from investing activities		74	142
Refund of imputation credits		-	743
Net cash provided by/(used in) investing activities		6,172	445
Cash Flows from Financing Activities			
Principal elimination of lease payments		(50)	(292)
Net cash (used in) financing activities		(50)	(292)
NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS		(1,596)	186
CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR		8,753	8,567
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	26	7,157	8,753

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 2020 were authorised for issue in accordance with a resolution of the directors on 30 April 2021. 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

No new or amended Standards were adopted by the Group in 2020.

(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 21 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.

With the cancellation of performances in 2020, costs relating to productions that were scheduled to premiere in the year, including *Anna Karenina* and *Harlequinade* were expensed in the year given the uncertainty of future production schedules.

	Consolidated	
	2020	2019
	\$'000	\$'000
3 (a) REVENUE - THE AUSTRALIAN BALLET		
BOX OFFICE AND PERFORMANCE FEES		
Mainstage Season	1,237	31,869
Storytime Ballet	678	1,992
Regional Touring	-	304
Performance Fees	-	133
Program Fees	(1)	228
	1,914	34,526
SPONSORSHIP		
Sponsorships	2,703	5,100
Regional Touring	-	-
	2,703	5,100
OTHER REVENUE	1,033	1,520
Total - The Australian Ballet	5,650	41,146

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2020	2019
	\$'000	\$'000
3 (b) REVENUE - THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE		
Rental Revenue	741	765
Car Park Revenue	716	2,194
Other Revenue	150	171
Total - The Primrose Potter Australian Ballet Centre	1,607	3,130
3 (c) REVENUE - THE STATE ORCHESTRA OF VICTORIA		
Sponsorships	-	60
Interest External	52	69
Performance Fees	8	748
Other Revenue	3	9
Total - The State Orchestra of Victoria	63	886
3 (d) CONTRACT LIABILITIES		
Government Grants Received in Advance		
Australia Council, Major Organisations Fund - Other (Orchestra Victoria)	100	110
Restart Investment to Sustain and Expand (RISE) Fund	427	-
NSW State Government - Arts Rescue and Restart Funding	750	-
Australia Council, Major Organisations Fund (Playing Australia)	298	245
Creative Victoria - Touring Victoria	179	75
Creative Victoria - Strategic Investment Program Stage 2	220	-
Brimbank City Council	6	6
Total Government Grants Received in Advance	1,980	436
Box Office and Other Commercial Contract Liabilities		
Box Office	10,914	13,357
Sponsorship	100	1,185
Other	392	334
Total Contract Liabilities	11,406	14,876

All 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	
	2020	2019
	\$'000	\$'000
3 REVENUE (continued)		
V. Interest Revenue		
Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the financial assets.		
VI. Dividend Revenue		
Dividend revenue is recognised as revenue when the right to payment is established		
4 OTHER INCOME		
Governments Grants – The Australian Ballet		
Commonwealth Government		
Australia Council, Major Organisations Fund		
MPAB Annual Grant	6,238	6,140
Playing Australia	70	120
Department of Communications and the Arts – New York Tour	-	30
JobKeeper Subsidy (refer note 5)	6,186	-
State Governments		
Create New South Wales Multi Year Funding	705	705
Creative Victoria Multi Year Funding	652	652
Creative Victoria – Touring Victoria	-	80
Victoria – Education	23	25
South Australia	-	250
Queensland	50	50
Total Government Grants – The Australian Ballet	13,924	8,052
Government Grants – The State Orchestra of Victoria		
Commonwealth Government		
Australia Council, Major Organisations Fund		
MPAB Annual Grant	6,274	6,176
Australian Commonwealth Government - Economic Response to Coronavirus	100	-
State Governments		
Creative Victoria Multi Year Funding	1,369	1,369
Creative Victoria – The State Orchestra of Victoria Relocation Grant	-	126
Creative Victoria – Contribution to Victorian Pit Services	246	200
Total Government Grants – The State Orchestra of Victoria	7,989	7,871
Total Government Grants – Consolidated	21,913	15,923

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2020	2019
	\$'000	\$'000

5 JOBKEEPER PAYMENTS

As part of its response to COVID-19, in March 2020 the Australian Government announced various stimulus measures resulting from the economic fallout from the coronavirus lockdown. One such stimulus measure was the payment of subsidies to qualifying employers under the JobKeeper Payment scheme ('JobKeeper'). The initial Jobkeeper payments were a wage subsidy whereby employers who qualified for the stimulus received \$1,500 per fortnight for each eligible employee who was employed by the company during the period 1 March 2020 to 27 September 2020. The Jobkeeper scheme was extended from 28 September 2020 to 3 January 2021. Payments to eligible employees were split into 2 Tiers depending on total hours worked in the fortnight; Tier 1 subsidy was \$1,200, Tier 2 subsidy was \$750 per fortnight.

The Group determined that it was eligible to receive JobKeeper payments, which totalled \$6.186m in the period to 3 January 2021.

JobKeeper payments are government grants and are accounted for under AASB120 *Accounting for Government Grants and Disclosure of Government Assistance*.

Government grants are recognised at their fair value where there is a reasonable assurance that the grant will be received, and the Group will comply with all attached conditions.

Government grants are recognised as income over the periods necessary to match them with the related costs which they are intended to compensate. The JobKeeper subsidy has been presented in Other Income - Government Grants in the consolidated Statement of Profit or Loss. The subsidy partly offsets employee costs in 2020, as follows:

JobKeeper payments	6,186	-
Employee costs	(20,395)	(24,952)
Total Employee costs after JobKeeper payments	(14,209)	(24,952)

6 TRADE AND OTHER RECEIVABLES - CURRENT

Trade receivables	656	1,524
Other receivables	506	161
Accrued income	812	1,268
GST receivable	48	6
Total Trade and Other Receivables - Current	2,022	2,959

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 (2019:\$157k).

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.

7 PREPAYMENTS

Prepayments	743	2,619
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8 INVENTORIES

Merchandising Stock - At Cost	153	155
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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

9 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 2020 the remaining two hedge contracts matured. At 31 December 2020 the Group had not entered into any new arrangements whereby forward foreign exchange contracts were deemed required.

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 13 Leases and note 16 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 10).

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 2020 was \$157k (2019:\$157k).

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated 2020 \$'000	2019 \$'000
10 FINANCIAL ASSETS HELD FOR INVESTING		
Investments in Managed Funds at fair value as at 31 December 2020		
Non-Current Assets held at fair value		
• Equity Instruments	43,364	43,988
Total Financial Assets at Fair Value through Other Comprehensive Income	43,364	43,988
Investments in Managed Funds at amortised cost as at 31 December 2020		
Non-Current Assets		
• Debt Instruments	25,205	29,314
• Cash	8,522	758
Total Financial Assets at Amortised Cost	33,727	30,072
Total Financial Assets	77,091	74,060

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

- I. **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.
- II. **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 the Profit or Loss Statement as Other Income when the Group's right to receive payments is established.
- III. **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

11 TOTAL PROPERTY, PLANT AND EQUIPMENT

	Gross Carrying Amount		Accumulated Depreciation		Net Carrying Amount	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Freehold Land at cost	3,909	3,909	-	-	3,909	3,909
Freehold Buildings at cost	39,063	39,064	(18,467)	(16,995)	20,596	22,069
Plant & Equipment at cost	8,187	7,825	(6019)	(5,254)	2,168	2,571
Artworks at cost	46	46	-	-	46	46
Leasehold Improvements at cost	579	578	(579)	(578)	-	-
Work in Progress at cost	36	260	-	-	36	260
Net Carrying Amount	51,820	51,682	(25,065)	(22,827)	26,755	28,855

Reconciliation of Movements in Carrying Amounts of Property, Plant & Equipment

	Freehold Buildings		Plant & Equipment		Leasehold Improvements		Work in Progress	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Opening Balance	22,069	23,255	2,571	3,074	-	-	260	37
Additions	-	269	102	212	-	-	36	260
Transfer from Work in Progress	-	37	260	-	-	-	(260)	(37)
Disposals gain (loss)	-	-	-	-	-	-	-	-
Depreciation Expense	(1,473)	(1,492)	(765)	(715)	-	-	-	-
Net Carrying Amount	20,596	22,069	2,168	2,571	-	-	36	260

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.

12 INTANGIBLE ASSETS

	Computer Software		Work in Progress		Total at Cost	
	2020	2019	2020	2019	2020	2019
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Gross Carrying Amount						
Opening Balance	1,808	1,720	25	-	1,833	1,720
Additions	-	88	163	25	163	113
Transfer	25	-	(25)	-	-	-
Gross Carrying Amount	1,833	1,808	163	25	1,996	1,833
Accumulated Amortisation & Impairment						
Opening Balance	(1,603)	(1,399)	-	-	(1,603)	(1,399)
Amortisation expense	(116)	(204)	-	-	(116)	(204)
Closing Balance	(1,719)	(1,603)	-	-	(1,719)	(1,603)
Net Carrying Amount	114	205	-	-	277	230

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	
	2020 \$'000	2019 \$'000
13 LEASES		
The balance sheet shows the following amounts relating to leases:		
Right-of-Use-Assets		
Properties	211	211
Equipment	33	75
Total Right-of-Use-Assets	244	286
Lease Liabilities		
Current	248	259
Non-Current	-	33
Total Lease Liabilities	248	292
The Statement of Profit or Loss shows the following amounts relating to leases:		
Depreciation Charge of Right-of-Use Assets		
Properties	-	211
Equipment	43	43
Total Depreciation	43	254
Interest expense (included in finance cost)	2	17
Expense relating to short-term leases (included in administrative costs)	13	22
Total Other Expenses	15	39

The total cash outflow for leases in 2020 was \$45,216 (2019 \$265,152). There were no additions to the Right-of-Use Assets during the 2020 financial year.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

13 LEASES (CONTINUED)

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 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. Most of the extension and termination options are exercisable only by the Group and not by the respective lessor.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated	
	2020	2019
	\$'000	\$'000
14 TRADE AND OTHER PAYABLES - Current		
Taxes Payable	53	234
Trade Payables	2,272	5,379
Total Trade and Other Payables - Current	2,325	5,613

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	
	2020	2019
	\$'000	\$'000
15 PROVISIONS AND EMPLOYEE ENTITLEMENTS		
Provisions - Current		
Long Service Leave	2,791	2,780
Family Leave	5	-
Annual Leave	1,085	1,255
Total Provisions and Employee Entitlements - Current	3,881	4,035

Provisions - Non-current

Long Service Leave	492	419
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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.

16 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.

The unsecured loan of \$10 million is interest bearing at 3.94% pa. Finance costs are recognised as an expense in the period in which they are incurred 2020 \$398,311 (2019: \$394,205).

In addition to the unsecured loan of \$10m detailed above, The Australian Ballet negotiated a two-year loan facility of \$15m in the year. At 31 December 2020 no funds had been drawn down from this facility. The loan is secured by a mortgage and guarantee over the Primrose Potter Australian Ballet Centre.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated 2020 \$	2019 \$
17 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

18 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)
Jane Freudenstein	(appointed 20 October 2020)
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, resigned 20 October 2020)
Catherine Livingstone AO FAA	(appointed 27 July 2017)
Susan Street AO	(appointed 5 April 2019)
Natasha Stott Despoja AO	(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 \$1,397,926 (2019: \$1,370,523) and parking costs of \$61,318 (2019: \$61,303) excluding GST on its occupancy payable to The Australian Ballet Development Fund.

19 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	703,337	876,896
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20 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

21 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) 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

22 CONTINGENT LIABILITIES

There were no Contingent Liabilities as at 31 December 2020.

23 CONTINGENT ASSETS

There were no Contingent Assets as at 31 December 2020.

24 PARENT ENTITY FINANCIAL INFORMATION

Summary financial information

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

Balance Sheet

	Consolidated 2020 \$'000	2019 \$'000
Current Assets	6,094	11,114
Total Assets	88,861	91,725
Current Liabilities	24,995	29,739
Total Liabilities	35,432	40,162

Shareholders' Equity

Retained Surplus	46,261	46,288
Cashflow Hedge Reserve	-	19
Other Reserves	7,168	5,256
Total Reserves	53,429	51,563

Surplus/(Deficit) for the year	(27)	5,929
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Total Comprehensive Income	1,886	12,055
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NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

	Consolidated 2020 \$'000	2019 \$'000
25 EQUITY		
<i>Retained Surplus</i>		
<i>Retained (Deficit) from Artistic and Commercial Operations</i>		
The Australian Ballet	(14,029)	(10,874)
The State Orchestra of Victoria	1,751	983
Total Retained (Deficit) from Artistic and Commercial Operations	(12,278)	(9,891)
<i>Retained Surplus from Other Operations including Endowment & Donor Contributed Funds</i>		
The Australian Ballet	85,356	83,300
The State Orchestra of Victoria	3,502	3,362
Total Retained Surplus from Other Operations including Endowment & Donor Contributed Funds	88,858	86,662
<i>Cashflow Hedge Reserve</i>		
Cashflow Hedge Reserve – The Australian Ballet	-	19
Total Cashflow Hedge Reserve	-	19
<i>Financial Assets at FVOCI Reserve</i>		
<i>Realised gains (losses) on sale and unrealised gains (losses) on revaluation</i>		
The Australian Ballet	7,168	5,255
The State Orchestra of Victoria	362	263
Total Financial Assets at FVOCI Reserve	7,530	5,518
TOTAL EQUITY	84,110	82,308

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	
	2020	2019
	\$'000	\$'000
26 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	360	2,510
Cash at bank held for General Purpose	5,297	4,087
Term Deposit held for General Purpose	1,500	2,156
Cash and cash equivalents on hand at year end	7,157	8,753

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.

27 MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

2020 was a challenging year for The Australian Ballet, but as restrictions arising from the Coronavirus (COVID-19) pandemic are gradually eased, and performance venues re-open, The Australian Ballet will be returning to theatre-based performances in 2021.

Whilst The Australian Ballet has scheduled and programmed 2021 as a normal/pre-COVID year, a high amount of uncertainty remains regarding the level of government restrictions which will apply when the company performs and public confidence to return to theatre. There is a risk that COVID-19 will further impact the company's capacity to deliver the program it has planned in 2021, further affecting the operations and the financial performance of the company. The company's 2021 budget has taken this into consideration and assumes low theatre capacities (50% of normal availability) resulting in a deficit for the year. It is noted however that:

- Sales of 2021 Subscriptions have been strong.
- The Australian Ballet Group held significant financial resources at 31 December 2020 including \$7.2m cash and cash equivalents and \$77.1m in financial assets.
- The Australian Ballet Group's financial assets include \$16.9m of assets available for general purpose. 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 has a two-year loan facility of \$15m (2020-2022) available for draw down if needed. The loan is secured by a mortgage and guarantee over the Primrose Potter Australian Ballet Centre.
- The Australian Ballet has a long-term financial liability in respect of a \$10m 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 Group 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 2020.

Except for the potential impact of COVID-19, no other matter or circumstance has arisen since 31 December 2020 that has significantly affected, or may significantly affect:

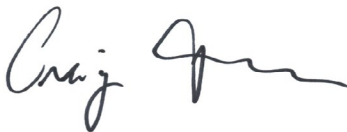
- (a) the Group's operations in future financial years; or
- (b) results of those operations in future financial years; or
- (c) the Group's state of affairs in future financial years.

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 2020 and of its performance for the financial year ended on that date, and
- (b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the directors.



Craig Dunn
Chair

30 April 2021



Bruce Parncutt AO
Director

30 April 2021



Independent auditor's report

To the members of The Australian Ballet

Our opinion

In our opinion:

The accompanying financial report of The Australian Ballet (the Company) and its controlled entities (together the Group) is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*, including:

- a) giving a true and fair view of the Group's financial position as at 31 December 2020 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 2020
- the consolidated statement of comprehensive income for the year then ended
- the consolidated statement of profit or loss for the year then ended
- the consolidated statement of changes in equity for the year then ended
- the consolidated statement of cash flows for the year then ended
- the notes to the consolidated financial statements, which include significant accounting policies and other explanatory information
- the directors' declaration.

Basis for opinion

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

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

Independence

We are independent of the Group in accordance with the ethical requirements of the Accounting Professional & 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 2020, but does not include the financial report and our auditor's report thereon.

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

In connection with our audit of the financial report, our responsibility is to read the other information 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.

Responsibilities of the directors for the financial report

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

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

Auditor's responsibilities for the audit of the financial report

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

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

PricewaterhouseCoopers

PricewaterhouseCoopers

Lisa Harker

Lisa Harker
Partner

Melbourne
30 April 2021



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Cover credit

Karen Nanasca and Nathan Brook in Alice Topp's *Logos*. Photography Jeff Busby

Backcover credit

Callum Linnane and Dimity Azoury. Photography Georges Antoni



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