THE AUSTRALIAN BALLET

ANNUAL REPORT

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

In 2018 we performed live for 299,000 people worldwide and broadcast to a digital and cinema audience of over 5 million. We are pleased to report a positive financial result for 2018. We earned a total of $31.2m in box-office revenue and ended the year with a modest operating surplus of $0.3m.

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

Our 2018 season featured ten new Australian commissions.

ARTISTIC HIGHLIGHTS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

KEY FINANCIAL OUTCOMES
The Australian Ballet’s earned income from box office and other artistic activities contributed a total of $31.2m in 2018.

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

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

VENUE PARTNERS
As Australia’s national company, we value the close working relationships we enjoy with our venue partners, particularly our performance homes, the Sydney Opera House and Arts Centre Melbourne. We are also very grateful for ongoing relationships with the Queensland Performing Arts Centre, the Adelaide Entertainment Centre, Adelaide Festival Centre and the many theatres we visit in outer metropolitan and regional locations across Australia. Our thanks go to them for making us so welcome and supporting our seasons. We also thank our extraordinary partner orchestras across the country: The Australian Ballet’s Orchestra Victoria, the Opera Australia Orchestra, the Queensland Symphony Orchestra and the Adelaide Symphony Orchestra, whose performances are so essential to our success.
ORCHESTRA VICTORIA
We are proud of the achievements of our wholly owned subsidiary, Orchestra Victoria. In 2018 the orchestra delivered 181 performances to a total of 184,275 people in Victoria and Canberra. Its diverse activities included performances for opera and ballet, such as our world premiere of *Spartacus; Die Meistersinger von Nürnberg* with Opera Australia; Ballet Preljocaj’s *Snow White*, presented by Arts Centre Melbourne; *William Tell* with Victorian Opera; and *A Midsummer Night’s Dream* with Queensland Ballet.

Additionally, the orchestra accompanied us to Canberra for our season of *The Merry Widow* and collaborated with The Australian Ballet on *Bodytorque: Atelier*.

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

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

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

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

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

To all our corporate partners, notably Telstra, our Principal Partner for 34 years, and our Lead Partners Qantas and Aqualand, we extend our gratitude and thanks for their confidence and critical support, which enables new productions, activities beyond the mainstage and community outreach. We are especially grateful for the ongoing support of Telstra and honoured to maintain this longstanding partnership.

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

On behalf of all associated with The Australian Ballet we would also like to acknowledge and thank our hardworking board of directors, whose commitment, wise counsel and encouragement contribute immeasurably to the success of the company. In 2018 we farewelled Director John Denton AO, to whom we are indebted for his invaluable advice, expertise and contribution.

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

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

Libby Christie
Executive Director

Craig Dunn
Chair

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

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

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

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

“A message from the Chairman and Executive Director

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

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

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

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

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

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

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

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

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

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

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

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

Craig has had more than 25 years’ experience in the financial services sector and was CEO of AMP Limited from 2008 to 2013. Craig has worked and lived in both Europe and Asia. He was Chair of Stone & Chalk, a Director and Chair of the Financial Services Council, and a member of the Australian Financial Centre Forum and the Australian Government’s Financial System Inquiry. Craig is currently Co-Chair of the Australian Government Fintech Advisory Group, and the International Standards Committee for Blockchain and Distributed Ledger Technologies. Craig is a Non-Executive Director on the Boards of Westpac and Telstra, a Member of the ASIC External Advisory Panel and a Director of the NSW Government Jobs for NSW. He holds a Bachelor of Commerce from the University of Melbourne and is a Fellow of The Institute of Chartered Accountants in Australia.

Appointed 2014

OLIVIA BELL, DANCERS’ DIRECTOR

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

Appointed 2015

ANNABELLE CHAPLAIN

- Member of the Audit & Risk Committee

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

Appointed 2017

JOHN ELLICE-FLINT

- Member of the Investment Committee

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

Appointed 2010

PENNY FOWLER

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

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

Appointed 2012

CATHERINE HARRIS AO PSM

- Chair of the Nomination & Remuneration Committee

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

Appointed 2012

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

Appointed 2012
Catherine Livingstone AO FAA is a highly respected company director with an executive career spanning more than 22 years in general management and financial leadership roles. She was appointed Chair of the Board of the Commonwealth Bank of Australia in January 2017 and has been a Director of the Bank since March 2016. Her other directorships and interests include WorleyParsons Ltd, Saluda Medical Pty Ltd and Chancellor of the University of Technology Sydney. Catherine was the President of Chief Executive Women (2007 – 2008), and the former Chair of Telstra Corporation Limited and the CSIRO. She has served on the Boards of Macquarie Group Limited, Goodman Fielder Limited and Rural Press Limited and has contributed to the work of the Innovation and Productivity Council for the New South Wales Government. She is also the former President of the Business Council of Australia.

Appointed 2017

EDWINA McCANN

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

Appointed 2017

BRUCE PARNCUTT AO

• Chair of the Audit & Risk Committee
• Member of the Investment Committee
Bruce is Chair of investment banking group Lion Capital, Trustee of the Helen McPherson Smith Trust and a member of University of Melbourne Campaign Board and the University of Melbourne Centre for Positive Psychology Strategic Advisory Board. Previously Bruce was Managing Director of McIntosh Securities, Senior Vice President of Merrill Lynch, Director of Australian Stock Exchange Ltd, President of the Council of Trustees of the National Gallery of Victoria, Board Member and Chair of the National Gallery of Victoria Foundation, a member of the Felton Bequest Committee, Director of multiple public listed companies, a member of Council of Melbourne Grammar School, and Chair of Melbourne Grammar Foundation.

Appointed 2012

JOHN W.H. DENTON AO

• Member of the Nomination & Remuneration Committee
John W.H. Denton AO is the Secretary General of the International Chamber of Commerce (ICC).

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

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

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

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

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

Appointed 2017
Resigned 30 June 2018
## 2018 Overview

### Performances in Australia

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<th>Total Attendances</th>
<th>Mainstage Attendances</th>
<th>Live Performances</th>
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<tr>
<td>284,531</td>
<td>233,876</td>
<td>243</td>
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<td>3,790</td>
<td>36,241</td>
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<tr>
<td>Ballet Under the Stars</td>
<td>Storytime Ballet</td>
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<td>Attendances</td>
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### The Primrose Potter Australian Ballet Centre in Melbourne Upgraded

To meet the current and future needs of the company.

### International

- **2 Productions in China**
- **14,887 Attendances in China of Performances, Special Events and Community-Engagement Activities**
- **174,000 Chinese Audience for The Sleeping Beauty, televised via Shanghai Media Group**
- **13,156 Cinema Views of The Merry Widow in Australia, New Zealand, United Kingdom, Canada and Europe**

### Digital and Cinema Reach

- **Facebook Followers**: 313,237
- **Instagram Followers**: 221,504
- **Generating Over 2.15M Likes and Comments**

### Education and Community Outreach

- **15,705 Participants Attended 1,304 Workshops**
- **68 Schools Engaged**
- **12,093 Participants Attended 60 School Performances**
- **9 Community Projects Delivered Across Australia Including Remote Communities**

### Audience-Engagement Activities Reached

- **1700% Growth of Chinese World Ballet Day Audience Through Tencent Video**
- **16,726 People**

### World Ballet Day / 2018

- **5.25M Live Views**
2018
PRODUCTIONS,
EDUCATION AND
AUDIENCE ENGAGEMENT
In 2018 Australia’s most famous dancemaker, Graeme Murphy, celebrated 50 years with The Australian Ballet. Graeme began his dance career in the company’s corps de ballet, made his first work for its Choreographic Workshop, and went on to an incandescent career as the head of Sydney Dance Company.

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

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

**Credits**

- **THE SILVER ROSE (Excerpt)**
  - Choreography: Graeme Murphy
  - Creative Associate: Janet Vernon
  - Composer: Carl Vine
  - Costume and set design: Roger Kirk
  - Projection design: Jason Lam

- **AIR AND OTHER INVISIBLE FORCES - Trio and ‘Sock’ Duo**
  - Choreography: Graeme Murphy
  - Creative Associate: Janet Vernon
  - Composer: Michael Askill
  - Performers on recording: Michael Askill and Riley Lee
  - Costume design: Akira Isogawa
  - Set design: Gerard Manion

- **SHÉHERAZADE**
  - Choreography: Graeme Murphy
  - Creative Associate: Janet Vernon
  - Composer: Maurice Ravel
  - Costume and set design: Kristian Fredriksen

**MELBOURNE**

12 PERFORMANCES

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

**SYDNEY**

19 PERFORMANCES

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

The 2018 season of MURPHY was generously supported by The Dame Peggy Van Praagh Fund.
Credits Cont.

Quartet from ELLIPSE
Choreography
Graeme Murphy
Creative Associate
Janet Vernon
Composer
Matthew Hindson
Costume design
Akira Isogawa

Excerpts from GRAND
Choreography
Graeme Murphy
Creative Associate
Janet Vernon
Music
Alberto Ginastera, Ludwig van Beethoven, George Gershwin, Thomas 'Fats' Waller and Charles-Francois Gounod
Costume design
Akira Isogawa
Set design
Gerard Manion

FIREBIRD
Choreography
Graeme Murphy
Creative Associate
Janet Vernon
Composer
Igor Stravinsky
Costume and set design
Leon Krasenstein
Original lighting design
Damien Cooper
“The Merry Widow – the ballet – is back, and it’s a pleasure to see it in the Australian Ballet’s present production. In past revivals, the emphasis has been on the starring roles. This time, the company as a whole is the star.”

—THE SYDNEY MORNING HERALD

THE MERRY WIDOW

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

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

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

Credits

Scenario: Robert Helpmann
Choreography: Ronald Hynd
Music: Franz Lehár
Based on the operetta by: Victor Léon and Leo Stein
Arranged and orchestrated by: John Lanchbery
Costume and set design: Desmond Heeley
Original lighting design: Francis Croese
Presented by arrangement with: Glocken Verlag Ltd

With thanks to:

Principal Partner
Lead Partners
Production Partner
Media Partners

The 2018 season of *The Merry Widow* was generously supported by The Margaret Ellen Pidgeon Fund.
“With no signs of ageing, Gielgud’s Giselle is a perfect example of a classic that keeps on giving and delivering the bona fide ballet goods.”

—THE HERALD SUN

GISELLE

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

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

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

Credits
Choreography
Marius Petipa after Jean Corelli
Production
Maina Gielgud
Music
Adolphe Adam
Costume and set design
Peter Farmer
Original lighting design
William Akers
reproduced by
Graham Silver

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

—STAGE WHISPERS

The Australian Ballet
Principal
Partner
Lead
Partners
Media
Partners

With thanks to:

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

Performance
MELBOURNE
12 PERFORMANCES
30 August – 8 September
Arts Centre Melbourne
State Theatre
with Orchestra Victoria

Paid attendances
19,436

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

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

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

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

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

Credits

**CONSTANT VARIANTS**
Choreography
Stephen Baynes

Music
Piotr Ilyich Tchaikovsky Variations on a Rococo Theme

Costume and set design
Michael Pearce

Original lighting design
Jon Buswell

**FILIGREE AND SHADOW**
Choreography and costume concept
Tim Harbour

Music
48nord (Ulrich Müller and Siegfried Rössert)

Set design
Kelvin Ho

Original lighting design
Benjamin Cisterne

**AURUM**
Choreography and costume design
Alice Topp

Composer
Ludovico Einaudi

Staging and lighting design
Jon Buswell

The 2018 season of Verve was generously supported by The Robert Southey Fund.
In 1890, the artist Léon Bakst saw the original production of The Sleeping Beauty. "I lived in a magic dream for three hours, intoxicated by fairies and princesses, by splendid palaces flowing with gold, by the enchantment of the old tale," he wrote. More than a century later, The Sleeping Beauty became a stunning showcase for The Australian Ballet’s dancers, an unforgettable childhood experience and a delight for lovers of dance, music and design.

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

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

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

Princess Aurora
Geraldine Anne Lawton Bequest

Prince Désiré
Kenneth R Reed AM

The Lilac Fairy
Gabriela Tylesova

Carabosse
Kat Chan

The King
Lucas Jervies

The Queen
Jon Buswell

Princess Florine
The Ian Dicker Family

The Bluebird
Francesca Roslyn Packer Barham,
Indigo Alice Packer and Emmanuelle Sheelah Packer

THE SLEEPING BEAUTY

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Credits

Choreography
Marius Petipa

Production and additional choreography
David McAllister AM

Music
Piotr Ilyich Tchaikovsky

Costume and set design
Gabriela Tylesova

Design associate
Kat Chan

Dramaturge
Lucas Jervies

Original lighting design
Jon Buswell

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

With thanks to:

Principal Partner

Lead Partners

AQUALAND QANTAS

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

Created especially for The Australian Ballet by world-renowned choreographer Alexei Ratmansky, Cinderella has all the elements of the story we know and love – a feisty heroine, a dashing prince, a kindly godmother and a deliciously wicked stepmother – along with some fantastical additions.

Ratmansky is artist in residence at American Ballet Theatre, a recipient of the MacArthur “Genius” grant, and the acknowledged master of the modern story ballet. His Cinderella, designed by the acclaimed Jérôme Kaplan, took its vision from Prokofiev’s dark and surprising 1940s score and features stars and planets, Surrealist-inspired projections and a Dior-worthy golden ball gown.

After playing to packed houses and adoring audiences in London and Shanghai, the witty and romantic Cinderella returned to the Sydney Opera House stage in 2018 for an exclusive encore performance that delighted people of all ages.

Credits
Choreography
Alexei Ratmansky
Music
Sergei Prokofiev
Costume and set design
Jérôme Kaplan
Original lighting design
Rachel Burke
Lighting reproduced by
Graham Silver
Projection design
Wendall K. Harrington

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

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

—THE AGE

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

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

Spartacus is a triumph of emotion and pure physicality.

—THE HERALD SUN
With thanks to:

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

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

**Credits**

- FRAYING
  - Choreography: Mason Lovegrove
  - Music: Johann Sebastian Bach
  - Original lighting design: Graham Silver

- LIFE IN GREY
  - Choreography: Richard House
  - Music: Johann Sebastian Bach
  - Original lighting design: Graham Silver

- 5 STEPS
  - Choreography: Jill Ogai
  - Music: Robert Schumann
  - Original lighting design: Graham Silver

- WOMAN OF MANNA
  - Choreography: Jake Mangakahia
  - Music: Robert Schumann
  - Original lighting design: Graham Silver

- FLASH
  - Choreography: Francois-Eloi Lavignac
  - Music: Giacomo Puccini
  - Poetry: Charles Baudelaire
  - Original lighting design: Graham Silver

- TRIOLA
  - Choreography: Ella Havelka
  - Music: Antonin Dvorak
  - Lighting design: Graham Silver

- MONDRIAN
  - Choreography: Tim Coleman
  - Music: Stuart Greenbaum
  - Lighting design: Graham Silver

**Melbourne**

**4 Performances**

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

With thanks to:

Principal Partner

Lead Partners

**Annual Report — 2018**
The Australian Ballet’s annual Regional Tour is an excellent opportunity for audiences in country Australia to experience high-quality ballet performances. In 2018, the tour featured a full-length production of the light-hearted *Coppélia*, which visited regional centres in Victoria, Queensland and the Northern Territory.

The performances were accompanied by a recording by Orchestra Victoria and conducted by Guest Conductor Barry Wordsworth, made especially for the tour. *Coppélia* was performed by artists of The Australian Ballet and graduating students from The Australian Ballet School— all of whom participated in unique community-engagement activities in local schools, theatres and community centres.

**REGIONAL TOUR COPPÉLIA**

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**18 JULY – 24 AUGUST 2018**

With thanks to:

**Credits**

- Choreography: Arthur Saint-Léon
- Revised by Marius Petipa and Enrico Cecchetti
- Additional choreography: Paul Knobloch
- Composer (recorded music): Léo Delibes
- Costume and set designs: Kristian Fredrikson
- Lighting designs: Francis Croese
- Fight Director: Francis Croese

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

“Nothing short of breathtaking.”

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

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

—THE HERALD SUN

STORYTIME BALLET

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

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

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

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

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—THE HERALD SUN

The Australian Ballet’s Storytime Ballet series has been made possible by the generous support of The James and Diana Ramsay Foundation, Gandel Philanthropy and over 2,000 individual donors across Australia.
The 2018 performance of Ballet Under the Stars was generously supported by Crown Resorts Foundation and the Packer Family Foundation.

In 2018 Ballet Under the Stars returned to Penrith, part of Western Sydney, for the third in a series of free outdoor performances. Dancing against the backdrop of the beautiful Penrith Lakes at the Sydney International Regatta Centre, The Australian Ballet thrilled 3,790 attendees with a full-length performance of the Romantic two-act ballet Giselle, a heart-rending tale of romance and betrayal. In addition to the live audience a further 15,000 people viewed the Facebook Live broadcasts from Penrith in the lead up to the event, extending Ballet Under the Stars to national and international audiences.

BALLETS UNDER THE STARS

GISELLE

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Credits

Choreography
Marius Petipa after Jean Coralli

Music
Adolphe Adam

Costume and set design
Peter Farmer

Original lighting design
William Akers
reproduced by
David Jenkins

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

—ATTENDEE

“Thanks for letting us be a part of a once in a lifetime experience.”

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

2018 CHINA TOUR

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

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

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

With thanks to:

BEIJING
4 PERFORMANCES
The Sleeping Beauty
11 – 14 October
National Centre for the Performing Arts, Opera Theatre
with Orchestra of the National Ballet of China

NANJING
2 PERFORMANCES
Giselle
19 – 20 October
Jiangsu Centre for Performing Arts, Opera Hall. Recorded music

SHANGHAI
4 PERFORMANCES
The Sleeping Beauty
26 – 28 October
Shanghai Grand Theatre
with Shanghai Opera House Orchestra

Performances
10

Performance attendances, special events and community-engagement activities
14,887

People viewed David McAllister’s The Sleeping Beauty, televised by Shanghai Media Group’s Arts and Cultural channel
174,000

We are extremely grateful to our presenting venues in China and to our tour partners and supporters. Our thanks go to our government 2018 China Tour partners, the Australian Government through the Ministry for the Arts and the Australia-China Council and the Victorian Government through Creative Victoria, and to our corporate 2018 China Tour Partners Qantas, Australia Post, La Trobe University, Morgan Stanley and De Bortoli. Together with our family of generous donors, this support made it possible for us to fulfill our ambition to share the power of our performances with the people of China.
Enthusiastically supported by media at home in Australia, within China and around the world, the China Tour introduced a new generation of Chinese audiences to The Australian Ballet and reinforced the world-class skill and talent of Australian artists and productions. A key media initiative was the televising of David McAllister’s The Sleeping Beauty, which reached 174,000 people through Shanghai Media Group’s Arts and Culture channel.

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

**The Sleeping Beauty**
- Choreography: Marius Petipa
- Production and additional choreography: David McAllister
- Music: Piotr Ilyich Tchaikovsky
- Costume and set design: Gabriela Tylesova
- Lighting design: Jon Buswell
- Reproduced by: Graham Silver
- Design Associate: Kat Chan
- Dramaturge: Lucas Jervies

**Giselle**
- Choreography: Marius Petipa after Jean Corelli
- Production: Maina Gielgud
- Music: Adolphe Adam
- Costume and set design: Peter Farmer
- Original lighting design: William Akers
- Reproduced by: Graham Silver
As a part of The Australian Ballet’s ninth tour to China and in partnership with the Shanghai Media Group’s Arts and Culture channel, David McAllister’s smash-hit production *The Sleeping Beauty* was televised on the 8 and 9 of November 2018.

Over the two days a combined audience of 174,000 watched *The Sleeping Beauty*, which ranked number two out of SMG’s schedule of four programs.
The Australian Ballet, in partnership with CinemaLive, delivered a brand-new recording of our beloved production *The Merry Widow* to 487 cinema screens locally and overseas, starting from late September 2018. The screening was shown in the UK, Ireland, Canada, Spain, Finland, Denmark, Australia and New Zealand.

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

This new recording was filmed in May 2018 at the Joan Sutherland Theatre, Sydney Opera House, with an introduction by principal artists Amber Scott and Adam Bull, who danced the lead roles.
World Ballet Day is a free 22-hour global live stream event that invites audiences behind the scenes of the world’s top ballet companies, sharing content and commentary from ballet rehearsals and classes, backstage preparations and interviews.

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

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

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

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

—OFFICIAL WBD WEBSITE (LONDON ROYAL OPERA HOUSE)
The Australian Ballet is committed to increasing access to ballet for all young Australians through delivering high-quality inclusive arts education programs that support the development of students and teachers and reach regional, remote and diverse communities.

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

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

—DAVID MCALLISTER
Artistic Director, The Australian Ballet

EDUCATION

68
Schools (including 11 for students with special needs)

60
School performances

1,304
Workshops

9
Community projects

12,093
School performance attendances

15,705
Workshop participants

¹Majority six-week programs
Schools programs
Our STEAMDANCE Primary program utilises dance to deliver STEAM subjects – science, technology, engineering, arts and maths. In 2018 we delivered STEAMDANCE to 68 schools across Australia, the majority receiving six-week programs. Our secondary program invited students into the world of ballet to consider creative industry careers and develop a love of the arts as performers, choreographers and audience members.

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

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

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

Participants at Sydney Opera House. Photography Daniel Boud

With thanks to: Education Victoria Australian Decorative & Fine Arts Society Sydney Inc. The Calvert-Jones Foundation The Cary Charitable Foundation Colonial Foundation Limited Graf Family Foundation The Marian & E.H. Flack Trust Pierce Armstrong Trust The Proffit Foundation Sir Andrew and Lady Fairfax Foundation Thyne Reid Foundation Sydney Opera House Rural City of Wangaratta Cairns City Council Creative Victoria New South Wales Government Arts Department Mildura Council Hume City Council City of Horsham Council City of Stonnington Council St Columba’s Anglican College
AUDIENCE ENGAGEMENT

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

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

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

—BOYS DAY PARTICIPANT
BUILDING UPGRADE - LEVELS 5 AND 6

The Primrose Potter
Australian Ballet Centre

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

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

—David McAllister AM
Artistic Director

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

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

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

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

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

We gratefully acknowledge that this transformational project was made possible by our generous patrons. The names listed reflect donations received in 2018, including pledges.
“I have been in this building for nearly 30 years ... The Australian Ballet is a sanctuary and a haven for our artistic ideals ... we now have the facilities to fulfil our potential in these phenomenal world-class surroundings. I am humbled and energised by our new home.”

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

—Corey Herbert
Coryphée

Photography Kate Longley

LEADERSHIP GIFTS
The Ian Potter Foundation
William & Joanne Crothers Medical Consulting Suite
Endowed by William & Joanne Crothers
Susan Morgan
Pointe Shoe Room
Endowed by Susan Morgan
Ian & Primrose Potter
Physiotherapy Suite
Endowed by Lady Potter AC CVO

James & Diana Ramsay Pilates Studio
James & Diana Ramsay Suite for Artists of The Australian Ballet
Endowed by James & Diana Ramsay Foundation
Lisa Bolte Dancers’ Lounge
Endowed by Graeme Uthmeyer
Zambelli Family Studio
Endowed by the Zambelli Family

Platinum Gifts
Craig Dunn
& Bozena Gawart

Gold Patrons
Ruth Armytage AC
Bowness Family Foundation Pty Ltd

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

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

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

Bronze Patrons
Hugh Hallard
Mrs Catherine Harris AC

Supporters
Dr Lorraine Baker
Phil & Laurel Bendrey
Marilyn Burton
Mr Jim Cousins AC
& Mrs Libby Cousins
Mr Ronald G Kaiser
Graham Matheson
Dave Poddar
& Angela Flannery
E Xipell
### Key Performance Indicators

#### 2018

<table>
<thead>
<tr>
<th></th>
<th>NO. OF PERFORMANCES</th>
<th>ALL ATTENDANCES</th>
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<th>PAID CAPACITY</th>
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<td><strong>MAINSTAGE</strong></td>
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<tr>
<td>Melbourne</td>
<td>61</td>
<td>102,407</td>
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<tr>
<td>Sydney</td>
<td>84</td>
<td>112,276</td>
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<tr>
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<td>8</td>
<td>12,625</td>
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<tr>
<td>Canberra</td>
<td>7</td>
<td>6,568</td>
<td>5,833</td>
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<tr>
<td>Chatswood</td>
<td>10</td>
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<tr>
<td>Gold Coast</td>
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<tr>
<td>Brisbane</td>
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<td>4,961</td>
<td>4,885</td>
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<td>Coloundra</td>
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<td>1,586</td>
<td>1,526</td>
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<td>Narre Warren</td>
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<td>243</td>
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### KEY PERFORMANCE INDICATORS

#### 2017

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<th>PAID CAPACITY</th>
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<tr>
<td><strong>MAINSTAGE</strong></td>
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<tr>
<td>Melbourne</td>
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<td>77</td>
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<td>Sydney</td>
<td>19</td>
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<td>Chatswood - Jan</td>
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<td>3,936</td>
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<td>Wollongong</td>
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<td>1,530</td>
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<tr>
<td>Newtown</td>
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<td>903</td>
<td>867</td>
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<td>Chatswood - April</td>
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<td>9</td>
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<td>Telstra Outdoor</td>
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<td>284</td>
<td>328,449</td>
<td>307,297</td>
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</table>
INCOME FROM OPERATIONS (EXCLUDING ORCHESTRA VICTORIA)

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

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

PERFORMANCE-GAP DEFICIT

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

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
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<tr>
<td><strong>AUSTRALIAN</strong></td>
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<td>New commissions</td>
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<tr>
<td>New acquisitions</td>
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<tr>
<td>Revivals</td>
<td>10</td>
<td>13</td>
<td>8</td>
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<tr>
<td><strong>INTERNATIONAL</strong></td>
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<tr>
<td>New acquisitions</td>
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<tr>
<td>Revivals</td>
<td>-</td>
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<td>6</td>
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<td><strong>PRESENTED BY THE AUSTRALIAN BALLET</strong></td>
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<tr>
<td>Australian Revival</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Overseas Revival</td>
<td>-</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>24</td>
<td>21</td>
<td>21</td>
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</table>
ORCHESTRA VICTORIA
The effusive audience response for the orchestra is testament to the special place this wonderful band holds in Melbourne’s heart.”

“The Australian Ballet

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

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

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

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

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

<table>
<thead>
<tr>
<th>Performance</th>
<th>Attendance</th>
<th>Performances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Murphy</td>
<td>18,652</td>
<td>12</td>
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<tr>
<td>The Merry Widow (Canberra)</td>
<td>6,568</td>
<td>7</td>
</tr>
<tr>
<td>The Merry Widow (Melbourne)</td>
<td>20,567</td>
<td>12</td>
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<tr>
<td>Verve</td>
<td>17,808</td>
<td>11</td>
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<tr>
<td>Giselle</td>
<td>20,670</td>
<td>12</td>
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<tr>
<td>Spartacus</td>
<td>24,710</td>
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<td><strong>Subtotal</strong></td>
<td>108,975</td>
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**OPERA AUSTRALIA**

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<tr>
<th>Performance</th>
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</tr>
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<tbody>
<tr>
<td>La Traviata</td>
<td>13,389</td>
<td>9</td>
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<tr>
<td>Tosca</td>
<td>8,359</td>
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<tr>
<td>Don Quichotte</td>
<td>4,877</td>
<td>4</td>
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<tr>
<td>Metamorphosis</td>
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<td>La Bohème</td>
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<tr>
<td>Die Meistersinger Von Nürnberg</td>
<td>5,754</td>
<td>4</td>
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<tr>
<td>Mazda Opera in the Bowl</td>
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<td><strong>Subtotal</strong></td>
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**VICTORIAN OPERA**

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<td>William Tell</td>
<td>3,558</td>
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<td><strong>Subtotal</strong></td>
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**BENDIGO FESTIVAL**

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<td>Bendigo Writers Festival – Pop-up Performance</td>
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<tr>
<td>Mia Mia Mechanic’s Institute – Chamber Concert</td>
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<tr>
<td>Goornong Memorial Hall – Chamber Concert</td>
<td>68</td>
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<tr>
<td>St Paul’s Cathedral – Chamber Concert</td>
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<tr>
<td>Sacred Heart Cathedral – Brass Concert</td>
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<td>Bendigo Art Gallery – Chamber Concert #1</td>
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<td>Bendigo Library – Chamber Concert #1</td>
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<td>Elmore Memorial Hall – Chamber Concert</td>
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<td>Bendigo Bank Theatre – Cushion Concert</td>
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<td>Central Deborah Gold Mine – Chamber Concert</td>
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<td>Star Cinema – Chamber Concert</td>
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<td>Bendigo Art Gallery – Chamber Concert #2</td>
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<td>St John’s Church, Heathcote – Chamber Concert</td>
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<tr>
<td>Bendigo mOVe – Orchestral Concert</td>
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<td>Long Gully Uniting Church – Chamber Concert</td>
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<td>Bendigo TAFE – Chamber Concert</td>
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**MOVE! EDUCATION PROGRAM**

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<td>Healesville mOVe – Orchestral Concert</td>
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*Attendance figures for the Bendigo and Hamilton mOVe! concerts are included in the Bendigo and Hamilton festival sections
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<td><strong>HAMILTON FESTIVAL</strong></td>
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<td>Hamilton Performing Arts Centre – Brass Concert</td>
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<td>St Mary’s Church, Balmoral – Chamber Concert</td>
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<tr>
<td>Casterton Town Hall – Brass Concert</td>
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<td>Christ Church – Chamber Concert</td>
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<td>Digby Memorial Hall – Chamber Concert</td>
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<td>Hamilton Gallery – Chamber Concert #1</td>
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<td>Hamilton Full Orchestra Concert – Friends and Admirers</td>
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<td>Hamilton Gallery – Chamber Concert #2</td>
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<tr>
<td>Holy Trinity Church, Coleraine – Chamber Concert</td>
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<td>Community Centre, Dunkeld – Chamber Concert</td>
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<td>Hamilton Uniting Church – Chamber Concert</td>
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<td>Hamilton mOVe – Orchestral Concert</td>
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<td><strong>CLASS OF BRASS TOUR</strong></td>
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<td>Portland</td>
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<td>Casterton</td>
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<td>Warrnambool</td>
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<td><strong>FIVE AT 5</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Five at 5 #1 &quot;Fandango&quot;</td>
<td>67</td>
<td>1</td>
</tr>
<tr>
<td>Five at 5 #2 &quot;Child Prodigies&quot;</td>
<td>47</td>
<td>1</td>
</tr>
<tr>
<td>Five at 5 #3 &quot;August Brass&quot;</td>
<td>56</td>
<td>1</td>
</tr>
<tr>
<td>Five at 5 #4 &quot;The Mighty Seven&quot;</td>
<td>60</td>
<td>1</td>
</tr>
<tr>
<td>Five at 5 #5 &quot;Summer Winds&quot;</td>
<td>49</td>
<td>1</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>279</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>LAZY SUNDAYS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lazy Sundays #1 &quot;Fandango&quot;</td>
<td>100</td>
<td>1</td>
</tr>
<tr>
<td>Lazy Sundays #2 &quot;Child Prodigies&quot;</td>
<td>89</td>
<td>1</td>
</tr>
<tr>
<td>Lazy Sundays #3 &quot;August Brass&quot;</td>
<td>46</td>
<td>1</td>
</tr>
<tr>
<td>Lazy Sundays #4 &quot;The Mighty Seven&quot;</td>
<td>66</td>
<td>1</td>
</tr>
<tr>
<td>Lazy Sundays #5 &quot;Summer Winds&quot;</td>
<td>92</td>
<td>1</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>393</strong></td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>OTHER SELF PRODUCED PROGRAMS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bodytorque (co-production with The Australian Ballet)</td>
<td>764</td>
<td>4</td>
</tr>
<tr>
<td>Geelong Chamber “Child Prodigies”</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>Brilliant Brass at Government House</td>
<td>360</td>
<td>1</td>
</tr>
<tr>
<td>Peter and the Wolf</td>
<td>799</td>
<td>8</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>1,944</strong></td>
<td><strong>14</strong></td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>18,777</strong></td>
<td><strong>15</strong></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>184,275</strong></td>
<td><strong>181</strong></td>
</tr>
</tbody>
</table>
The Australian Ballet

ORCHESTRA VICTORIA ACTIVITIES

EDUCATION PROGRAM 2018

<table>
<thead>
<tr>
<th>Location</th>
<th>Students</th>
<th>Professional Development Participants</th>
<th>Student Workshops</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bendigo</td>
<td>72</td>
<td>13</td>
<td>6</td>
</tr>
<tr>
<td>Hamilton</td>
<td>34</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Healesville</td>
<td>42</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Mornington</td>
<td>34</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>182</strong></td>
<td><strong>20</strong></td>
<td><strong>24</strong></td>
</tr>
</tbody>
</table>

**TOTAL PARTICIPANTS** 202

**TOTAL SCHOOLS** 59

ORCHESTRA VICTORIA MUSICIANS LIST

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

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

**DOUBLE BASS**
- **Principal** - Stuart Riley
- **Associate Principal** - Matthew Thorne

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

**OBOE**
- **Principal** - Stephen Robinson
- **Associate Principal** - Joshua de Graaf

**CLARINET**
- **Principal** - Paul Champion
- **Associate Principal** - Justin Beere
- **Principal Bass Clarinet** - Andrew Mitchell

**VIOLA**
- **Principal** - Paul McMillian
  - Catherine Bishop
  - Nadine Delbridge
  - Jason Bunn

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

**HORN**
- **Principal** - Jasen Moulton
- **Principal Third Horn** - Linda Hewett
  - Sydney Braunfeld
  - Rachel Shaw

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

**TROMBONE**
- **Principal** - Scott Evans
- **Associate Principal** - Anthony Gilham
- **Principal Bass Trombone** - Benjamin Anderson

**TIMPANI**
- **Principal** - Guy du Blêt
The Board of Directors of The Australian Ballet have pleasure in presenting their report for the year ended 31 December 2018.

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

Craig Dunn - Chairman
Olivia Bell
Annabelle Chaplain
John W.H. Denton AO (resigned 30 June 2018)
John Ellice-Flint
Penny Fowler
Catherine Harris AO PSM
Catherine Livingstone AO FAA
Edwina McCann
Tony Osmond
Bruce Parncutt AO

COMPANY SECRETARY
Sally Underwood was the Company Secretary during the financial year.
MEETINGS OF DIRECTORS
There were six meetings of the company’s Board of Directors held during the year ended 31 December 2018. The number of meetings attended by each Director was as follows:

<table>
<thead>
<tr>
<th>DIRECTOR</th>
<th>MEETINGS ATTENDED</th>
<th>ELIGIBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craig Dunn</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Olivia Bell</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>Annabelle Chaplain</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>John W.H. Denton AO</td>
<td>2 (resigned 30 June 2018)</td>
<td>3</td>
</tr>
<tr>
<td>John Ellice-Flint</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Penny Fowler</td>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>Catherine Harris AO PSM</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Catherine Livingstone AO FAA</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Edwina McCann</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Tony Osmond</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Bruce Parncutt AO</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

DIRECTORS’ BENEFITS
No director has received or become entitled to receive a benefit (other than a benefit included in the amounts paid or payable to directors as disclosed in the financial statements) by reason of a contract with the director, a firm of which the director is a member, or an entity in which the director has a substantial financial interest, by The Australian Ballet, or an entity that The Australian Ballet controlled when the contract was made or when the director received or became entitled to receive the benefit.

PRINCIPAL ACTIVITIES
During the financial year, the principal activities of the company constituted by The Australian Ballet (the parent entity), and the activities it controlled, were:

- Promoting, encouraging and producing ballet in Australia and overseas
- Provision of orchestral services to the ballet, opera and other commercial activities
- Property investment and management, and
- Acting as a corporate trustee.

There was no significant change in the nature of the above activities during the financial year.

CONSOLIDATED RESULT
The net consolidated result of the company for the financial year ended 31 December 2018 was a surplus of $7,904,119 (2017: consolidated surplus of $5,488,516).

SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS
There were no significant changes in the state of affairs of the company during the financial year.

ENVIRONMENTAL REGULATION
The company complies with all relevant Federal and State law environmental performance obligations. No environmental breaches have been notified by any government agency during the financial year ended 31 December 2018.

INSURANCE AND OFFICERS
The Australian Ballet paid a premium in respect of a contract insuring its directors and officers against liabilities and expenses arising as a result of work performed in their respective capacities, to the extent permitted by law.
The Australian Ballet Group’s consolidated result for 2018 was a surplus of $7.9m. The consolidated result included $10.6m of Endowed Donations and Bequests and Specified Purpose Donations which are not available for general operations.

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

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

As in previous years the costs associated with staging and performing the artistic program including employee and other expenses, were significant and resulted in a net Performance Gap Deficit of $18.6m (2017: $17.8m). This result included costs incurred in relation to the development of a new production, The Happy Prince ($0.8m). This production was scheduled to be performed in 2019 but has been postponed.

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

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

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

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

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

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

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

An analysis of the financial assets held by the Group at 31 December 2018 is presented on page 55.
# THE AUSTRALIAN BALLET GROUP
## CONSOLIDATED MANAGEMENT PROFIT OR LOSS ACCOUNT
### FOR THE YEAR ENDED 31 DECEMBER 2018

### The Australian Ballet Artistic Program

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box Office - Mainstage</td>
<td>28,746</td>
<td>31,624</td>
</tr>
<tr>
<td>Other income to support Artistic program</td>
<td>2,459</td>
<td>2,896</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>31,205</td>
<td>34,520</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artistic Program, Employees and Other Expenses</td>
<td>(49,820)</td>
<td>(52,326)</td>
</tr>
<tr>
<td>(excl. recovery of Orchestra Victoria’s costs)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total Artistic Program Performance Gap Deficit</strong></td>
<td>(18,615)</td>
<td>(17,806)</td>
</tr>
</tbody>
</table>

### Net income from Activities and Other Sources of Income to support the Artistic Program

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fundraising – including Annual Giving, Donations, Sponsorships</td>
<td>4,221</td>
<td>4,314</td>
</tr>
<tr>
<td>Philanthropy Distributions</td>
<td>3,666</td>
<td>1,855</td>
</tr>
<tr>
<td>Commercial Activities – including Property Rental and Car Parking</td>
<td>2,632</td>
<td>2,964</td>
</tr>
<tr>
<td>Interest and Other Income</td>
<td>542</td>
<td>305</td>
</tr>
<tr>
<td>Government Grants – The Australian Ballet</td>
<td>7,853</td>
<td>7,749</td>
</tr>
</tbody>
</table>

**Result from Operations before Orchestra Victoria**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>299</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Orchestra Victoria – Surplus before Depreciation**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>(inc Government Grants) (refer Note7)</td>
<td>86</td>
<td>116</td>
</tr>
</tbody>
</table>

**Depreciation & Amortisation**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>(2,200)</td>
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<td></td>
</tr>
</tbody>
</table>

**Result from Operations after Orchestra Victoria and Depreciation & Amortisation**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1,815)</td>
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</table>

**Interest and Investment Income**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>3,244</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Specified Purpose Donations**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>3,592</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Endowed Donations and Bequests**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>7,066</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**The Australian Ballet Philanthropy Distributions**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>(3,666)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Orchestra Victoria Philanthropy Distributions**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>(142)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Surplus before Outdoor Event & International Tour**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>8,279</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Outdoor Event**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>(113)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**International Tour**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>(262)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Overall Group Surplus**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>7,904</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Consolidated Notes 2018 2017

Capital Preserved, Income Available for Specified Purpose 29,522,832 30,781,324
Capital and Income Available for Specified Purpose 10,549,500 10,520,918
Capital and Income Available for General Purpose 17,026,089 19,788,671
Total Investments in Managed Funds – Consolidated 9 57,098,421 61,090,913

Cash at bank held for Specified Purpose 3,467,695 4,431,802
Cash at bank held for General Purpose 4,098,935 5,256,938
Term Deposit held for Specified Purpose - 2,012,279
Term Deposit held for General Purpose 1,000,000 1,000,000
Cash and Cash Equivalents on hand at year end 28 8,566,630 12,701,019

The Australian Ballet does not hold investments for trading.
Capital preserved funds are not available for general use. Income derived from these funds may only be used for the purposes specifically identified.
Capital donated (and the income on that capital) for specified purposes may only be used for the purposes specifically identified by the donor.
Cash at bank or held in term deposit designated for specified purposes can only be used for the purposes specifically identified.
It should also be noted that some of the funds available for general purpose are held to offset the company’s borrowings of $10m (refer note 17 of the Notes to the Consolidated Financial Statements).
NON-AUDIT SERVICES
The Board of Directors has considered the position and, in accordance with advice received from the Audit Committee, is satisfied that the provision of the non-audit services is compatible with the general standard of independence for auditors imposed by the Australian Charities and Not-for-Profits Commission (ACNC) Act 2012. The directors are satisfied that the provision of non-audit services by the auditor, as set out below, did not compromise the auditor independence requirements of the Australian Charities and Not-for-Profits Commission (ACNC) Act 2012 for the following reasons:

• All non-audit services have been reviewed by the Audit Committee to ensure they do not impact the impartiality and objectivity of the auditor

• None of the services undermine the general principles relating to auditor independence as set out in APES 110 Code of Ethics for Professional Accountants.

During the financial year ended 31 December 2018, The Australian Ballet paid PricewaterhouseCoopers, the auditor, $2,040 ex gst for non-audit services, and received advisory services under a contra sponsorship agreement to the value of $125,000.

AUDITOR’S INDEPENDENCE DECLARATION
A copy of the auditor’s independence declaration as required under section 60-40 of the Australian Charities and Not-for-Profit Commission (ACNC) Act 2012 is set out on page 57.

Signed in accordance with a resolution of the Directors.

Craig Dunn
Chair
Melbourne
5 April 2019

Bruce Parncutt AO
Director
Melbourne
5 April 2019
AUDITOR'S INDEPENDENCE DECLARATION

As lead auditor for the audit of The Australian Ballet for the year ended 31 December 2018, I declare that to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.

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

Lisa Harker
Partner
PricewaterhouseCoopers

Melbourne
5 April 2019
The Board of The Australian Ballet is committed to a healthy governance structure which underpins the financial and operational strength of the organisation.

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

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

To assist in achieving its objectives, the Board has a number of sub-committees to which various directors and external members are appointed. As at 31 December 2018 the sub-committees were comprised of:

**AUDIT & RISK COMMITTEE**

<table>
<thead>
<tr>
<th>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, <em>inter alia</em>, 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.</th>
<th>NUMBER OF MEETINGS ATTENDED</th>
<th>ELIGIBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruce Parncutt AO - Chair</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Craig Dunn</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Annabelle Chaplain</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Tony Osmond</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

**NOMINATION & REMUNERATION COMMITTEE**

<table>
<thead>
<tr>
<th>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.</th>
<th>NUMBER OF MEETINGS ATTENDED</th>
<th>ELIGIBLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Catherine Harris AO PSM - Chair</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>John W.H. Denton AO</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Craig Dunn</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Penny Fowler</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>
Role: To manage the investments of The Australian Ballet Ltd, The Australian Ballet Centre Pty Ltd. and The State Orchestra of Victoria.

<table>
<thead>
<tr>
<th>INVESTMENT COMMITTEE</th>
<th>NUMBER OF MEETINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ATTENDED</td>
</tr>
<tr>
<td>Tony Osmond – Chair</td>
<td>4</td>
</tr>
<tr>
<td>John Ellice-Flint</td>
<td>3</td>
</tr>
<tr>
<td>Bruce Parncutt AO</td>
<td>4</td>
</tr>
<tr>
<td>External Member</td>
<td>4</td>
</tr>
<tr>
<td>John Morrison</td>
<td>4</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>THE AUSTRALIAN BALLET FOUNDATION BOARD</th>
<th>NUMBER OF MEETINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ATTENDED</td>
</tr>
<tr>
<td>Edwina McCann – Chair from 7 April 2017</td>
<td>3</td>
</tr>
<tr>
<td>External Member</td>
<td></td>
</tr>
<tr>
<td>Arun Abey</td>
<td>2</td>
</tr>
<tr>
<td>Hayley Baillie</td>
<td>3</td>
</tr>
<tr>
<td>Mary Barlow</td>
<td>3</td>
</tr>
<tr>
<td>Di Bertalli</td>
<td>0</td>
</tr>
<tr>
<td>Bill Bowness AO</td>
<td>3</td>
</tr>
<tr>
<td>Natasha Bowness</td>
<td>3</td>
</tr>
<tr>
<td>Prue Brown</td>
<td>2</td>
</tr>
<tr>
<td>Robin Campbell</td>
<td>2</td>
</tr>
<tr>
<td>Colin Carter AM</td>
<td>1</td>
</tr>
<tr>
<td>Georgina Curran</td>
<td>3</td>
</tr>
<tr>
<td>Cara Elsley</td>
<td>3</td>
</tr>
<tr>
<td>Suellen Enestrom</td>
<td>2</td>
</tr>
<tr>
<td>Jane Freudenstein</td>
<td>3</td>
</tr>
<tr>
<td>Frances Ingham</td>
<td>3</td>
</tr>
<tr>
<td>Sarah Ingham</td>
<td>3</td>
</tr>
<tr>
<td>Jodie Maunder</td>
<td>2</td>
</tr>
<tr>
<td>Gail Marshall</td>
<td>3</td>
</tr>
<tr>
<td>Karen Morrison</td>
<td>3</td>
</tr>
<tr>
<td>Robert McCormack</td>
<td>2</td>
</tr>
<tr>
<td>Maria Pannozzo</td>
<td>3</td>
</tr>
<tr>
<td>Lynne Wright</td>
<td>3</td>
</tr>
</tbody>
</table>
## Consolidated Statement of Profit or Loss

For the Year Ended 31 December 2018

<table>
<thead>
<tr>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

### Revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue - The Australian Ballet</td>
<td>38,386,367</td>
<td>40,582,599</td>
</tr>
<tr>
<td>Revenue - The Primrose Potter Australian Ballet Centre</td>
<td>3,127,269</td>
<td>2,896,444</td>
</tr>
<tr>
<td>Revenue - The State Orchestra of Victoria</td>
<td>921,561</td>
<td>612,207</td>
</tr>
<tr>
<td><strong>Total Revenue from Operations</strong></td>
<td><strong>42,435,197</strong></td>
<td><strong>44,091,250</strong></td>
</tr>
</tbody>
</table>

### Other Income

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Government grants</td>
<td>16,488,150</td>
<td>16,482,632</td>
</tr>
<tr>
<td><strong>Total Revenue from Operations and Other Income</strong></td>
<td><strong>58,923,347</strong></td>
<td><strong>60,573,882</strong></td>
</tr>
</tbody>
</table>

### Expenditure

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic</td>
<td>24,434,503</td>
<td>22,728,727</td>
</tr>
<tr>
<td>Production and Stage</td>
<td>14,036,098</td>
<td>16,432,928</td>
</tr>
<tr>
<td>Marketing and Communications</td>
<td>9,332,262</td>
<td>10,105,917</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>1,308,483</td>
<td>1,219,669</td>
</tr>
<tr>
<td>Administration including finance costs</td>
<td>7,533,841</td>
<td>6,734,561</td>
</tr>
<tr>
<td>Domestic and International Touring</td>
<td>5,423,717</td>
<td>4,642,756</td>
</tr>
<tr>
<td>Facilities</td>
<td>4,220,640</td>
<td>4,065,126</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td><strong>66,289,544</strong></td>
<td><strong>65,929,684</strong></td>
</tr>
</tbody>
</table>

**Net (Deficit)**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$(7,366,197)</td>
<td>$(5,355,802)</td>
</tr>
</tbody>
</table>

**Endowment and Donor Contributed Funds and Investment Income - The Australian Ballet**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment Income</td>
<td>3,040,751</td>
<td>2,085,761</td>
</tr>
<tr>
<td>Other Income</td>
<td>203,246</td>
<td>447,900</td>
</tr>
<tr>
<td>Donations and Bequests</td>
<td>13,617,299</td>
<td>10,211,623</td>
</tr>
<tr>
<td><strong>Total Endowment and Donor Contributed Funds and Investment Income</strong></td>
<td><strong>16,861,296</strong></td>
<td><strong>12,745,284</strong></td>
</tr>
</tbody>
</table>

**Expenditure**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment and Donor Contributed Funds</td>
<td>2,155,832</td>
<td>2,242,966</td>
</tr>
<tr>
<td><strong>Total Endowment and Donor Contributed Funds Expenditure</strong></td>
<td><strong>2,155,832</strong></td>
<td><strong>2,242,966</strong></td>
</tr>
</tbody>
</table>

**Net Income From Endowment and Donor Contributed Funds and Investment Income - The Australian Ballet**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>14,705,464</td>
<td>10,502,318</td>
</tr>
</tbody>
</table>

**Endowment and Donor Contributed Funds and Investment Income - State Orchestra of Victoria**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment Income</td>
<td>201,706</td>
<td>48,108</td>
</tr>
<tr>
<td>Donations and Bequests</td>
<td>363,146</td>
<td>293,892</td>
</tr>
<tr>
<td><strong>Net Income from Endowment and Donor Contributed Funds and Investment Income - State Orchestra of Victoria</strong></td>
<td><strong>564,852</strong></td>
<td><strong>342,000</strong></td>
</tr>
</tbody>
</table>

**Surplus from Operations and Investment Activities**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7,904,119</td>
<td>5,488,516</td>
</tr>
</tbody>
</table>

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.
### Profit for the period

<table>
<thead>
<tr>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$7,904,119</td>
<td>$5,488,516</td>
</tr>
</tbody>
</table>

### Other comprehensive income

<table>
<thead>
<tr>
<th>Items that may be reclassified to profit or loss</th>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deferred gains and losses on cashflow hedge</td>
<td>3 and 27</td>
<td>$137,443</td>
<td>$(113,638)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Items that will not be reclassified to profit or loss</th>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Changes in the fair value of equity instruments at fair value through other comprehensive income (FVOCI)</td>
<td>27</td>
<td>$(3,991,475)</td>
<td>$1,991,304</td>
</tr>
</tbody>
</table>

### OTHER COMPREHENSIVE INCOME FOR THE PERIOD

<table>
<thead>
<tr>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$(3,854,032)</td>
<td>$1,877,666</td>
</tr>
</tbody>
</table>

### TOTAL COMPREHENSIVE INCOME FOR THE PERIOD

<table>
<thead>
<tr>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$4,050,087</td>
<td>$7,366,182</td>
</tr>
</tbody>
</table>

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

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

Deficit from Artistic and Commercial Operations

<table>
<thead>
<tr>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Opening balances at the beginning of the year</td>
<td>(9,870,423)</td>
<td>(8,481,140)</td>
</tr>
<tr>
<td>Current Year (Deficit)</td>
<td>(570,299)</td>
<td>(1,389,283)</td>
</tr>
<tr>
<td>Retained Deficit from Artistic and Commercial Operations at 31 December 2018</td>
<td>(10,440,722)</td>
<td>(9,870,423)</td>
</tr>
</tbody>
</table>

Surplus from other Operations including Endowed Donations & Bequests

<table>
<thead>
<tr>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Opening balances at the beginning of the year</td>
<td>72,528,711</td>
<td>65,650,911</td>
</tr>
<tr>
<td>Current Year Surplus</td>
<td>8,474,418</td>
<td>6,877,800</td>
</tr>
<tr>
<td>Retained Surplus from other Operations including Endowed Donations &amp; Bequests At 31 December 2018</td>
<td>81,003,129</td>
<td>72,528,711</td>
</tr>
<tr>
<td>Total Retained Surplus at 31 December 2018</td>
<td>70,562,407</td>
<td>62,658,288</td>
</tr>
</tbody>
</table>

## CASHFLOW HEDGE RESERVE

The Australian Ballet

<table>
<thead>
<tr>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Opening balance at the beginning of the year</td>
<td>(113,638)</td>
<td>-</td>
</tr>
<tr>
<td>Deferred hedging gain denominated in US$ for future co-productions</td>
<td>137,443</td>
<td>(113,638)</td>
</tr>
<tr>
<td>Cashflow Hedge Reserve at 31 December 2018</td>
<td>23,805</td>
<td>(113,638)</td>
</tr>
</tbody>
</table>

## FINANCIAL ASSETS AT FVOCI RESERVE*

<table>
<thead>
<tr>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Opening balance at the beginning of the year</td>
<td>3,060,311</td>
<td>1,069,007</td>
</tr>
<tr>
<td>Realised gains on sale and unrealised gains on investments</td>
<td>(3,991,475)</td>
<td>1,991,304</td>
</tr>
<tr>
<td>Total Financial Assets at Fvoci at 31 December 2018</td>
<td>(931,164)</td>
<td>3,060,311</td>
</tr>
</tbody>
</table>

## TOTAL EQUITY AT 31 DECEMBER 2018

<table>
<thead>
<tr>
<th>Notes</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Totals</td>
<td>69,655,048</td>
<td>65,604,961</td>
</tr>
</tbody>
</table>

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

*Fair Value Through Other Comprehensive Income (FVOCI) Reserve.
### CONSOLIDATED STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2018

#### Cash flows from operating activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receipts inclusive of goods and services tax from:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box office and performance fees</td>
<td>33,136,581</td>
<td>37,325,168</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>3,397,300</td>
<td>3,467,058</td>
</tr>
<tr>
<td>Government Grants</td>
<td>17,445,100</td>
<td>17,971,758</td>
</tr>
<tr>
<td>Property rental</td>
<td>3,688,558</td>
<td>3,295,901</td>
</tr>
<tr>
<td>Other revenue</td>
<td>1,583,981</td>
<td>2,675,082</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>59,251,520</strong></td>
<td><strong>64,734,967</strong></td>
</tr>
<tr>
<td>Payments to suppliers and employees (inclusive of goods and services tax)</td>
<td>(68,722,515)</td>
<td>(67,439,290)</td>
</tr>
<tr>
<td><strong>Net cash provided by/(used in) operating activities¹</strong></td>
<td><strong>(9,470,995)</strong></td>
<td><strong>(2,704,323)</strong></td>
</tr>
</tbody>
</table>

#### Cash flows from investing activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payment for property, plant and equipment</td>
<td>(12,201,821)</td>
<td>(2,991,526)</td>
</tr>
<tr>
<td>Receipts /(Payments) of financial assets held for investing</td>
<td>3,000,000</td>
<td>(256,041)</td>
</tr>
<tr>
<td>Donations and bequests</td>
<td>13,930,445</td>
<td>10,512,116</td>
</tr>
<tr>
<td>Interest received from investing activities</td>
<td>237,460</td>
<td>195,817</td>
</tr>
<tr>
<td>Refund of imputation credits</td>
<td>370,522</td>
<td>858,115</td>
</tr>
<tr>
<td><strong>Net cash provided by/(used in) investing activities</strong></td>
<td><strong>5,336,606</strong></td>
<td><strong>8,318,481</strong></td>
</tr>
</tbody>
</table>

#### NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NET INCREASE/(DECREASE) IN CASH AND CASH EQUIVALENTS</strong></td>
<td><strong>(4,134,389)</strong></td>
<td><strong>5,614,158</strong></td>
</tr>
</tbody>
</table>

#### CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR</strong></td>
<td><strong>12,701,019</strong></td>
<td><strong>7,086,861</strong></td>
</tr>
</tbody>
</table>

#### CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</strong></td>
<td><strong>28</strong></td>
<td><strong>8,566,630</strong></td>
</tr>
</tbody>
</table>

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

¹The change in movement in net cash used in operating activities is largely due to one-off benefits during 2017 from the presentation of *Alice’s Adventures in Wonderland®* and receipt of Government funding to support the redevelopment of The Primrose Potter Australian Ballet Centre, together with timing differences in the receipt of funds in 2018 compared to 2017.
1. CORPORATE INFORMATION
The financial statements of The Australian Ballet for the year ended 31 December 2018 were authorised for issue in accordance with a resolution of the directors on 5 April 2019. The nature of The Australian Ballet’s operations and principal activities is disclosed in the Directors’ Report. The Australian Ballet is a company limited by guarantee incorporated in Australia.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES
The principal accounting policies adopted in the preparation of these consolidated financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated. The financial statements are for the consolidated entity consisting of The Australian Ballet and its subsidiaries.

(a) Basis of Accounting
These general purpose financial statements have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, other authoritative pronouncements of the Australian Accounting Standards Board, Urgent Issues Group Interpretations and the Australian Charities and Not-for-Profits Commission (ACNC) Act 2012

Compliance with Australian Accounting Standards – Reduced Disclosure Requirements
The consolidated financial statements of the Australian Ballet’s group comply with Australian Accounting Standards – Reduced Disclosure Requirements as issued by the Australian Accounting Standards Board (AASB).

Early Adoption of Standards
The group elected to apply AASB 9 Financial Instruments from 1 January 2016 because the new accounting policies provide more reliable and relevant information.

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

(c) Statement of Compliance
Accounting Standards include Australian equivalents to International Financial Reporting Standards.

(d) Critical Accounting Estimates
In the application of the consolidated entity’s policies, the Board is required to make judgements, estimates and assumptions about carrying values of assets and liabilities based on management’s recommendations that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstance, the results of which form the basis of making the judgements. Actual results may differ from these estimates.

The estimates and judgements that have significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year are set out as appropriate in the Notes to the Financial Statements.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates and underlying assumptions are recognised in the period in which the estimate is revised if the revision affects only that period, or in the period of the revision and future periods if the revision affects both current and future periods.

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

(f) Basis of Consolidation
The consolidated financial statements presented combine the financial statements of all the entities in the group constituted by The Australian Ballet and the entities it controls. Note 23 provides details of the entities comprising the consolidated entity. The effects of all transactions between entities in the group have been eliminated in full.

The financial statements of subsidiaries are prepared for the same reporting period as the parent company using consistent accounting policies. Subsidiaries are consolidated from the date on which control is transferred to the Consolidated Entity and cease to be consolidated from the date on which control is transferred out of the Consolidated Entity. Where there is loss of control of a subsidiary, the consolidated financial statements include the results for the part of the reporting period during which The Australian Ballet has control.
(g) Retained Surplus from Other Operations including Endowed Donations and Bequests

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

a) Endowed Donations - Capital protected funds donated with the express request that the principal be invested to deliver investment returns available to meet the intentions of the donor.

b) Bequests – Dependent on the intentions of the bequestor, bequests may be capital preserved with the express request that the principal be invested to deliver investment returns available to meet the intentions of the donor or non-capital preserved with the express request that the principal is available to meet the intentions of the donor.

Bequests may also be received that do not specify the intention of the donor.

c) Donor Contributed - Non-capital protected funds donated with the express request that the principal is available to meet the intentions of the donor.

(h) Revenue Recognition Policy

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

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

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

* Subscriptions and Box Office Income

Subscription and box office income from performance ticket sales are recognised when performances, for which the tickets were sold, take place. Note: Subscription and box office income is reported as gross income (exclusive of GST). Credit card and booking fee expenses are included with other ticketing expenses.

* Performance Fees

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

* Sponsorships and Government Grants

Sponsorships and Government grants are recognised in the period to which the sponsorship and grants relate. Government grants are normally paid for the specific calendar years. Sponsorships which relate to specific performances are brought to account in the year the performances are given.

* Donations

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

* Interest Revenue

Interest revenue is recognised on a time proportionate basis that takes into account the effective yield on the financial assets.

* Dividend Revenue

Dividend revenue is recognised as revenue when the right to payment is established.
(i) **Income Tax**

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

(j) **Depreciation and Amortisation of Property, Plant and Equipment**

The depreciation rates used are such that the assets are written off over their expected lives. The method of write-off and the rates are those considered appropriate to each class of assets. Land is not depreciated. Leasehold improvements are amortised over the period of the lease. The applicable rates are as follows:

<table>
<thead>
<tr>
<th>Assets Category</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freehold Buildings</td>
<td>2% - 15%</td>
</tr>
<tr>
<td>Plant &amp; Equipment</td>
<td>10% - 30%</td>
</tr>
<tr>
<td>Leasehold Improvements</td>
<td>15%</td>
</tr>
</tbody>
</table>

**Impairment**

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

(k) **Production, Marketing and Communication Costs**

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

(l) **Provision and Employee Entitlements**

**Provisions**

Provisions are recognised when the Consolidated Entity has a present obligation (legal or constructive) as a result of a past event, it is possible that an outflow of resources embodying economic benefits will be required to settle the obligation and a reliable estimate can be made of the amount of the obligation.

If the effect of the time value of money is material, provisions are determined by discounting the expected future cash flows at a pre-tax rate that reflects current market assessments of the time value of money and, where appropriate, the risks specific to the liability.

**Employee Benefits**

The following liabilities arising in respect of employee benefits are measured at their nominal amounts:

* Wages and salaries, annual leave and other leave regardless of whether they are expected to be settled within twelve months of balance date.
* Other employee’s benefits which are expected to be settled within twelve months of balance date.

Other employee benefits, including long service leave, are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wages and salary level, experience of employee departures and periods of service. Expected future payments are discounted using market yield at the reporting date on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

(m) **Trade and Other Receivables**

Trade receivables, which generally have 30-90 day terms, are recognised and carried at original invoice amount reduced by any provision for impairment. An estimate for impairment is made when collection of the full amount is no longer probable. Bad debts are written off when identified.
(n) **Cash and Cash Equivalents**
For consolidated statement of cash flow presentation purposes, cash and cash equivalents include cash on hand, deposits held at call with financial institutions, other short-term, liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.

(o) **Payables**
These amounts represent liabilities for goods and services provided to the Group prior to the end of the financial year which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

(p) **Finance Costs**
Finance costs are recognised as an expense in the period in which they are incurred.

(q) **Operating Leases**
Leases in which a significant portion of the risks and rewards of ownership are not transferred to the Consolidated Entity as lessee are classified as operating leases. Payments made under operating leases (net of any incentives received from the lessor) are charged to the consolidated statement of comprehensive income on a straight-line basis over the period of the lease.

Lease income from operating leases where the Group is a lessor is recognised as income on a straight-line basis over the lease term allowing for annual rental increases.

(r) **Recoverable Amount of Assets**
At each reporting date, the Consolidated Entity assesses whether there is any indication that an asset may be impaired. Where an indicator of impairment exists, the Consolidated Entity makes a formal estimate of recoverable amount. Where the carrying amount of an asset exceeds its recoverable amount the asset is considered impaired and is written down to its recoverable amount.

Recoverable amount is greater of fair value less costs to sell and value in use. It is determined for an individual asset, unless the asset’s value in use cannot be estimated to be close to its fair value less costs to sell and it does not generate cash inflows that are largely independent of those from other assets or groups of assets, in which case, the recoverable amount is determined for the cash-generating unit to which the asset belongs. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of the money and the risks specific to the assets.

(s) **Investments and Other Financial Assets**
**Accounting policies applied from 1 January 2016**

(i) **Classification**
From 1 January 2016, the group classifies its financial assets in the following measurement categories:
- Those to be measured subsequently at fair value through other comprehensive income
- Those to be measured at amortised cost.

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

(ii) **Measurement**

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

b) **Equity Instruments**: The group measures all equity instruments at fair value. The group has elected to present fair value gains and losses on equity investments in other comprehensive income. There is no subsequent reclassification of fair value gains and losses to profit or loss following the derecognition of the investment. Dividends from such investments continue to be recognised in profit or loss as other income when the group’s right to receive payments is established.

c) **Reserves**: The group measures fair value gains and losses on equity instruments within the reserve, Financial Assets at fair value through other comprehensive income (FVOCI).
(t) **Other Taxes**

Revenues, expenses and assets are recognised net of the amount of GST except:

- Where the GST incurred on a purchase of goods and services is not recoverable from the taxation authority, in which case the GST is recognised as part of the cost of acquisition of the assets or as part of the expenses item as applicable; and

- Receivables and payables are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables in the consolidated balance sheet.

Cash flows are included in the Consolidated Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority, are classified as operating cash flows.

Commitments and contingencies are disclosed net of the amount of GST recoverable from, or payable to, the taxation authority.

(u) **Borrowings**

Borrowings are initially recognised at fair value, net of transaction costs incurred. Borrowings are subsequently measured at amortised cost. Any difference between the proceeds (net of transaction costs) and the redemption amount is recognised in profit or loss over the period of the borrowings using the effective interest method. Fees paid on the establishment of loan facilities are recognised as transaction costs of the loan to the extent that it is probable that some or all of the facility will be drawn down. In this case, the fee is deferred until the draw down occurs. To the extent there is no evidence that it is probable that some or all of the facility will be drawn down, the fee is capitalised as a prepayment for liquidity services and amortised over the period of the facility to which it relates.

(v) **Intangible Assets**

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

- It 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:

<table>
<thead>
<tr>
<th>Assets Category</th>
<th>Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT development and software</td>
<td>33%</td>
</tr>
</tbody>
</table>

(w) **Cashflow Hedges that qualify for Hedge Accounting**

When forward foreign exchange contracts are used to hedge forecast transactions, The Australian Ballet designates the change in the fair value of the foreign exchange contract as the hedging instrument. Gains or losses relating to the foreign exchange contract are recognised in the cashflow hedge reserve within equity. Amounts accumulated in equity are reclassified to profit or loss in the period when the hedged item affects profit or loss. Early adoption of AASB 9 in the 2017 financial results did not result in a change in hedge accounting.
The Group’s activities expose it to foreign currency risk, interest rate risk, price risk and credit risk. In order to minimise any adverse effects on financial performance of the group, financial instruments, such as foreign exchange forward contracts are used to hedge certain foreign currency risk exposures.

(a) Cashflow Hedge
Forward foreign exchange contracts are only used for economic hedging purposes and not as speculative investments. However, where the contracts do not meet the hedging criteria, they are classified as “held for trading” for accounting purposes below. The group originally hedged A$2,625,667 against US$1,973,188 at the set exchange rate of 0.7515 and A$418,340 against US$312,500 at the set exchange rate of 0.7470. During 2018 two hedge contracts matured with the remaining hedge value A$1,460,740 against US$1,097,750 at the set exchange rate of 0.7515.

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

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

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

Credit losses on trade receivables and debt investments are negligible. The loss allowance provision for trade receivables as at 31 December 2018 was zero.

(c) Fair Value Measurement
The fair value of financial assets at fair value through other comprehensive income is determined using quoted market prices. The fair value of forward foreign exchange contracts is determined using forward exchange rates at balance sheet date.
### 4. REVENUE – THE AUSTRALIAN BALLET BOX OFFICE AND PERFORMANCE FEES

<table>
<thead>
<tr>
<th>Category</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mainstage Season</td>
<td>28,681,596</td>
<td>30,387,794</td>
</tr>
<tr>
<td>Storytime Ballet</td>
<td>1,666,509</td>
<td>1,955,932</td>
</tr>
<tr>
<td>Regional Touring</td>
<td>494,519</td>
<td>637,248</td>
</tr>
<tr>
<td>Performance fees</td>
<td>467,550</td>
<td>-</td>
</tr>
<tr>
<td>Programme fees</td>
<td>233,777</td>
<td>239,327</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>31,543,951</strong></td>
<td><strong>33,220,301</strong></td>
</tr>
</tbody>
</table>

### SPONSORSHIP

<table>
<thead>
<tr>
<th>Category</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorships</td>
<td>4,937,080</td>
<td>4,473,962</td>
</tr>
<tr>
<td>Regional Touring</td>
<td>210,000</td>
<td>210,000</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,147,080</strong></td>
<td><strong>4,683,962</strong></td>
</tr>
</tbody>
</table>

### OTHER REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other Revenue</td>
<td>1,695,336</td>
<td>2,678,336</td>
</tr>
<tr>
<td><strong>Total - The Australian Ballet</strong></td>
<td><strong>38,386,367</strong></td>
<td><strong>40,582,599</strong></td>
</tr>
</tbody>
</table>

### 5. REVENUE – THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE

<table>
<thead>
<tr>
<th>Category</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rental Revenue</td>
<td>733,971</td>
<td>738,139</td>
</tr>
<tr>
<td>Car Park Revenue</td>
<td>2,225,252</td>
<td>2,034,735</td>
</tr>
<tr>
<td>Other Revenue</td>
<td>168,046</td>
<td>123,570</td>
</tr>
<tr>
<td><strong>Total - The Primrose Potter Australian Ballet Centre</strong></td>
<td><strong>3,127,269</strong></td>
<td><strong>2,896,444</strong></td>
</tr>
</tbody>
</table>

### 6. REVENUE – THE STATE ORCHESTRA OF VICTORIA

<table>
<thead>
<tr>
<th>Category</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorships</td>
<td>83,664</td>
<td>81,500</td>
</tr>
<tr>
<td>Interest External</td>
<td>66,139</td>
<td>61,637</td>
</tr>
<tr>
<td>Performance Fees</td>
<td>762,651</td>
<td>413,315</td>
</tr>
<tr>
<td>Other Revenue</td>
<td>9,107</td>
<td>55,755</td>
</tr>
<tr>
<td><strong>Total - The State Orchestra of Victoria</strong></td>
<td><strong>921,561</strong></td>
<td><strong>612,207</strong></td>
</tr>
</tbody>
</table>
## 7. OTHER INCOME

### Governments Grants

<table>
<thead>
<tr>
<th>Commonwealth Government</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia Council, Major Organisations Fund</td>
<td>$6,042,782</td>
<td>$5,959,351</td>
</tr>
<tr>
<td>MPAB Annual Grant</td>
<td>426,435</td>
<td>211,398</td>
</tr>
<tr>
<td>Playing Australia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ministry for The Arts Attorney Generals Department – China Tour</td>
<td>100,000</td>
<td>-</td>
</tr>
<tr>
<td>Department of Foreign Affairs &amp; Trade – Australia-China Council</td>
<td>10,000</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>State Government</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>New South Wales</td>
<td>705,419</td>
<td>692,946</td>
</tr>
<tr>
<td>Victoria</td>
<td>652,383</td>
<td>652,383</td>
</tr>
<tr>
<td>Victoria – International Tour</td>
<td>25,000</td>
<td>-</td>
</tr>
<tr>
<td>Victoria – The Australian Ballet Regional Touring</td>
<td>-</td>
<td>80,000</td>
</tr>
<tr>
<td>Victoria – Education</td>
<td>26,180</td>
<td>-</td>
</tr>
<tr>
<td>South Australia</td>
<td>-</td>
<td>50,000</td>
</tr>
<tr>
<td>Queensland</td>
<td>-</td>
<td>50,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Local Councils</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Casey</td>
<td>-</td>
<td>53,364</td>
</tr>
</tbody>
</table>

### Total Government Grants – Artistic Operations

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>7,988,199</td>
<td>7,749,442</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>7,988,199</td>
<td>8,249,442</td>
</tr>
</tbody>
</table>

### Commonwealth Government

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>6,079,116</td>
<td>5,995,183</td>
</tr>
<tr>
<td>529,880</td>
<td>250,787</td>
</tr>
<tr>
<td>24,500</td>
<td>-</td>
</tr>
</tbody>
</table>

### State Governments

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>1,368,561</td>
<td>1,370,134</td>
</tr>
<tr>
<td>210,362</td>
<td>242,564</td>
</tr>
<tr>
<td>87,000</td>
<td>40,000</td>
</tr>
<tr>
<td>196,032</td>
<td>318,522</td>
</tr>
<tr>
<td>4,500</td>
<td>-</td>
</tr>
</tbody>
</table>

### Local Councils

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>-</td>
<td>16,000</td>
</tr>
</tbody>
</table>

### Total Government Grants – Consolidated

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>16,488,150</td>
<td>16,482,632</td>
</tr>
</tbody>
</table>
8. **TRADE AND OTHER RECEIVABLES – CURRENT**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade receivables</td>
<td>3,471,758</td>
<td>506,825</td>
</tr>
<tr>
<td>Other receivables</td>
<td>130,018</td>
<td>172,346</td>
</tr>
<tr>
<td>Accrued income</td>
<td>855,145</td>
<td>806,739</td>
</tr>
<tr>
<td>GST receivable</td>
<td>3,661</td>
<td>32,394</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>4,460,582</strong></td>
<td><strong>1,518,304</strong></td>
</tr>
</tbody>
</table>

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

9. **FINANCIAL ASSETS HELD FOR INVESTING**

**Investments in Managed Funds at fair value as at 31 December 2018**

Non-current assets held at Fair Value

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equity Instruments</td>
<td>28,397,606</td>
<td>25,827,645</td>
</tr>
<tr>
<td><strong>Total Financial Assets at Fair Value through Other Comprehensive Income</strong></td>
<td><strong>28,397,606</strong></td>
<td><strong>25,827,645</strong></td>
</tr>
</tbody>
</table>

**Investments in Managed Funds at amortised cost as at 31 December 2018**

Non-current assets

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Debt Instruments</td>
<td>27,179,542</td>
<td>33,892,499</td>
</tr>
<tr>
<td>Cash</td>
<td>1,521,273</td>
<td>1,370,769</td>
</tr>
<tr>
<td><strong>Total Financial Assets at Amortised Cost</strong></td>
<td><strong>28,700,815</strong></td>
<td><strong>35,263,268</strong></td>
</tr>
</tbody>
</table>

**Total Financial Assets**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Financial Assets</strong></td>
<td><strong>57,098,421</strong></td>
<td><strong>61,090,913</strong></td>
</tr>
</tbody>
</table>

10. **PREPAYMENTS**

Prepayments

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>2,590,386</td>
<td>979,473</td>
</tr>
</tbody>
</table>

11. **INVENTORIES**

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>At Cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandising Stock</td>
<td>150,176</td>
<td>195,778</td>
</tr>
</tbody>
</table>
### 12. PROPERTY, PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th></th>
<th>Consolidated 2018</th>
<th>Consolidated 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freehold Land at cost</td>
<td>$3,908,582</td>
<td>$3,908,582</td>
</tr>
<tr>
<td>Freehold Buildings*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• at cost</td>
<td>$21,715,903</td>
<td>$21,715,903</td>
</tr>
<tr>
<td>• improvements and additions at cost</td>
<td>$17,042,055</td>
<td>$3,991,920</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>($15,502,742)</td>
<td>($14,409,256)</td>
</tr>
<tr>
<td></td>
<td><strong>23,255,216</strong></td>
<td><strong>11,298,567</strong></td>
</tr>
</tbody>
</table>

*Level 4, Kavanagh Street is subject to an operating lease

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plant and Equipment, at cost</td>
<td>7,613,002</td>
<td>5,790,718</td>
</tr>
<tr>
<td>Accumulated depreciation</td>
<td>(4,538,882)</td>
<td>(3,935,638)</td>
</tr>
<tr>
<td>Artworks at Valuation Date 1 December 2010</td>
<td>46,000</td>
<td>46,000</td>
</tr>
<tr>
<td>Leasehold Improvements, at cost</td>
<td>578,522</td>
<td>583,522</td>
</tr>
<tr>
<td>Accumulated amortisation</td>
<td>(578,522)</td>
<td>(582,029)</td>
</tr>
<tr>
<td>Work in Progress</td>
<td>36,790</td>
<td>2,652,659</td>
</tr>
<tr>
<td>Total Property, Plant and Equipment</td>
<td><strong>30,320,708</strong></td>
<td><strong>19,762,381</strong></td>
</tr>
</tbody>
</table>

#### Freehold Buildings movement during the year:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>11,298,567</td>
<td>12,045,431</td>
</tr>
<tr>
<td>Additions</td>
<td>10,634,607</td>
<td>326,383</td>
</tr>
<tr>
<td>Transfers from work in progress</td>
<td>2,548,605</td>
<td>-</td>
</tr>
<tr>
<td>Disposals gain (loss)</td>
<td>(42,578)</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(1,183,985)</td>
<td>(1,073,247)</td>
</tr>
<tr>
<td></td>
<td><strong>23,255,216</strong></td>
<td><strong>11,298,567</strong></td>
</tr>
</tbody>
</table>

#### Plant and Equipment movements during the year:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>1,855,080</td>
<td>2,020,331</td>
</tr>
<tr>
<td>Additions</td>
<td>1,524,388</td>
<td>344,059</td>
</tr>
<tr>
<td>Transfers from work in progress</td>
<td>318,095</td>
<td>59,700</td>
</tr>
<tr>
<td>Disposals gain (loss)</td>
<td>(5,893)</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(617,550)</td>
<td>(569,010)</td>
</tr>
<tr>
<td></td>
<td><strong>3,074,120</strong></td>
<td><strong>1,855,080</strong></td>
</tr>
</tbody>
</table>

#### Leasehold Improvements movements during the year:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>1,493</td>
<td>3,570</td>
</tr>
<tr>
<td>Disposals gain (loss)</td>
<td>(660)</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(833)</td>
<td>(2,077)</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td><strong>1,493</strong></td>
</tr>
</tbody>
</table>

#### Work in progress movements during the year:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>2,652,659</td>
<td>623,266</td>
</tr>
<tr>
<td>Additions</td>
<td>36,790</td>
<td>2,089,093</td>
</tr>
<tr>
<td>Transfers</td>
<td>(2,652,659)</td>
<td>(59,700)</td>
</tr>
<tr>
<td></td>
<td><strong>36,790</strong></td>
<td><strong>2,652,659</strong></td>
</tr>
</tbody>
</table>
13. INTANGIBLE ASSETS

Website development and accounting software

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>at cost</td>
<td>1,720,464</td>
<td>1,538,201</td>
</tr>
<tr>
<td>Accumulated amortisation</td>
<td>(1,399,229)</td>
<td>(1,050,309)</td>
</tr>
<tr>
<td></td>
<td>321,235</td>
<td>487,892</td>
</tr>
</tbody>
</table>

Work in progress

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>231,991</td>
</tr>
</tbody>
</table>

Total intangible assets

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>321,235</td>
<td>719,883</td>
</tr>
</tbody>
</table>

Intangible assets movements during the year:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>487,892</td>
<td>685,946</td>
</tr>
<tr>
<td>Additions</td>
<td>168,214</td>
<td>-</td>
</tr>
<tr>
<td>Transfers</td>
<td>14,049</td>
<td>117,250</td>
</tr>
<tr>
<td>Amortisation Expense</td>
<td>(348,920)</td>
<td>(315,304)</td>
</tr>
<tr>
<td></td>
<td>321,235</td>
<td>487,892</td>
</tr>
</tbody>
</table>

Work in progress movements during the year:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>231,991</td>
<td>117,250</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>231,991</td>
</tr>
<tr>
<td>Transfer</td>
<td>(14,049)</td>
<td>(117,250)</td>
</tr>
<tr>
<td>Transfers to plant &amp; equipment at cost</td>
<td>(214,042)</td>
<td>-</td>
</tr>
<tr>
<td>Transfer to profit &amp; loss</td>
<td>(3,900)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>-</td>
<td>231,991</td>
</tr>
</tbody>
</table>

14. TRADE AND OTHER PAYABLES - CURRENT

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taxes Payable</td>
<td>240,380</td>
<td>33,782</td>
</tr>
<tr>
<td>Trade Payables</td>
<td>4,271,811</td>
<td>3,511,522</td>
</tr>
<tr>
<td></td>
<td>4,512,191</td>
<td>3,545,304</td>
</tr>
</tbody>
</table>

Trade payables are subject to normal terms of trade with settlement up to 30 days. The carrying amounts of payables approximate net fair values, which have been determined by reference to the present value of future net cash flows.
### 15. INCOME RECEIVED IN ADVANCE

**Government grants received in advance**

<table>
<thead>
<tr>
<th>Source</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department of Foreign Affairs &amp; Trade</td>
<td>-</td>
<td>10,000</td>
</tr>
<tr>
<td>Australia Council, Major Organisations Fund (Playing Australia)</td>
<td>-</td>
<td>426,435</td>
</tr>
<tr>
<td>South Australia State Government</td>
<td>250,000</td>
<td>-</td>
</tr>
<tr>
<td>Victoria State Government, Creative Victoria</td>
<td>-</td>
<td>25,000</td>
</tr>
</tbody>
</table>

**Other Income received in advance**

<table>
<thead>
<tr>
<th>Component</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box office</td>
<td>13,229,865</td>
<td>12,667,238</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>1,601,683</td>
<td>-</td>
</tr>
<tr>
<td>Other</td>
<td>75,039</td>
<td>269,607</td>
</tr>
</tbody>
</table>

**Total**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>14,906,587</td>
<td>12,936,845</td>
</tr>
</tbody>
</table>

### 16. PROVISIONS – CURRENT

**Long service leave**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>20,000</td>
</tr>
<tr>
<td>2017</td>
<td>20,000</td>
</tr>
</tbody>
</table>

**Long service leave**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>2,647,930</td>
</tr>
<tr>
<td>2017</td>
<td>2,722,285</td>
</tr>
</tbody>
</table>

**Family Leave**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>1,439</td>
</tr>
<tr>
<td>2017</td>
<td>2,189</td>
</tr>
</tbody>
</table>

**Annual leave**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>1,248,735</td>
</tr>
<tr>
<td>2017</td>
<td>1,211,763</td>
</tr>
</tbody>
</table>

**Total**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>3,918,104</td>
</tr>
<tr>
<td>2017</td>
<td>3,956,237</td>
</tr>
</tbody>
</table>

### 17. BORROWINGS

**Unsecured - Loan**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>10,000,000</td>
</tr>
<tr>
<td>2017</td>
<td>10,000,000</td>
</tr>
</tbody>
</table>

The principal for the unsecured loan is due for repayment on 31 October 2032.

### 18. COMPANY LIMITED BY GUARANTEE

**Capital capable of being called-up in the event of and for the purpose of winding-up**

<table>
<thead>
<tr>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td>24,500</td>
</tr>
<tr>
<td>2017</td>
<td>24,500</td>
</tr>
</tbody>
</table>
19. OPERATING LEASE COMMITMENTS – PAYMENTS AND RECEIPTS

(a) Lease commitments:

Non-cancellable operating leases - payments

The Consolidated Entity has non-cancellable lease payments for the Sydney office space and The State Orchestra of Victoria head office at Southbank.

Commitments for minimum lease payments in relation to non-cancellable operating leases contracted for at the reporting date but not recognised as liabilities payable:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>242,057</td>
<td>93,833</td>
</tr>
<tr>
<td>Later than one year but not later than 5 years</td>
<td>-</td>
<td>15,734</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>242,057</strong></td>
<td><strong>109,567</strong></td>
</tr>
</tbody>
</table>

(b) Lease commitments:

Non-cancellable operating leases - receipts

The Consolidated Entity has non-cancellable lease receipts for Level 4, 2 Kavanagh Street.

Commitments for minimum lease receipts in relation to non-cancellable operating leases contracted for at the reporting date but not recognised as receivables due:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>753,093</td>
<td>689,953</td>
</tr>
<tr>
<td>Later than one year but not later than 5 years</td>
<td>2,405,336</td>
<td>2,459,989</td>
</tr>
<tr>
<td>Greater than 5 years</td>
<td>2,265,984</td>
<td>2,265,984</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,424,413</strong></td>
<td><strong>5,415,926</strong></td>
</tr>
</tbody>
</table>

Non-cancellable operating leases - payments

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

Changes to Accounting Policies

A new accounting standard, AASB 16 Leases, comes into effect on 1 January 2019. This will result in the operating leases detailed above being recognised as finance leases.
20. RELATED PARTIES DISCLOSURE

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

Craig Dunn  (appointed 6 November 2014)
Olivia Bell  (appointed 23 May 2016)
John Ellice-Flint (appointed 26 February 2010)
Penny Fowler  (appointed 18 July 2012)
Catherine Harris AO PSM (appointed 19 September 2012)
Bruce Parncutt AO  (appointed 18 July 2012)
Tony Osmond  (appointed 12 September 2014)
Annabelle Chaplain (appointed 7 April 2017)
Edwina McCann  (appointed 7 April 2017)
Catherine Livingstone AO FAA (appointed 27 July 2017)
John W.H. Denton AO  (appointed 7 April 2017, resigned 30 June 2018)

The Directors positions are on an honorary basis. There is no remuneration of Directors.

(b) Related Party Transactions:

Parent Entity

The Australian Ballet occupies office premises on levels 4, 5 and 6 of The Primrose Potter Australian Ballet Centre owned by Australian Ballet Centre Pty Ltd in its capacity as trustee of The Australian Ballet Development Fund. During the year, The Australian Ballet incurred rental costs of $1,343,505 (2017: $1,317,153) and parking costs of $58,867 (2017: $46,997) excluding GST on its occupancy payable to The Australian Ballet Development Fund.

21. BOARD APPOINTED MANAGEMENT REMUNERATION

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

<table>
<thead>
<tr>
<th>Key management personnel remuneration</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$865,508</td>
<td>$851,612</td>
</tr>
</tbody>
</table>

22. SEGMENT INFORMATION

The consolidated entity operates predominately in the performing arts industry, specifically the production and staging of ballet as the national company in Australia. Orchestra Victoria provides pit services to some of Australia’s premier performing arts companies - The Australian Ballet, Opera Australia and Victorian Opera – and delivers an annual program of regional concerts, public programs and education activities.
23. 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 entities were incorporated or formed in Australia and are wholly owned.

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

Registered Office
The Australian Ballet Centre
2 Kavanagh Street
Southbank Victoria 3006

24. CONTINGENT LIABILITIES

There were no Contingent Liabilities as at 31 December 2018.

25. CONTINGENT ASSETS

There were no Contingent Assets as at 31 December 2018.

26. PARENT ENTITY FINANCIAL INFORMATION

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

<table>
<thead>
<tr>
<th>Balance Sheet</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Assets</td>
<td>13,229,917</td>
<td>12,647,410</td>
</tr>
<tr>
<td>Total Assets</td>
<td>77,631,531</td>
<td>81,326,356</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td>27,045,103</td>
<td>23,420,246</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>37,382,719</td>
<td>33,802,159</td>
</tr>
</tbody>
</table>

Shareholders’ equity
Reserves | 41,089,856 | 44,740,789 |
Cashflow Hedge Reserve | 23,805 | (113,638) |
Other Reserves | (864,849) | 2,897,046 |
Retained surplus | 40,248,812 | 47,524,197 |

Surplus/(Deficit) for the year
(5,617,716) | 2,897,726 |

Total Comprehensive Income
(9,242,168) | 4,635,352 |
## 27. EQUITY

### Retained Surplus

#### Retained Surplus (Deficit) from Artistic and Commercial Operations

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Australian Ballet</td>
<td>(11,054,804)</td>
<td>(10,516,607)</td>
</tr>
<tr>
<td>The State Orchestra</td>
<td>614,082</td>
<td>646,184</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>(10,440,722)</strong></td>
<td><strong>(9,870,423)</strong></td>
</tr>
</tbody>
</table>

#### Retained Surplus from Other Operations including Endowed Donations & Bequests

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Australian Ballet</td>
<td>77,650,209</td>
<td>69,369,425</td>
</tr>
<tr>
<td>The State Orchestra</td>
<td>3,352,920</td>
<td>3,159,286</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>81,003,129</strong></td>
<td><strong>72,528,711</strong></td>
</tr>
</tbody>
</table>

### Cashflow Hedge Reserve

| Cashflow Hedge Reserve - The Australian Ballet | 23,805       | (113,638)    |
| **Total Cashflow Hedging Reserve**            | **23,805**   | **(113,638)** |

### Financial Assets at FVOCI Reserve

#### Realised gains (losses) on sale and unrealised gains (losses) on revaluation

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Australian Ballet</td>
<td>(864,850)</td>
<td>2,897,044</td>
</tr>
<tr>
<td>The State Orchestra</td>
<td>(66,314)</td>
<td>163,267</td>
</tr>
<tr>
<td><strong>Total Financial Assets at FVOCI Reserve</strong></td>
<td><strong>(931,164)</strong></td>
<td><strong>3,060,311</strong></td>
</tr>
</tbody>
</table>

### Total Equity

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Equity</strong></td>
<td><strong>69,655,048</strong></td>
<td><strong>65,604,961</strong></td>
</tr>
</tbody>
</table>

**Nature and purpose of reserves**

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

2. **Financial assets at fair value through other comprehensive income** - The Australian Ballet has elected to recognise changes in the fair value of investments in equity instruments in other comprehensive income. These changes are accumulated in the financial assets at fair value through other comprehensive income reserve within equity.
28. **RECONCILIATION OF CASH AND CASH EQUIVALENTS AT YEAR END**

For the purpose of the Consolidated Statement of Cash Flows, cash includes cash on hand and in banks, net of outstanding bank overdraft. Cash at the end of the year as shown in the Consolidated Statement of Cash Flows is reconciled to the related items in the Consolidated Balance Sheets and includes restricted funds held on Term deposit.

<table>
<thead>
<tr>
<th>Description</th>
<th>2018</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank held for Specified Purpose</td>
<td>3,467,695</td>
<td>4,431,802</td>
</tr>
<tr>
<td>Cash at bank held for General Purpose</td>
<td>4,098,935</td>
<td>5,256,938</td>
</tr>
<tr>
<td>Term Deposit held for Specified Purpose</td>
<td>-</td>
<td>2,012,279</td>
</tr>
<tr>
<td>Term Deposit held for General Purpose</td>
<td>1,000,000</td>
<td>1,000,000</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents on hand at year end</strong></td>
<td><strong>8,566,630</strong></td>
<td><strong>12,701,019</strong></td>
</tr>
</tbody>
</table>

29. **MATTTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR**

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

(a) the group’s operations in future financial years; or  
(b) the results of those operations in future financial years; or  
(c) the group’s state of affairs in future financial years.
a) the financial statements and notes set out on pages 60 to 81 are in accordance with the Australian Charities and Not-for-Profits Commission (ACNC) Act 2012, including:

(i) complying with Accounting Standards, the Australian Charities and Not-for-Profits Commission (ACNC) Act 2012 and other mandatory professional reporting requirements, and

(ii) giving a true and fair view of the consolidated entity’s financial position as at 31 December 2018 and of its performance for the financial year ended on that date, and

b) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

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

Craig Dunn  
Chair  
--  
Melbourne  
5 April 2019

Bruce Parncutt AO  
Director  
--  
Melbourne  
5 April 2019
INDEPENDENT AUDITOR’S REPORT

To the members of The Australian Ballet

Our opinion

In our opinion:

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

(a) giving a true and fair view of the Group’s financial position as at 31 December 2018 and of its financial performance for the year then ended

(b) complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

What we have audited

The Group financial report comprises:

- the consolidated balance sheet as at 31 December 2018
- the consolidated statement of comprehensive income for the year then ended
- the consolidated statement of profit or loss for the year then ended
- the consolidated statement of changes in equity for the year then ended
- the consolidated statement of cash flows for the year then ended
- the notes to the consolidated financial statements, which include a summary of significant accounting policies
- the directors’ declaration.

Basis for opinion

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

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

Independence

We are independent of the Group in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board’s APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

Other information

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

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.
In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

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

**Responsibilities of the directors for the financial report**

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

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

**Auditor’s responsibilities for the audit of the financial report**

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

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

PricewaterhouseCoopers

Lisa Harker
Partner
Melbourne
5 April 2019
The Australian Ballet

2018

Funds within The Australian Ballet Foundation

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

Major Gift

The Ian Potter Foundation

International Touring Fund

Derek & Ann Brah

Martin Burton

Ms Laurie Cowled

Frances Gerard

Lionel Frederick Hann &

Harry John Colligan

In memory of

Ms L J Holden

Dale & Ian Johnson

Lachlan & Sarah Murdoch

Mrs R H O’Connor

Mrs Roslyn Packett &

Dr Valmai Pidgeon

Mr Kenneth R Reed &

Renaissance Tours

Ross Stretton Fund

endowed by Bee Fletcher

Talbot Family Foundation

Mrs Mary Ann Wright

Regional Touring Fund

Tania Austin

Mr John A Calvert-Jones & Mrs Janet Calvert-Jones

The Glendenbrook Foundation

Estate of Ainsley Gottes

In memory of

Mrs L J Holden

Rene Macrae Fund

for Education and Regional Activity

Access & Outreach

Margaret May Awood

The Colin Peasley Fund

for Education

Administration

The Richard & Barbara Albert Fund

The Melba Alma

Cromack Fund

The Kathleen Gorham Fund

established in her memory

The Neil Hopkins Fund

The Ian McRae Fund

The Noel Pelly Fund

The Marigold Southea Fund

Ballet Productions

The Maina Giegud Fund

William Arthur Hugh Gordon Fund - Perpetual Trustees

The Arthur & Roma Noccot Fund for Classical Ballet

The Frank & Nora Peace Fund

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

The James & Diana Ramsay Fund

The Kenneth Reed Fund

Kevin Regan Fund endowed by Max Johnston

Dame Margaret Scott Fund for Choreographers, endowed by:

Mrs Mary Barlow

Mrs Jennifer Bruker

Lauraine Diggins &

Michael Blakeby

Mr John C. Higgins &

Ms Jodie Maund

Joanna Horgan

Neil & June Jones

Avner Klein & Maria Panizza

Mr Allan Myers &

Mrs Maria Myers

Dame Margaret Scott &

Prof Derek A. Denton

Robert Southey Fund for Australian Choreography, endowed by The Sidney Myer Fund

Dame Peggy van Praagh Fund for Choreography

Contributions to the General Fund

Bowen’s Family Foundation Pty Ltd

Ms Robin Campbell

David Crawford &

Maureen Crawford

Henry & Miriam Greenfield

Mr Christopher Knoblanche &

Mrs Anne Knoblanche

Mrs Susan Maple-Brown &

Mrs Beth Millar & the late Fred Millar

Mr Brian Nebenzahl &

RFD & Mrs Jocelyn Nebenzahl

Bruce Pamcutt &

Perrin Family Foundation

Lady (June) Porter Fund

Queensland Friends of

The Australian Ballet

The Robert Sater Foundation

Mr Dick Smith &

Mrs Pip Smith

Peter & Frieda Thornhill

Mr Richard Warburton &

Mrs Susan Warburton

Dancers’ Endowed Positions

The Susan and Sam Chisholm Fund

The Barbara Duhig Fund

The Lynnette Harvey Fund

The Dorothy Hicks Fund

The Lachlan and Sarah Murdoch Fund

Dancers’ Reftaining Fund

Bowen’s 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 Sprott & Joan Cooke Music Fund

International Guest Artist

Joan and Peter Clemenger Trust

Scholarships

The Betty Amsden Fund

The Lissa Black Award for Classical Ballet

The Walter Borkous 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

Kittsers Hirai Foundation

The Susan Morgan Fund

The James Slater Memorial Fund

The Dick and Pip Smith Scholarships

The Maurice Sullivan Memorial Scholarship Fund

The Paula Jacqueline Swan Bursary

The Antony Williams and Joseph Hand Australian Ballet Scholarship

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& Mrs Gregory

Patricia Marie Smith

Patricia Rose Isles

Colin Robert Marshall

Hazel Graham

Ethereal Margaret Ewing Cutton

Robert J Shipside

E M Blackside

Paul Sinclair

Mrs W M C Dordjevic

Dr George Garratt

Robert Salzer

Betty Glessaton-White

Clifford Burgess

Keith M Christensen

William Arthur Hugh Gordon

Freda Eileen Slater

Aisle Noel Chilton

Gwendolyn Letitia Tennant

Sally Nan Southerley

Brenda June McCowan

Mr Will Noble

Norma Lucas Payne

Mrs Ila Leland Massy

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Gwendoline I Tregear

Lesley Mor Sperry

Gwen Hunt

Mrs Patricia McSperein

Mr Noel Pelly

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Mr Ian Berkeley Small

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Jean Hammond

Mr A S Leslie

Mr Laurie Davies

Esther Primrose Lucy

Gertrude Poelman

Dame Joyce

Margaretta Daws

Lady Nancy Fairfax &

Ernest Spencer

Margery I Pierce

Barbara Bishop Hewitt

Mrs Sylvia Box

Dr Donald Wright

Mrs Sally Sinisoff

Betty June Drabsh

Marianne Martin

Mr Norman Drogemuller &

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 &

Muriel Leadbetter

Melba Alma Cromack

Patricia Cameron-Stewart

Canon Albert McPherson

Charles Ross Adamson

Miss Sheila Scottet

Harold Bruce Cadell

Dr Robert Rose

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Norman Stevens

Dr Lynn Harvey Joseph

Janet Fisher

Dr Diana Tolhurst

Dr Richard Vasey

Mrs Anne Glayas

Ronda Anne Chisholm

Dr Dorothy (Den) Saunders

Mr Wilfred John Statham

Jacques Spira &

Edith Spira

Dr George Foster

Eva Vicki

Coral Garling

Janet Petherick

Antony Williams

Isabella Honor Hall

Maynard

Christine Ann Brown

Patricia M. Vanderwellen

(Speher)

Mr Arthur L. Norcott &

Mrs Rona Noccot

Lionel Frederick Hann &

Harry John Colligan

Jennifer May Teague

Paula Jacqueline Swan

Joan Winsome Maslen

Rita Doreen Fletcher

Dr Brian T Carey

Suzan Fitzpatrick

Betty Amsden

Valerie Emily Moore

John N Mann

Ainsley Gogot

George William Gregson

Anonymous (26)

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 Australian Ballet

Mr L Kevin Adair

Alexandra Adams

Mrs Sheila Adams

Richard Allert &

Barbara Allert

Patrick Anders

Dr Greta Archbold

Lorelai Anne Bach

Dr Lorraine Baker

Mrs Mary Barlow

Dr Rosemary Barnard

Ms Jennifer Barnes

Lesley M Bawden

Philip & Laurel Bendrey

Mr Ken Bloxsom

Carol & Edward Edwards

Jo Edwards

Betty Eastgate

Daphne Evans

Rosalie & Graeme Clark

Jennifer May Teague

Paula Jacqueline Swan

Joan Winsome Maslen

Rita Doreen Fletcher

Dr Brian T Carey

Suzan Fitzpatrick

Betty Amsden

Valerie Emily Moore

John N Mann

Ainsley Gogot

George William Gregson

Anonymous (26)

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FINANCIAL SUPPORTERS

2018

Suzanne Gleeson
Ms Margo Graham
Derek & Joan Lyn Griggs
Mr Leonard Groat
Colin Gunther
Louis J. Hampton
Louise Hamshere
Mrs Lilian Hardy
Sue Harlow & Merv Kehm
Vivien & Christopher Hart
Miss Carol Hay
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Dr C S Loader
The late Mrs Patricia Loughhead
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Geoff & Margaret Markham
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Leonor Marrone in memory of Romina
Patsy Martin
The late Mr Edward J Mason
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Mr Robert W McCormack
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Ann McFarling
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Diane O’Flyharty & Verna Oakley
The late Kathleen O’Hara
Catherine L Osborne
Ms Sue Perin
Mrs M M Peters
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D E Pelle
The late Lady (June) Porter
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Penelope S Rawlins
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Caroline J Ross-Smith
Ms Ros Russell
Mrs Margaret Sault
Margot Seeley
Rhonda Sheehy
Mr & Mrs Charles Sheldon
Mr Michael Short
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in memory of Betty Shawsby
Sara J Simpson
Gary Singer
& Geoffrey Smith
Elvira Sincins
Mr Alan Smith
& Mr Daryl Anderson
Prof Nerida A Smith
Lady Southey
Ms Miranda Starke
Annie Stephens
Ms Juinata Stockwell
Miss Pat Sutherland
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Susanne Sweetland
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Dr Christine Thevathanan
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Ms Jill Vaughan
Peter Vaughan
Ms Jacqueline Wallace
Kenneth W Watkins
Pamela Whalan
Dinah Whitaker in memory of
Emma Tousain
Brenda White
Margaret Amery White
Barry & Megan Wilcox
Deb Williams
Ian Williams
Leonard J Wilson
Ray Wilson
Ms Sallyann Wilson
Josie Woodward
Yvonne Yendell
Damian Young
Victor & Christine Zemanchat
Ms Ruth Zienz
Anonymous (81)

REDEVELOPMENT OF THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE

This transformational project was made possible by our generous Patrons. The names listed below reflect donations received in 2018, including pledges.

Leadership Gifts
The Ian Potter Foundation

William & Joanne Crothers Medical Consulting Suite
Endowed by William & Joanne Crothers
Suzan Morgan
Pointe Shoe Room
Endowed by Susan Morgan
Ian & Primrose Potter Physiotherapy Suite
Endowed by Lady Potter
James & Diana Ramsay Pilates Studio
James & Diana Ramsay Suite for Artists of The Australian Ballet
Endowed by James & Diana Ramsay Foundation
Lisa Bolle Dancers’ Lounge
Endowed by Graeme Uttinger
Zambelli Family Studio
Endowed by the Zambelli Family

Platinum Gifts
Craig Dunn & Bozana Gawart

Gold Patrons
Ruth Armatage
Boxwell Foundation Property Ltd
Colin & Angie Carter
Family Faithful
Mrs Lynette Harvey
Diana McLaurin
Christine & Peter Smedley
Mr Dick Smith & Ms Pip Smith
Mr & Mrs Sally White

Silver Patrons
Brian Abel
Barbara Bedwell
Annette Chaplin & Andrew Willirin
Libby Christie & Peter James
Suellen & Ron Enstrom
Jennifer Grimwade & Ian Cashon
Ms Linda Herd
Joan Lyons
David McAllister
Edwina McCann
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McLaren Family
Tony Osmond & Fiona Griffiths
Mrs Sue Perin
Mr Peter Reilly & Mr Linton Soderholm
Mrs Mary Ann Wright

Bronze Patrons
Hugh Hallard
Mrs Catherine Harris

INTEGRITY

Mr Barry P Murphy
Mrs Sue Perini
Mr Dick Smith AC
Steve Smith AC
Carl Soderholm
Barry & Megan Willcox
Brenda White
Pamela Whalan
Kenneth W Watkins
Peter Vaughan

STRENGTH

Amanda Bennet
Mr Barry P Murphy

INTEGRITY

Gifts $500 - $999
Andy & Vivienne Baillieu

BRONZE

Gifts $10,000 - $9,999
Mrs Jennifer Biggs
Lillian & Felicity Curtis
Ms Stella Foga

SILVER

Gifts $1,000 - $999
Elisabeth Drake
Audrey Kable

GOLD

Gifts $100 - $999
Annabelle Chapman
& Andrew Willirin

DIAMOND

Anonymous

SPAR TACUS

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

The names listed below reflect donations received in 2018, including pledges.

PRINCIPAL GIFTS

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

Tertulia
Ms Roslyn Packer

Batatus
The Australian Ballet Society

UNITY

Gifts $5,000 - $9,999
Rob Brown
Hon Diana Laidlaw
Margaret Mallinson
Mrs Mary Ann Wright

SOUTH AUSTRALIA

Gifts $1,000 - $4,999
Amanda Bennet
Mr Barry P Murphy

THE AUSTRALIAN BALLET EDUCATION IN REGIONAL SOUTH AUSTRALIA

With the support of The James & Diana Ramsay Foundation and the generous Patrons listed below, The Australian Ballet’s Education program will delight and inspire thousands of school children in regional South Australia over the next three years. The names listed below reflect donations received in 2018, including pledges.

Kay Cranwell
Lyn Edwards
Felicity Gunner
Jane McGregor
David McKee & Pam McKee
Marilyn Seidel

INTERNATIONAL TOUR

The following Patrons have made generous contributions to support The Australian Ballet on the international stage. The names below reflect donations received in 2018.

Mr Stephen Ainsworth
Hayley Baillie
Barbara Bedwell
Marco Belgiorrido-Zafrin
Colin Bell & Donna May
Rollinger Bell
Mrs Annabel M Brown
Ms Robin Campbell
G Coco
Paula Cronin
Michael and Colleen
De Saxe
Mr & Mrs Ronald
Enstrom
Stephanie Fairfax
Jane and Richard
Freudentstein
Joelle Goudsmid
Mrs Lynette Harvey
John and Frances
Ingham
Sarah Ingham
Kerry-Jane Armstrong
Margaret Joye
Anthony and Suzanne
Maple-Brown
The Marshall Family Foundation
McLaren Family
Ms Nicky Oatley
Mrs Roslyn Packard
& Mrs Nancy Reardon-Fonseca
Mr Kenneth R Reed
& Mr Dick Smith
& Mrs Pip Smith
Lorayne Tarabay
& Nick Langley

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

Lady Potter ac dh
President Emeritus, Annual Giving

Natasha Bowness President, Annual Giving

Les Etobles Supporting the Principal Artists Gifts of $25,000

Mrs Margaret S Ross ac dh Mrs Anne Symons Christopher & Carol Tipler Mrs Mary Ann Wright E Xipell Anonymous

Senior Artist Patrons Gifts $15,000 - $19,999 R W Brown Mr John R Fullerton Hayden Attractions Pty Ltd Shane Lloyd Mrs Susan Maple-Brown Shelly Morris Mr Robert Peck ac & Ms Yvonne Von Hartel ac peip Architects Mr Kenneth R Reed & Sandy Michell Legacy

Soloist Patrons Gifts $10,000 - $14,999 Brian Abel in memory of the late Ben Gannon ac dh Mrs Ruth Armstrong ac dh Mr John A Calvert-Jones ac dh Mrs Joan Calvert-Jones ac dh Mrs Barbara Duhy Cara Eley Dr Robert Gillett & Mrs Susan Gillett Mr Andrew Guild & Ms Ai-Gui Gulsin Mrs Jill M Hinchenbos Pat Howell Mr & Mrs Ervin Katz Mr Aron Kleinheerac dh Mr & Mrs Anthony Maple-Brown Diana McLaurin Bruce Parncutt ac dh Mrs Patricia H Pitman In memory of Mrs Joan Swan Jill Thorpe Mr Ray Wilson ac dh & the late James Agapitos ac dh Dr Michael & Mrs Lynne Wright Emily Zuber Anonymous (5)

Corpshe Patrons Gifts of $5,000 - $9,999 Mr Arun Aebly & Ms Bernadette Bolger Mr Ross Adler ac dh & Mrs Fiona Adler Antoinette Albert Margaret Bland Maxine Bowens Mrs Rosdyne Bracher ac dh Caroline & Stephen Brain Mrs Annabel M Brown Mrs Jannie Brown Marilyn Burton Mr Michel-Henri Carroil & Mrs Julie Carrol dh Mrs Roxane Clayton Dr Anne Colman & Prof Peter Colman ac dh Gena Culley Mrs David Darling & Ms Dicks & Mr W. Brind Zichy-Woinski ac dh Mr John Downer ac dh & Mrs Rose Downer Mr Greg Egan Mr Adam C Elder & Ms Joanne Hart & Mr Ronald Estenstrom Mr Peter Frost Mr & Mrs Chris Fullerton Geoff & Lorraine Mr Louis J Hamori ac dh Ms Catherine Harris ac dh Beverly Harvey & the late Richard Harvey Mrs Jean M Healey & Mrs Mary Parry Tom & Lurline Payne Geoff & Jan Phillips Mrs Elisabeth Pid & Mrs Josephine R Stutt the late Mrs Susan Wakil ad Barbara Watson & the late Danny Watson Rut Zionjee Anonymous (3)

Corpshe Ballet Patrons Gifts of $3,000 - $4,999 Mrs Alexandra Adams Miss Catherine Alston Dr Lorraine Baker Philippe & Laurel Bendrey Mrs Kirsty Bennett Dr Charles G Clark Mr Eric Dawnes & dh Mrs Nola Davies Alan & Marion Grundy Louise Hamshere Ms Sue Harlow & Mr Mervyn Keesln Dianne Hodge Doug Hooley Susan Jennison ac dh Dale & Ian Johnson Marion J Kelly Therese A Kennedy Mr Hugh MacLachlan & Mrs Fiona MacLachlan dh Mrs Barbara Maidrn Ken & Christina Marks Carolyn Marlow Judy Matear Mr Robert W McCormack dh Dr M L Murnane & Mr Barry P Murphy Mr & Mrs Mary Parry Tom & Lurline Payne Geoff & Jan Phillips Mrs Elisabeth Pid & Mrs Josephine R Stutt the late Mrs Susan Wakil ad Barbara Watson & the late Danny Watson Rut Zionjee Anonymous (3)

Corpshe Ballet Patrons Gifts of $1,000 - $4,999 Mrs Lenore Adamson Julie & Benjamin Allen Jane Allen Janet Allen For Ian & Ia Anderson Jeremy Arnott Mia & desarine Barry Miss Margaret Barnes Mr John W H Bart ac & Mrs Rosemary Barr Pamela Barr Miss Christine Bishop Bobtycarec Adelaide Patricia Boyle Mrs Ailx Bradfield Mrs Elizabeth Bray Jacqueline Brooks Dr William Brooks & Mr Alasdar Becc Mrs Geraldine Bull Kim Burnett Barbara Bursil Mrs Nancy Butler Trish Byrne Mrs Nancye E Cain Ms Clea Caisley Elizabeth & John Caldiciott Pam Caldwell Mrs June V Cameron Janet Campbell Dr Verne Caradus Mrs Frances Cattell Dr David & Mrs Caroline Cottrell Dr Joanna Cheung Diana Choquette & Robert Milliner Lisa Clark Dance Centre Christine Clough Andrew Connolly Annette Cook Dr Margaret Cook G Coz Mr Tim K Cox ad & Mrs Bryony Cox Angela Crommond Ms Kay Crawnele Paula Cronin Ms Elinor Crossing Lynndale Cumme Mrs Gwendeth Cuney Mr Charles P Currac dh Dr Carolyn Currie Mrs Katherine S Damm Mrs Barbara Danilatos Miss Ann Darby Jenny Darling & Emma Darling Mrs Felicity Demediuk Sandra & Stephenie Deiman Kayne Yallop Lorraine Drogemuler Patricia Duffy Lyn Edwards & Tanya Bryce Eseay Investments Pty Ltd Rut Zionjee in memory of Joyce Cordony Judy Eyer & Tony De Domingo Mr & Mrs Barry Fagg Caroline Fazakas Isaac & Judy Feldman Mrs Holly Fletcher Dr Joanna Flynn Yvonne Freidle Charles & Patricia Gallicco Mrs Kylee Ganko Dana Gerstman Mr Neil R Gill & Mr Lee Christophs Mr Joan Gillespie Elizabeth Gipp Jennifer & Sarah Goeddr Charles Groode ac & Mrs Corinna Groode Julie & Bill Gool Dr Kirsten Gormly & Mr Kristian Downing Lianne Gra Ms Susan V Grant Mrs Beatrice Gray Ms Lyn Gripp Jennifer Grimwade & Ian Cashon Mrs Felicity Gunner dh & Mr Perry Gunner Mrs Jenny Gust Ruth Hallett Wendy & Andrew Hamlin Charles Hardman + 100th Gallery Dr L H Harrison Dr Haskins dh & Mr Haskins Jill Hawker Nick Hays Mrs Sarah F Hayward Linden D Heart dh Andrew Hendron & Dr Mr Darryl Hodgkinson Mr Peter Holbach Lisa & Daryl Holmes Mr Robert A Hook Mrs Robyn Hopkins Carrie Howard Jenny Howland Dr Judith Humberstone Gillian Hund Mrs Marilyn Jack Dr Alastair Jackson dh Mrs D Jackson In memory of Jayantha Jayasuriya Cm Leh Johns dh Ms Michelle Johnson Kerry-Anne Johnston Max Johnston Prof Peter. Jeff dh Ms Irene Kearsev Roslyn Keay Rhonda & Emily Keene Patricia & Alan Kenwood Mr Paul Keough Mrs Diane Kierce Mrs Karen Margaret Kightley Kathryn Ling Ms Vaida Klarc Patricia & George Kline Vivien & Graham Knowles Mrs Sarah Krongold Mr Tom Kudelka Beatrice Lang R Lattey Dr & Mrs Susan Lawford Dr Jean M Lawrence ac dh Mary Jane M Lawrie Delysia Lawson Anne Lazberger Dina Leane Mr Ross Liebmann Elizabeth Lofthus Mr Richard Longes Debbie Mahar Lyn Maloney Louise & Robert McHargton John & Margaret Mason Susanna Mason Mrs Graham H Matheson Sam McCauley Rut Mcall dc Carlo McCormick Inna McLeod Pipp McCully Kay & Wayne McDonald Mrs Jane McGregore Malcolm & Sandy McLachlan Mr Garry McLean Mrs Ann McLamara Catherine Mcintosh Lyn Maloney Dr Pam McQueen & Mr Andrew McQueen Ian McRae dh & Ms Asi Rowe Mrs Toni E Meek Mr Roger Meinz Jan Merrylees Mrs Meredith Miller Patrick McInerney Dr David Miles dh Mr David Minns Desmond & Blisse Esq Maryanne Moore
FINANCIAL SUPPORTERS

THE AUSTRALIAN BALLET

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Mrs Sandra Armstrong

Ms Sandra L Ashley

Mrs Marie Astley

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Mr R Austen

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Miss Jacqueline Axford

Miss Lorelei A Bache

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Ms Dalas Barnett

Mr Robert Bartlett

Mr Mark Barlow

Dr Michael Bayliss

Ms Elizabeth Bell

Mr Philip Bellamy

Christine Beilmore

Ms Angelina Beninati

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Katrina Blair

Hemna Blaxland

Jada Blegg

Ken Bloxsom

Ms Rebecca Blythman

Julia Bohanan

Ms Anne Bollen

Graham Bone

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Mrs Lesley Bosci

Ms Lynette Bosley

Mrs Tina Bot

Mrs Victoria Bouchard

Maggie Boucher

Ms Pixie E Boughon

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Mr Philip Brake

Mr Rodney Brendler

Jessica Brent & Georgia Robertson

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Andreia Brock

Margaret Brooks

Mrs Ann H Brown

Deanne Brown

Ms Jennifer Brown

Mrs Leslie Brown

Wendy F Brown

Judith Brownfield

Ms Liza Brown-Watson

Mr Janet Bryan

Professor David Bryant

Mrs Jennifer J Bryant

Mrs Jenny Bryant

Mrs Lynette R Buckle

Mrs Anne Buckley

Ms Megan Burgess

Mr Francis M Burke

Ms Janice Burke

Mrs Yasamin Berin

Blurn

Mr Patrick Burnett

Ms Margaret A Burney

Mrs Fran Bums

Mrs Katrina F Burns

Mr Steven Burns

Mr Mark Burrows

Mrs Judith Burton

Miss Edna C Burwash

Liza Bush

Ms Karen Butterfield

Ms Yvonne Butterfield

Kerrie Cai

Mrs Donna Callaghan

Mr Jan Callum

Mr David Cameron

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Ms Giulia Carson

Ms Sandra Carter

Mrs Robin Carver

Mrs Elizabeth Casamento

Ms Retha Sienna Castanon

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Mrs W Findlay

Ms Jennifer Finemore

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Mrs Sharon Goldie

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Mrs Sandra Hastam

Mrs Kerry Hatton

Mrs Angela M Andreas

Ms Joan Hayhurst

Mrs Robyn Hayward

Mrs Glenda Haywood

Gaye Headlam

Ms Gloria Healey

Ms Stella Heaton

Mrs Val Hebblewhite

Mrs Karla Hegedus

Michael Heine

Mrs Inn Heintze

Mrs Margaret Henderson

Dr John Hetherington

Mrs Margaret Henley

Mr Peter Henson

Mr M Herron

Ms Felanella Houseenroeder

Mr Jack A Hoddle

Louise Hoffmann

Mrs Margaret Hogan

Mrs Angelica Hogarth

Ms Patricia Holdsworth

Mrs Heather Holloway

Miss Hazel Homwood

Ms Susan Hunt

Ms Joan Hooper

Ms Jo Ann Hopkins

Mrs Barbara Hore

Miss Penelope Anne Horvath

Ms M Hoult

Ms Sharon Househam

Ms Janet Howard Smith

Lisa & Glenn Howard

Ms Lynette Howard

Mrs Melanie Howard-McDonald

Ms Kristin Hoy

Mrs Jenny Hudson

Ms Susan Hudson

Rey & Mrs William Huff-Johnston

Patricia Huggett

Ellis Hughes

Ms Elizabeth Hume

Ms Melanie J Hunt

Ms Diana Hurford

Robyn Hutchison

Mr Anthony Hyde

Ms Judith Illy

Ms Michelle Inns

Anne Irish

Shirley Jackson

Katherine Henderson

McDonald

Miss Wendy James

Diana Jeane

Mrs Carolyn Jeblin

Miss Janice Jeffery

Carla Jeffrey

Ms C A Jenkins

Ms Tscherni Jaschke

Miss Louise J Johnson

Ms Lyndall Johnson

May Shakespeare

The Teresa Johnson Ballet School

Mrs Jennette Johnstone
Ms Karen Joice
Mr Alan S Jones
Mrs Diana Jones
Gloria Jones
Gwen Jones
Mr Steven Jones
Mrs Jacqueline Jones-Douglas
Mrs Jennifer J Jordan
Mrs Jillian Jordan
Mrs Jennifer Joseph
Mrs L. Juska
Ms Olivia Kappel
Ms Pamela Keenan
Mrs Catherine Kelly
Kelly Family
Mrs Vanya Kelly
Mrs Claire Kemenes
Mrs R Kemke
Dr David A Kemp
Mrs N Kendal
Dr Alan Kennedy
Ms Kathryn Kennedy
Mrs A M Kent
Ms Amelia Kerr
Mrs Jane Kessler
Millian Kidson
Mrs R Kimble
Annamaria Killon
Mrs Gertrude Koln
Ms Maryanne Kolek
Jennifer Gai Kookey
Ms Yvonne Kossatz
Mrs Lillian Koutoulakis
Dr Dinara Kouchaeva
For Natasha Kusen,
Love Ellie
Mrs J Robinson
Mr John W. Niesche
Rhona Nicol
Ms Colleen J Niclasen
George & Carole Nicholls
Mr Stephen M Nicholas
Ms Vivien Newton
Ms Penelope Newton
Mr Maurice Newman QC
Newman
Mr G Newman
Mrs Lorraine Newman
Ms Jennifer Newman
Mr William Newbery
Ms Pauline Ning
Ms Judy Maclean
Ms H Macmillan
Ms Gerda Master
Mrs Debbie Mandel
Mrs Robyn E Mano
Mrs Helen Martin
Mrs Jennifer Anne Martin
Mrs Lorna Martin
Mrs Rosemary J Martin
Mrs Pamela Mason
Mr David Matheson
Mr F May
Ms Lauren McCallum
Ms Rhonda McCallum
Mrs Pam McColl
Mrs Brigitta McDonald
Mrs Rosalyn McDonald
Mr Andrew McDowall
Ms Jacqueline McGhee
Ms Sue McGorlick
Miss Patricia M McGready
Mr Andrew McKay
Ms Jenny McKellar
Mrs J McKendry
Mrs Margaret McKerr
Mr John K McLaughlin
Ms Pamela McLaughlin
Margaret McLelland
Mr Robert Edwards
McFadtrie
Ms Anne Maree Meyer
Mr Anthony McPhail
Mrs J Middleditch
Dr Vicki L Mead
John & Joan Miles
Mr John Millard
Mr Craig Miller
Dr Jacques Francis Miller
Mrs Rosina Min
Mrs Susan Mitchelhill
Mrs Julie Moloney
Ms Elizabeth Molyneux
Miss Helen Montgomery
Ms Susan Janet Moodie
Mr David Moore
Ms Jennifer Moore
Mr Jill Moore
Nq Marcos & Margaine
Williams
Ms Jaye N Morey
Ms L Morris
Mr Kevin E Morris
Mrs Jennifer Murchie
Mr Colin Neave
Mrs Joan Nelson
J D S Neufeld
Loene Harris
Mr G Newman
Ms Hannah Leah Brind- Newman
Mr Maurice Newman QC
Ms Penelope Newton
Ms Vivien Newton
Mr Stephen M Nicholas
George & Carole Nichols
Ms Jean Nichols
Dr Jennifer Nichols
Ms Colleen J Niclasen
Rhona Nicol
Mr John W Niesche
Anastasia Nixon
Ms Robyn Nunn
Mrs J O'Donohue
Stephanie Veronica
O'Neill
Ms Bronwyn Opferkuchen
Miss Julie Orr
Ms Julia Ouzas
Mrs Deirdre Page
Dr Shona Papalia
Ms Jane Pape
Mr Geoffrey W Parham
Mrs Ann Parker
Ms Helen L Parker
Paterson
Mrs Carolyn Pearce
Mr Luke Pearce
Mr Michael Peck
Mr Clifford S Peal
Russaunt Pelham
Annette Peluso
Mr R G Pengelly
Mrs Janet Perry
Mrs Margaret J Pettit
Ms Louise C Phillips
Mr Dr Nicole Phillips
Dr John Pickett
Mr D Pickford
Ettore Piddau
Mrs Lois Pienaar
Maria Pirello
Barry Pounton
Mrs Jacqueline Pronis
Miss Cecile P Pope
Ms Anne Power
Mr Aaron Garth Preddy
Ann Preston Flint
Ms Jennifer L Preston
Leanne Price
Mr R Radzimyn
Mrs Pauline Rahilly
Ms Sandra Rayner
Mrs Frances Reed
Mrs Jeanette L Reid
Ms Catherine Remond
Miss An Renkin
Margaret Rex
Crispin Rice
Ms Christine Richardson
Gordon Richardson
Mrs Jeanette Rigney
Marianne Rinks
Christine Robertson
Miss Sabina Robertson
Mr J Robilliard
Margaret Robinson
Mrs Robyn Robinson
Mrs Denise Roche
Glyns Roelfsema
Mr Ted Rowe
Mrs Janet Rogers
Anne Rogers
Mr Z Rohr
Dr Margaret A Rolfe
Mrs Pamela Roman
Mr Jason Ronaldo
Dr Barbara Rosanove
Mrs Renee Rosenfeld
Mrs Joan Ross
Mr Carol Roth
Dr Spencer J Routh
Ms Judith Rowley
Ms Elizabeth Roy
Mark Ryde
Ms Diana Rubel
Jessica Ruthnik
Mrs Patricia Ryan
Mr W Ryan
Dr Elizabeth Sakker
Ms Angela Robin
Sampson
Pam & Barry Saunders
Dr Philippa Sawyer
C J & Schaumloffel
Mrs Dorothy Schifer
Annette Schlippohf
Mark Scholom
Mr Arthur Scharwin
Sharyl Scott
Mr I Scott
Ms Merlyn J Scott
Ms Roberta Seaberg
Dr Stephen P Sekules
Mrs Deirdre Selby
Ms J Selwyn
Mrs Karen Shadbolt
Mrs Carmel Sharpe
Professor Shaw
Anita Shephard
Mr David Shepherdson
Ms Sue Sheppard
Kerina Sherston
Mrs Dianne Simmons
Mrs L Sinclair
Mrs E A Siourou
Ms Isabel Sloman
Mr Christopher A Smith
Deborah Smith
Ms Lyanne Smith
Ms Susan Smith
Mrs Isabel Smithers
Mr Ron Smooker
Mr Philip F Snowden
Mrs Carol South
Ms Joan M Spiller
Catherine Squires
Dr Don William Stammer
Mary Stammers
Ms Margaret Stanley
Sandy & Elle May
Starbuck
Ms Elizabeth Starkey
Keath M Stebbins
Miss Bernadette Steel
Mrs G Steenbom
Dr Helen Mary Steinke
Mr Rudolf E Steinlein
Mr William Stentleke
Dr Ella Stephens
Mr Tim Stephenson
Mrs Judith F Stevens
Mr Anthony Stevenson
Mrs Charmaine Stieve
Dr Zita Shor
Dr Margaret A Rolfe
Mrs Pamela Roman
Mr Jason Ronaldo
Dr Barbara Rosanove
Cyrl Suggate & Megan
Pillington
Mr Stephen Sufaro
Ms H Sullivan
Ms Janet Summers
Julie Sutherland
Mrs Jennifer Sutor
Ms Diana Elizabeth Swann
John Andrews
Ms Julia Szoeto
Crag & Mamako Taberner
Ms Therese Talbot
Mrs .Jlly Talty
Ms Carolyn Tanner
Mrs Fay Taylor
Mr Jonathan Leo
teperson
Mrs Loma Thomas
Mrs Margaret Weir
Mr Peter Thomas
Mrs Sylvia Thompson
David Thomsom
Leonie Thomson
Ms Michelle Thong
Mr Glenn Tippett
Miss Margaret Titton
Miss Sandra Tomassala
Barbara Tomkins
Ms H Tooh
Ms Rosalind Tregurtha
Ms Suzanne Trewin
Mrs Beatrice Norma
Truman
Mrs Rebecca Truman
Mr John Tsikolas
Mrs Norma Tun
Miss Barbara Ty
Mr William James Uren
Miss V J Van Der Meulen
Ms Vera Vargassoff
Ms Jl Vaughan
Sue Versi
Mr Michael Rex Vincent
Samantha Viney
Mrs Elaine Walker
Mr Gary Walker
Mrs Kit Walker
Mrs Meredith F Walker
Mrs Lorraine Wallis
Dr John Wansborough
Ms Jennifer Wardell
Mrs Elizabeth Wareing
Mrs Tania Warwick
Mr Kenneth Watkins
Ms Belinda Watson
Ms Heather Watson
Mrs Kristina Watts
Ms Lorraine Webb
Larraine Webb
Mr James Weghorn
Mr John Weiss
Mr Douglas Welch
Mrs Christine Wells
Mr Jean M West
Mrs Angela Westacott
Dr John Afford
Mrs Christine Williams
Mr John V West
Ms Margaret S Whitehead
Kylie White
Ms Susan White
Mrs Tiller Weatherfield
Ms Vanne-Marie Wilkinson
Ms Erid Williams
Mrs Judith Williams
Mrs Felicity R Williamson
Mr Joan Willis
Mrs Joanne Williams
Ms Meredith Wilson
J Wintersmit
Ms Margaret Wiseheart
Sarah Wong
Mrs H Wood
Margot Wood
Mrs Nancy Wood
Mr D L. Wood-Knight
Mrs Judith Woodfull
Mrs Joyce Worroffe
Mrs M Woods
Mrs Robynne Woof
Mrs Michelle Woolford
Mrs Marion Wright
Mr Mccriman
Mrs Julie Young
Greg Yu
Mrs Tanya Yu
Ya Yu
Irene Zaparos
Anonymous (134)

**BALLET AMBASSADOR PROGRAM**

The Australian Ballet’s global network of Ballet Ambassadors connects individuals who are passionate about promoting The Australian Ballet. The names listed below reflect donations received in 2018, including pledges.

Global Ambassador
Sarah Murdoch

Co-Chairs
Nina Aberdon (Melbourne Chapter)
Josie Ashton
(Sydney Chapter)
Lisa Bolte
(Melbourne Chapter)
Georgie Curran
(Sydney Chapter)

**Ballet Ambassadors**

**Gifts over $1,000**
Nina Aberdon
Gemma Felicity Acton
Jule Anderson* & Denham Schiff
Shauna Anderson
Josie Ashton*
Hayley Baillie
Maximilian Baskin*
Scott & Alina Barlow* Penny Barlow*
Vanessa Barlow
Phillip Benedetti
Sarah Bennie
Louis Barsop*
Lisa Bolte*
Olivia Bond
Prue Brown
Louise Bryant*
Kate Canty
Emily Chambers
Alexandra de Crespigny
Flora Zeta Cheong-Leen
Lucy Clemenger*
Sarah Colquhoun
Amanda Coombs
Veronica Corrigan
Mrs Prue Crookes
Paul & Samantha Cross
Sophie Crowe
Bernard & Georgie Curran*
Mrs Chantal de Fraga
Kristin Edmonds*
H Elizabeth Fairfax
Anna Findlay*
Alethea Flynn
Michelle Gardiner
Prue Gilbert
Vanessa Gilbert*
& Marshall Hurwrick
Kimberley Gire
Joakim Apostolos
& Kirra Givanni
Alexandra Gordon
Suzie Gough
Kate Elizabeth Griffths
Andrew Hartwell
Karen Healey
Hannah Hesse
Elisa Hindhaugh
Kathrina & Simon Holmes à Court
Georgina Hunt
Sarah Ingham*
Fiona Jamieson
Shareen Joel
Maggie Joye
Nicky Joye
Mike Kendall
Mem Kirby
Manssa Knies Lanier
Samanta Lambert
Lessep Investment
Management
Regina Levine*
Melanie Listorti
Brooke Lockett*
Andrew Low
Michael & Monika Malone
Laura Manning
Helen Mantzis
Gina McNamara*
Sarah Meers
Prue Miller
Alice Moore
Emma Morrison
John Jerome Myers
Hollei Nasser
Beverly Ng
Justine & Carl Nicholls
Susie Nugan*
Joshua Penn
Jodi Pettersen*
Mrs Katherine Pontifex
Carli Ratcliff
Michael Robertson
Cecilia Rosenberg
Nadine Rosham
Vanessa Sanchez-Leyv
Kaylene Savas
Evelien Scherp
Penelope Scott
Jane Shaw
Matt Shelderline*
Smith Finance Group
Phl Ltd
Camilla Speer
Alisa St John*
Dr Kristen Steele
Jessica Steiger-Thorpe
Valentina Stojanovska*
Dominique Stokes
Jodie Tapsicot
Paris Thomson
Ms Lisa Xia He Ting
Meg Tushenko
Maggie Wang
Laura Weston
Chloe White
Jemima Whyte
Andrew Wright
Melinda Wright
Kelly Wyborn
David Wynne
Ms Yang Yang
Evelyn Yong*
Irene Zaparas
Anonymous (4)

*Ballet Ambassador
Board Member

Major Partner
Van Cleef & Arpels

SUPPORT FROM FOUNDATIONS
Australian Decorative & Fine Arts Society
Sydney Inc.
The Calvert-Jones
Foundation
Colonial Foundation
Limited
The Cory Charitable
Foundation
Crown Resorts
Foundation
Ethel Margaret Ewing
Cutten Foundation - Equity Trustees
Sir Andrew & Lady
Fairley Foundation
The Glennonbrook
Foundation
William Arthur Hugh
Gordon Fund - Perpetual
Trustees
Graf Family Foundation
Dr Lee MacCormick
Edwards Charitable
Foundation
Packer Family
Foundation
The Ian Potter
Foundation
James & Diana Ramsay
Foundation
The Ross Trust
Dick and Pip Smith
Foundation
Thyne Reid Foundation

SUPPORT FROM FRIENDS & SOCIETIES
The Australian Ballet
Society Inc.
Interim President
Judith Rhodes

Friends of The Australian
Ballet (NSW) Ltd
Chairman Greg Khoury

Friends of The Australian
Ballet (SA) Inc
President Lorraine Irving
We are extremely grateful for all the partnerships that played an important role in supporting our artistic, touring, education and outreach activities in 2018.

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

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

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

The prestigious Telstra Ballet Dancer Award continued to develop its status in the community. In 2018 the award received a record-breaking number of public votes; Jade Wood, who was promoted to senior artist shortly after receiving the award, collected both the Telstra Ballet Dancer Award and People’s Choice Award.
We celebrated our first full year of partnership with our newest Lead Partner, also our Official Property Partner, Aqualand.

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

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

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

In 2018, we were privileged to join Qantas in creating Project Celebration - a video featuring a range of talented Australians standing together in celebration of inclusion and diversity. The 60 second piece was launched to 54,000 people at ANZ Stadium for the Bledisloe Cup and tracked close to five million views in two weeks on social media. As our artistic director so eloquently put it, “Australia is such a vibrant, creative place because we celebrate difference. The Australian Ballet is pleased to stand with Qantas in support of inclusion.”
THANK YOU TO OUR PARTNERS

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

PRINCIPAL PARTNER

LEAD PARTNERS

LEARNING PARTNER

MAJOR PARTNERS

Official property partner

Official airline partner

Official piano partner

Official vitamin partner

Official cruise partner

Official jewellery partner

MEDIA PARTNERS

SUPPORTING PARTNERS

GOVERNMENT PARTNERS

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

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

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

INDUSTRY PARTNER

BALLET UNDER THE STARS

Strategic Sponsor

Major Partners

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

Annual Report — 2018
2018 ORCHESTRA VICTORIA
FINANCIAL SUPPORTERS

ENDOWMENT FUNDS
Education
Lesley & Bob Qualtrough Bequest
Hamilton & Western District Fund
Geoff and Helen Handbury Foundation
Estates
Mrs Neilma Baillieu Gantner

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

SUPPORT FROM FOUNDATIONS
Besen Family Foundation
The William Buckland Foundation
Gwen & Edna Jones Foundation
The Robert Salzer Foundation

ANNUAL GIVING
Our Annual Giving Patrons provide vital support to the Orchestra and underwrite its daily operations. The names listed below reflect donations received in 2018.
The Conductor’s Podium Gifts over $30,000
Mr Robert Albert AC, OBE & Mrs Elizabeth Albert

The Concertmaster’s Ensemble
Gifts $10,000 - $29,999
Mr Richard Guy
& Ms Claire Guy
Ms Linda Hend
Amer Klein &
Maria Pannozzo
Don & Angela Mercer
Mrs Margaret S Ross

Principal Patrons
Gifts $5,000 - $9,999
Gaye & John Gaylard
Hans & Petra Henkell
Dr Alastair Jackson
Dr Peter A Kingsbury
Judith & Alasdair McCallum
The Hon Howard Nathan
AM QC & Ned Upton
Anonymous (1)

Patrons
Gifts $1,000 - $4,999
David and Cindy Abbey
Matthew & Joanne Angus
Marc Besen AC & Eva Besen
Tom Bruce & Beth Brown
Peter and Ivanka Canet
G Croft
Ms Jane Edmanson
Ed & Marj Eshuys
Peter Griffith
& Terry Swann
Valerie and Ian Guthrie
Louis J. Hamon
Russell & Jenni Jenkins
Peter & Carmel Johnson
Peter McLennan & John Lander
Michelle and Ian Moore
Marie Morton
Prof David Penington
Lady Potter
Kerryn Prattchet
Mr John Redman
Jan & Keith Richards

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

Supporters
Gifts $100 - $999
Michael Attyeo
Marja Bercioux
J Blain
Caroline & Stephen Brain
Edward & Hazel Brentnall
Adam & Donna Cusack-Muller
Miss Ann Darby
Mrs Liz Dexter
Ms Marianne Dunn
Brian Florence
Dr Jane Gilmour
Dr Jean Hedges
Mr Haskins
Mrs Margaret S Ross
Anonymous (1)

Con Grazia
Gifts over $25,000
Lady Southey AC

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

Con Moto
Gifts $1,000 - $4,999
Michelle and Ian Moore
Mrs Margaret S Ross
Anonymous

CELESTE ACQUISITION
We sincerely thank the following generous Orchestra Victoria Patrons who have supported the acquisition of our new celeste, an integral addition to the orchestra for such iconic pieces as Tchaikovsky’s “The Dance of the Sugar Plum Fairy.” The names listed below reflect donations received in 2018.

Con Grazia
Gifts over $25,000
Lady Southey AC

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

Con Moto
Gifts $1,000 - $4,999
Michelle and Ian Moore
Mrs Margaret S Ross
Anonymous

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

Ms Linda Hend
supporting Principal Cor Anglais

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

PRINCIPAL REGIONAL PARTNER
Orchestra Victoria and Bendigo Bank – 14 years of making beautiful music together.

ORCHESTRA VICTORIA
contact us:
+61 3 9694 3600
orchestravictoria.com.au

THE AUSTRALIAN BALLET

The Australian Ballet
EMPLOYMENT STATISTICS
AS AT 31 DECEMBER 2018

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<tr>
<th>DEPARTMENT</th>
<th>2018</th>
<th>2017</th>
<th>2016</th>
<th>2015</th>
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<td>Dancers</td>
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<td>76</td>
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<td>Artistic and Medical</td>
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<td>17</td>
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<td>9</td>
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<td>Music</td>
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<td>Production, Technical &amp; Company Management</td>
<td>32</td>
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<td>Marketing, Media, Publications, Customer Service, External Relations, Philanthropy</td>
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<tr>
<td>TOTAL</td>
<td>166</td>
<td>109</td>
<td>275</td>
<td>174</td>
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Female            Male            Total

<table>
<thead>
<tr>
<th>DEPARTMENT</th>
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<td>TOTAL</td>
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</tr>
</tbody>
</table>
STORYTIME BALLET AND REGIONAL TOUR

Storytime Ballet: The Sleeping Beauty / Storytime Ballet: Coppélia

Sean McGrath
Sara Andrlon
Robyn Begg
Dayna Booth
Cieren Edinger
Yhale Fien
Elise Foster
Lewis Formby
Jasmin Forner
Cameron Holmes
William Laherty
Brooke McAuley
Alexander Mitchell
Benjamin Obst
Eliza O’Keeffe
Tyson Powell
Indigo Robb
Dayna Booth
Ella Chambers
Jacob de Groot
Teije Hylkema
Cobierno
Jun Yi Ma

Non-Principal Roles
Franco Leo
Colin Peasley
Lisa Botte
Gillian Revie

EXCHANGE ARTISTS / SECONDMENTS
Brett Chynoweth – to Birmingham Royal Ballet
Alexander Campbell – from The Royal Ballet

DANCERS TO OTHER COMPANIES / COMPETITIONS
Chengwu Guo
Amy Harris
Kevin Jackson
Ako Kondo
Mason Lovegrove
Jarryd Madden

GUEST ARTISTS
Principal Roles
Kirsty Martin
Scott Davie
Ruth Blythman
Jacqueline Dark
Victoria Lambourn
Teije Hylkema
Cobierno

Jung Jun Yi Ma

Non-Principal Roles
Franco Leo
Colin Peasley
Lisa Botte
Gillian Revie

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

GUEST REPETITEURS / TEACHERS
Jacquelin Barrett
Bradley Chatfield
Johnny Eliasen
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Clayton Forsyth
Kaho Kato
Riley Lapham
John Paul Lowe
Annaliese Macdonald
Thomas McClintock
Sydney Merriels
Alexander Mitchell
Abbey Murphy
Eliza O’Keeffe
Hayley Thompson
Estelle Thomson
Slade Waterson
Jaager Wilkinson
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Regional Tour - Coppélia

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

Regional Tour - Coppélia

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Montana Rubin
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