Laura Tong in costume for Serge Lifar's Suite en Blanc at Burnham Beeches. Photography Kate Longley
## CONTENTS

<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Schedule</td>
</tr>
<tr>
<td>8</td>
<td>Ballet Footprint</td>
</tr>
<tr>
<td>12</td>
<td>Reach</td>
</tr>
<tr>
<td>15</td>
<td>Chairman’s Review</td>
</tr>
<tr>
<td>16</td>
<td>Executive Director’s Report</td>
</tr>
<tr>
<td>18</td>
<td>Artistic Director’s Report</td>
</tr>
<tr>
<td>20</td>
<td>Board of Directors</td>
</tr>
<tr>
<td>24</td>
<td>The Year in Review</td>
</tr>
<tr>
<td>28</td>
<td>Performances</td>
</tr>
<tr>
<td>38</td>
<td>Education</td>
</tr>
<tr>
<td>40</td>
<td>Orchestra Victoria</td>
</tr>
<tr>
<td>44</td>
<td>The Australian Ballet's 2014 Key Performance Indicators</td>
</tr>
<tr>
<td>47</td>
<td>Financial Report</td>
</tr>
<tr>
<td>77</td>
<td>Foundation Report</td>
</tr>
<tr>
<td>79</td>
<td>Financial Support</td>
</tr>
<tr>
<td>86</td>
<td>Directors and Artists</td>
</tr>
<tr>
<td>89</td>
<td>Partners</td>
</tr>
</tbody>
</table>
"THE AUSTRALIAN BALLET IS NOW ONE OF THE LEADING INTERNATIONAL BALLET COMPANIES"

HUFFINGTON POST
## 2014 SCHEDULE

### PERFORMANCES

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>ACTIVITY</th>
<th>DATES</th>
<th>PERFORMANCES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BRISBANE</strong></td>
<td><strong>Manon (MacMillan)</strong></td>
<td>21 February to 1 March</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td><strong>Imperial Suite</strong></td>
<td>26 – 27 February</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td><strong>Telstra Ballet in the Bowl</strong></td>
<td>7 March</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><strong>Manon (MacMillan)</strong></td>
<td>14 – 24 March</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td><strong>Chroma</strong></td>
<td>6 – 14 June</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td><strong>Bodytorque.DNA</strong></td>
<td>17 – 24 June</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td><strong>Imperial Suite</strong></td>
<td>19 – 28 June</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td><strong>La Bayadère (Welch)</strong></td>
<td>28 August – 6 September</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td><strong>The Nutcracker (Wright)</strong></td>
<td>12 – 25 September</td>
<td>15</td>
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<tr>
<td><strong>MELBOURNE</strong></td>
<td><strong>Manon (MacMillan)</strong></td>
<td>3 – 23 April</td>
<td>20</td>
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<tr>
<td></td>
<td><strong>Chroma</strong></td>
<td>29 April – 17 May</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td><strong>Imperial Suite</strong></td>
<td>2 – 17 May</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td><strong>La Bayadère (Welch)</strong></td>
<td>6 – 22 November</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td><strong>The Nutcracker (Wright)</strong></td>
<td>28 November – 17 December</td>
<td>22</td>
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<tr>
<td></td>
<td><strong>Cinderella (Ratmansky)</strong></td>
<td>4 – 10 July</td>
<td>8</td>
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<td></td>
<td><strong>The Dancers Company Classical Triple Bill</strong></td>
<td>16 July – 16 August</td>
<td>16</td>
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<tr>
<td><strong>SYDNEY</strong></td>
<td><strong>Manon (MacMillan)</strong></td>
<td>3 – 23 April</td>
<td>20</td>
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<tr>
<td></td>
<td><strong>Chroma</strong></td>
<td>29 April – 17 May</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td><strong>La Bayadère (Welch)</strong></td>
<td>6 – 22 November</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td><strong>The Nutcracker (Wright)</strong></td>
<td>28 November – 17 December</td>
<td>22</td>
</tr>
<tr>
<td><strong>ADELAIDE</strong></td>
<td><strong>Manon (MacMillan)</strong></td>
<td>3 – 23 April</td>
<td>20</td>
</tr>
<tr>
<td><strong>REGIONAL VIC, TAS, WA</strong></td>
<td><strong>Chroma</strong></td>
<td>29 April – 17 May</td>
<td>10</td>
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<tr>
<td><strong>INTERNATIONAL</strong></td>
<td><strong>Swan Lake (Murphy)</strong></td>
<td>9 – 12 October</td>
<td>5</td>
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<tr>
<td><strong>LOS ANGELES, CALIFORNIA, USA</strong></td>
<td><strong>Swan Lake (Murphy)</strong></td>
<td>16 – 19 October</td>
<td>5</td>
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<tr>
<td><strong>BERKELEY, CALIFORNIA, USA</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td></td>
<td>184</td>
</tr>
</tbody>
</table>

184 PERFORMANCES ATTENDED BY 274,596 PEOPLE

### AUDIENCE ENGAGEMENT

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>ACTIVITY</th>
<th>DATES</th>
<th>NO. EVENTS PER CITY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BRISBANE</strong></td>
<td><strong>Open Class, Public Adult Ballet Class, Chance to dance, People’s Day, Boys’ Day, Teachers’ day, Once upon a time, McAllister in Conversation, Music Talk, Primrose Potter</strong></td>
<td>February – December</td>
<td>9</td>
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<tr>
<td><strong>MELBOURNE</strong></td>
<td><strong>Open Class, Public Adult Ballet Class, Chance to dance, People’s Day, Boys’ Day, Teachers’ day, Once upon a time, McAllister in Conversation, Music Talk, Primrose Potter</strong></td>
<td>February – December</td>
<td>276</td>
</tr>
<tr>
<td><strong>SYDNEY</strong></td>
<td><strong>Open Class, Public Adult Ballet Class, Chance to dance, People’s Day, Boys’ Day, Teachers’ day, Once upon a time, McAllister in Conversation, Music Talk, Primrose Potter</strong></td>
<td>February – December</td>
<td>58</td>
</tr>
<tr>
<td><strong>ADELAIDE</strong></td>
<td><strong>Open Class, Public Adult Ballet Class, Chance to dance, People’s Day, Boys’ Day, Teachers’ day, Once upon a time, McAllister in Conversation, Music Talk, Primrose Potter</strong></td>
<td>February – December</td>
<td>11</td>
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<tr>
<td><strong>REGIONAL VIC, TAS, WA</strong></td>
<td><strong>Open Class, Public Adult Ballet Class, Chance to dance, People’s Day, Boys’ Day, Teachers’ day, Once upon a time, McAllister in Conversation, Music Talk, Primrose Potter</strong></td>
<td>February – December</td>
<td>8</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td></td>
<td>362</td>
</tr>
</tbody>
</table>

22,289 PEOPLE PARTICIPATED IN 362 AUDIENCE ENGAGEMENT ACTIVITIES

### EDUCATION

<table>
<thead>
<tr>
<th>LOCATION</th>
<th>ACTIVITY</th>
<th>DATES</th>
<th>NO. EVENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>REGIONAL AND METROPOLITAN VIC, NSW, SA, QLD</strong></td>
<td><strong>Out There – The Australian Ballet in schools</strong></td>
<td>February – November</td>
<td>605</td>
</tr>
<tr>
<td><strong>THE PRIMROSE POTTER AUSTRALIAN BALLET CENTRE, MELBOURNE</strong></td>
<td><strong>Young Aboriginal Women’s Program</strong></td>
<td>30 April – 2 May</td>
<td>3</td>
</tr>
</tbody>
</table>

17,735 STUDENTS, TEACHERS AND COMMUNITY MEMBERS PARTICIPATED IN OUR EDUCATION PROGRAMS
Robyn Hendricks and Hakina Hills in Alexei Ratmansky's Cinderella. Photography Lynette Wills.
2014
Ballet Footprint

Mainstage and Audience Engagement
The Dancers Company
Special Events
Out There – The Australian Ballet in Schools
International
Artists of The Australian Ballet in Stanton Welch’s La Bayadère.
Photography Lynette Wills
In 2014 the Australian Ballet’s reach extended beyond the 239,100 people who attended our 157 mainstage performances.

- **8k+** people watched a free performance under the stars in Melbourne.
- **10k+** people in 12 regional centres experienced The Australian Ballet at a local venue.
- **22k+** people participated in our audience engagement activities.
- **25k+** Twitter followers.
- **28k+** Instagram followers – an increase of 496% since January 2014.
- **121k+** Facebook followers.
- **22k+** YouTube subscribers — the highest of any performing arts organisation or major performing arts venue in Australia.
- **17k+** students, teachers and community members participated in our Education program Out There – The Australian Ballet in schools.
- **126k** people tuned into the ABC TV broadcast of The Nutcracker on Christmas Eve and a further **14k** people tuned in via iView.
- **#worldballetday** achieved **1m** tweets making it the top trending item in Australia on 1 October.
- The World Ballet Day global live stream achieved **195k** views from 124 countries and a further **308k** viewed the highlights reel.
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- **121k+** Facebook followers.
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Rudy Hawkes and Amber Scott in Serge Lifar’s Suite en blanc.
Photography Lynette Wills
2014 marked Artistic Director David McAllister’s thirteenth year at the artistic helm and Executive Director Libby Christie completed her first full financial year with the company.

The Australian Ballet delivered 184 performances of 18 ballets – including seven world premieres – across five capital cities and nine regional centres in Australia and in three cities in the USA. The company is proud to report that these performances were seen by 274,596 people.

Our reach extended beyond the theatres. Our Dance Education Ensemble reached 17,735 students, teachers and community members through our incursion education program Out There – The Australian Ballet in schools which visited 86 schools in four states and one territory. Access to the company and discovery of the art form was further enhanced through audience engagement activities, reaching 22,289 participants in 2014.

In 2014 we cemented our performance partnership with Orchestra Victoria, by taking on the Orchestra as a wholly owned subsidiary of The Australian Ballet from July. The new ownership arrangement follows a number of government-led reviews into sustainable models for orchestras conducted between 2005 and 2013. The acquisition of Orchestra Victoria is a major undertaking for The Australian Ballet and a milestone for opera and ballet in Victoria. With Orchestra Victoria in the pit, world-class ballet and opera performances will continue to be a vital part of Victoria’s cultural life.

Our 2014 productions achieved success across the important benchmarking areas of artistic vibrancy, audience and peer accolades. On behalf of the Board, I congratulate David McAllister for his inspired leadership which produced a year of great works by our own and the world’s best choreographers that showcased the athleticism and talent of our exceptional artists.

In presenting ballet across the country we work with a number of venue partners. In particular, we value the close working relationships with our home town venues: the Sydney Opera House and Arts Centre Melbourne. We also acknowledge our close collaboration with the Queensland Performing Arts Centre in Brisbane and the Adelaide Festival Centre, with whom we work regularly. Our orchestra colleagues across the country are also vital partners. In 2014 we delivered 100% of our mainstage performances with live music.

“In 2014 we cemented our performance partnership with Orchestra Victoria, by taking on the Orchestra as a wholly owned subsidiary of The Australian Ballet from July”

The company celebrated 30 years of partnership with Principal Partner Telstra in 2014. This is one of the longest-running and most successful arts partnerships in Australia and one which has had a permanent and significant impact on The Australian Ballet.

I must also acknowledge all corporate and government partners and the many individual donors who make a commitment to support The Australian Ballet. We also receive incredible support from our volunteer groups – The Australian Ballet Society in Victoria and Friends of The Australian Ballet in New South Wales and South Australia – thank you.

I would like to acknowledge and thank my fellow Board members, with whom it is a privilege to serve. On behalf of the Board I offer our appreciation, gratitude and recognition to the incredible dancers of The Australian Ballet and staff across every department. Congratulations on your collective achievements in 2014.

2014 was an excellent year. We look forward to implementing a new strategic vision for the company from 2015.

Jim Cousins AO
Chairman
Both onstage and offstage 2014 was a rewarding year for The Australian Ballet. We invested in seven new works and restaged some of the most iconic ballets in our repertoire. Through our participation in World Ballet Day we made global digital history. In October the company performed in Los Angeles, Berkeley (near San Francisco), and New York and once again were very proud to represent Australia on the world stage through this successful US tour.

In 2014 Australian Ballet audiences attending mainstage performances, regional tours and education activities grew, as did our digital reach to our ballet community in Australia and overseas. During the year the company collaborated closely in the development of a new 2015 – 2019 Strategic Plan which will provide a framework for exciting innovation and growth over the coming five years.

The Australian Ballet is fortunate to have a large and interested community of loyal supporters, including audience members, committed government, corporate and media partners, generous philanthropists and company members and staff. I am delighted to present this report to update all of our community on the development of the company over the past year.

As Australia’s national dance company, The Australian Ballet is committed to reaching audiences around Australia. In 2014 we performed to 216,200 people in our home towns of Melbourne and Sydney, as well as to an additional 22,900 in Adelaide and Brisbane. The Dancers Company, our regional touring arm, performed to 10,261 audience members in 11 locations across regional Victoria, regional Western Australia and Tasmania in 2014. Our Out There – The Australian Ballet in schools education program extended our footprint even further, reaching 86 schools around the country.

The acquisition of Orchestra Victoria as a wholly owned subsidiary of The Australian Ballet in July 2014 was a major milestone for both companies and will ensure that live music, played by a high quality, permanent orchestral ensemble, will continue to be available to support ballet and opera performances in Victoria.

I am pleased to report a positive company financial result for 2014. Self-generated income for the year amounted to $46.4 million which represented 79.8% of total company revenues. The Australian Ballet box office and performance fees, our largest source of income, increased by 4% in 2014 primarily as a result of strong sales from La Bayadère and The Nutcracker in Melbourne and Sydney. Mainstage paid-capacity results were pleasing with paid occupancy averaging 84% for the year. Box office and performance fees contributed $25.5 million in 2014.

The costs associated with staging and performing the artistic program in 2014 continued to rise and were significant, with core ballet operations costing the company $39.9 million in 2014. The resulting net performance activities deficit of $14.4 million (core ballet operation costs less box office income) was only partially offset through the income generated by fundraising, government and corporate partnerships and our other commercial activities.

The overall positive financial result for 2014 was significantly assisted through income generated by The Australian Ballet Foundation and the generosity of our philanthropy community. This support is increasingly significant and enables The Australian Ballet to achieve its artistic ambitions and extensive, geographically diverse audience reach.

On behalf of the Australian Ballet and our audiences, I would like to thank all of our many Patrons, corporate partners and our government funding partners whose friendship, interest and support is so essential to our success.

“As Australia’s national dance company, The Australian Ballet is committed to reaching audiences around Australia”

The Australian Ballet is very fortunate to have so many generous and committed Patrons whose support for our philanthropy program led by The Australian Ballet’s Foundation Board, was certainly impressive and appreciated in 2014. Support provided by many Patrons as well as Trusts and Foundations, the Ballet Society in Melbourne and our Friends in NSW and SA for new artistic initiatives and productions, in particular David McAllister’s production of The Sleeping Beauty, international touring, dancer development and improved facilities have been inspiring to the company and heart-warming.

In 2014 we celebrated 30 years in partnership with our loyal and much-valued Principal Partner Telstra. The company also welcomed a number of new corporate partners: Jaguar as a new three-year Major Partner, Newscorp as the official US Tour sponsor and Emporium Melbourne as Supporting Partner of our Chroma season. We also celebrated the first year of new partnership arrangements with Lead Partners Qantas and Samsung, Presenting Partner of our national education program, Out There – The Australian Ballet in schools.

Equally important to the company is the valuable support and encouragement that we receive from our government funding partners, the Australia Council for the Arts, Arts Victoria (now Creative Victoria) and Arts New South Wales. We would also like to thank the Federal Governments Playing Australia program and Arts Victoria for their support of our regional touring activities.

It is an honour to work with David and to collaborate to achieve his inspiring artistic vision for The Australian Ballet. I would like to congratulate David and all our dancers and artists for their consistently high performance standards and artistic achievements in 2014.
The Australian Ballet strives to maintain a stimulating working environment for our large and varied team of highly trained professionals, which includes dancers, musicians, several artistic teams, medical personnel and expert wardrobe and production staff, as well as our artistic operations, corporate services, finance, marketing and fundraising teams. We work together and strive for excellence on and off the stage. We share a common goal and measure of success – extraordinarily vibrant and successful performances that care for tradition but dare to be different. I am consistently impressed with the commitment of our artists and dedication of those behind the scenes who, together, work so hard to achieve the productions enjoyed by audiences across the nation, internationally and in the digital space.

On behalf of the company I would like to acknowledge and thank our hardworking Chair, Jim Cousins, and our Board of Directors, who generously volunteer their time, expertise and wisdom. The strategic leadership of our Board guides our success and inspires us all.

I look forward to working with the company, our supporters and partners to achieve an exciting future and ongoing success for The Australian Ballet in 2015 as our new 2015 – 2019 Strategic Plan begins.

Libby Christie
Executive Director
ARTISTIC DIRECTOR’S REPORT

HAVING GLOBAL CHOREOGRAPHIC SUPERSTAR WAYNE McGRGOR WITH US TO STAGE HIS CHROMA FOR ITS AUSTRALIAN PREMIERE WAS ONE OF THE HIGHLIGHTS OF A STELLAR YEAR.

Any artistic director across the globe will tell you that repertoire is the life blood of a ballet company. In 2014 our dancers revelled in the opportunity of dancing some of the greatest repertoire of the ballet canon by the world’s greatest choreographers in theatres around Australia and each coast of the US. Sir Kenneth MacMillan’s Manon celebrated its 20th anniversary in our repertoire and was marked by the return of Patricia Ruanne, who first staged it for us in 1994. This emotional ballet provided a triumphant farewell for Lucinda Dunn, our longest-serving ballerina, who debuted in the title role 23 years ago. International stars Alina Cojocaru and Johan Kobborg added their own lustre to our Sydney season of this masterwork and inspired the company with their dramatic portrayal of these two tragic lovers. The return of Sir Peter Wright’s The Nutcracker provided us with a much happier end to the year. Under the theatrical eye of Desmond Kelly this magical production thrilled audiences in both Los Angeles and Berkley, and also staged the world premiere of Tim Harbour’s Ostinato as part of New York’s Fall for Dance festival.

We also enjoyed fantastic exposure on the world stage when we kicked off the inaugural 20-hour global live broadcast World Ballet Day on 1 October. It was so exciting to be a part of this international ballet event, which included The Royal Ballet, Bolshoi Ballet, National Ballet of Canada and San Francisco Ballet. It was a fantastic segue to our US tour, in which we performed Graeme Murphy’s Swan Lake to standing ovations in both Los Angeles and Berkley, and also staged the world premiere of Tim Harbour’s Ostinato.

Our dancers also featured in performances away from the mainstage across Australia. Our partnership with luxury resort qualia featured the much sought-after event Pas de deux in Paradise, with works from our Resident Choreographers Stephen Baynes and designer Hugh Colman’s Art to Sky. Our other resident choreographers were also busy this year. Tim Harbour created Extro for the Melbourne debut of our choreographic development program Bodytorque and acted as mentor to the other dance makers Alice Topp, Richard Cilli, Joshua Consandine and Richard House. It was also a treat to have Stanton Welch with us staging his evocative and exotic production of La Bayadère which he created for Houston Ballet in 2011. Collaborating with the masterful designer Peter Farmer, Stanton’s La Bayadère once again revealed his ability to add fire to the classics and reinvent them for the new millennium. The magnificent Kingdom of the Shades scene was a triumph for our talented corps de ballet ladies, and I want to thank Louise Lester for her help in its staging. Our other exchange dancers from Houston Ballet, Karina Gonzalez and Connor Walsh, brought their great experience to the two leading roles when they joined us for the Sydney season. Also inspiring was Gillian Murphy, principal dancer of American Ballet Theatre, whose performances of Niyikia with Kevin Jackson were a revelation.

We staged the full five programs in both Melbourne and Sydney and performed two programs in Brisbane for the first time in a long time. The Imperial Suite program brought together two classical jewels of the 20th century, George Balanchine’s Ballet Imperial and Serge Lifar’s Suite en blanc. The program thrilled audiences in Brisbane, Melbourne and Sydney. The Dancers Company toured for the last time under the watchful eye of its Artistic Director, Danilo Radojevic. This company of aspiring young dancers led by Robyn Hendricks, Jared Wright, Miwako Kubota and Christopher Rodgers-Wilson, toured Tasmania, Victoria and Western Australia with a Classical Triple Bill, consisting of Swan Lake Act III, Paquita and Rimbombo.

Other international appearances included Kevin Jackson dancing the role of des Grieux with American Ballet Theatre at the Lincoln Centre in New York as part of their Manon season, Amber Scott and Adam Bull dancing the lead roles in Swan Lake with Shanghai Ballet in China; and Andrew Killian, Ako Kondo and Chengwu Guo performing in gala concerts in Japan.

Our dancers also featured in performances away from the mainstage across Australia. Our partnership with luxury resort qualia featured the much sought-after event Pas de deux in Paradise, with works from our Resident Choreographers Stephen Baynes and Tim Harbour. Jill Ogai danced a solo specially created for her by Tim Harbour in the Expressions Dance Company SOLO Festival for Dance in Brisbane. Robyn Hendricks and Rudy Hawkes performed Christopher Wheeldon’s haunting pas de deux from After the Rain® at the gala farewell for Her Excellency Dame Marie Bashir at the Sydney Opera House, and Reiko Hombo and Andrew Killian flew through the Spring Waters Pas de deux on Network Ten’s So You Think You Can Dance.

We were also proud to be a part of the 50th anniversary celebrations of our sister organisation The Australian Ballet School. It is a significant milestone for the national school founded by Dame Margaret Scott, which has grown to be the internationally recognised world-class training institution it is today. Congratulations to Marilyn Rowe on a remarkable tenure as the Director of the School over the last 16 years. She hands over to Lisa Pavane a school at the forefront of elite ballet training. We look forward to working with Lisa and continuing to provide opportunities for emerging dancers.

On a sadder note, we lost two of Australia’s great ballet identities with the passing of Gailene Stock AM CBE and Harry Haythorne MBE. Following her stellar career as a ballerina Gailene transferred...
“Any artistic director across the globe will tell you that repertoire is the life blood of a ballet company”

her knowledge to generations of young dancers at the National Theatre Ballet School, then followed Dame Margaret Scott as the Director of The Australian Ballet School. Gailene directed The Royal Ballet School from 1999 and was responsible for building their amazing school in Floral Street Covent Garden as well as a major development for the RBS Junior School, White Lodge. Harry’s career spanned the gambit of the performing arts as a performer, teacher, director and repetiteur. He was unique and will be sadly missed.

It was a full and exciting year for The Australian Ballet in 2014. I want to pay tribute to the wonderful dancers and artistic staff whose tireless work continues to deliver the highest quality of performances across the whole year. The partnership with Libby Christie has invigorated both myself and the administration and as always, working with Nicolette Fraillon is an inspiration. I thank each of our Board members for their excellent governance. I especially want to thank my Associate Artistic Director Danilo Radojevic for his incredible support over the past 13 years. I wish him and his wife Lucinda Dunn every success in Sydney and look forward to him continuing to teach and coach the company when we are in Sydney. I also want to thank Noelle Shader, who left us in June. Her work as ballet mistress and in rehabilitation and technique coaching paved the way for the dancers to reach new heights and made their journey from injury back to the stage a positive experience that has led to increased career longevity and their personal growth as artists.

It is also a joy to acknowledge the wonderful 30-year partnership with our Principal Partner Telstra. Over the year we had a number of special opportunities to highlight their amazing support, which included a special event at the Primrose Potter Australian Ballet Centre, our free outdoor performance at the Sidney Myer Music Bowl, performing a pas de deux at the Telstra Business Woman of the Year Awards and of course the much-coveted Telstra Ballet Dancer of the Year Award that in 2014 was won by Dimity Azoury, with the People’s Choice Award going to Imogen Chapman. I would also like to thank our many generous donors and bequestors. Your belief in The Australian Ballet inspires us to be at our very best for each performance. Also thanks to the Ballet Society in Melbourne and Friends of The Australian Ballet New South Wales and South Australia whose advocacy, friendship and support radiates across the year.

This year I have been personally touched by the generosity of all who have given money to The Sleeping Beauty campaign. Launched at the extraordinary Behind the Curtain function in Melbourne, which was driven by the creative minds of Robin Campbell and Natasha Bowness, it has raised vital funds that will enable the awakening of The Sleeping Beauty in 2015 to be the highlight of our Year of Beauty.

The past year was filled with great works by our own and the world’s best choreographers, showcasing the extraordinary talent of our versatile and hardworking dancers. There is much to celebrate and remember but there is always the excitement of the year to come.

David McAllister AM
Artistic Director
Jim is a member of the Melbourne Museum Board, the Australian Major Performing Arts Group (AMPAG) and the Melbourne Grammar School Council, as well as Trustee Victorian Arts Centre Trust. He is the former Chair of the Melbourne Recital Centre, former Chair and now Founding Chairman, Committee for Geelong, former Trustee/Deputy President of the National Gallery of Victoria, and has previously chaired The Public Galleries Association of Victoria, Geelong Performing Arts Centre and Geelong Art Gallery. Jim has chaired and been President of the Geelong Art Gallery Foundation, the NGV Foundation, and the Melbourne Recital Centre Foundation. He was appointed an AO in 2004 and awarded an Honorary Doctor of Letters by Deakin University in 2004. Appointed 2009

Sarah studied classical ballet from the age of six and is passionate about the performing arts. In 2004, Sarah was appointed the International Ambassador for The Australian Ballet. Sarah has been a director of a number of not-for-profit organisations and is currently Director and Ambassador of the Murdoch Childrens Research Institute. Former Chair of the National Breast Cancer Foundation’s Women’s Advisory Group and Patron since 2001. Former director of the Australian Research Alliance for Children and Youth and former member of the GAP Early Childhood Education Advisory Board. In 2003, Sarah was awarded the Celebrity Advocacy Award by Research Australia. Graduate, Australian Institute of Company Directors. Appointed 2006

Craig has had more than 20 years’ experience in the financial services sector, and was CEO of AMP Limited from 2008 to 2013. During his career, Craig has worked and lived in both Europe and Asia. He was a director and chairman of the Financial Services Council, and a member of the Australian Financial Centre Forum. Craig is a director of the Australian Government’s Financial Literacy Board and was a member of the Australian Government’s Financial System Inquiry. He holds a Bachelor of Commerce from the University of Melbourne and is a Fellow of The Institute of Chartered Accountants in Australia. Appointed November 2014

John Ellice-Flint became Managing Director and CEO of Santos Limited, Australia’s largest domestic gas producer, from 2000–2008. Currently Executive Chairman of Blue Energy, John is the former Chairman of the South Australian Museum (2002–2011) and past Chair of Cleanseas Tuna. In 2014, John was appointed to the Board of Infrastructure Australia. He is a distinguished alumnus of the New England University.

Appointed 2010

With a background in business and marketing, Penny is the Chairman of the Herald and Weekly Times Pty Ltd and the Royal Children’s Hospital Good Friday Appeal. She is also a board member of the Royal Botanic Gardens Melbourne and the McClelland Sculpture Park & Gallery. Penny is actively involved in a range of community organisations and is an ambassador for Second-Bite. She holds a Bachelor of Business Degree from Monash (Chisholm) and is a Graduate of the Australian Institute of Company Directors.

Appointed 2012

Christopher is Assistant Executive Director, the Business/HIGHER Education Round Table and a Member, Cultural Sector Advisory Committee, Innovation & Business Skills Australia. Christopher is a graduate of The Australian Ballet School and former dancer of The Australian Ballet (1982–1994). Christopher holds an MBA and Master of Business Law. Previously, Manager Business & Strategy, the New Zealand Schools of Dance & Drama; Vice-President, Agilitas USA; Company Manager, Esgee Entertainment; Member, Australian Institute of Company Directors.

Appointed 2014
Catherine Harris is the Chair of Australia’s largest independent produce retailer, Harris Farm Markets. She is a Director of The National Gallery of Australia and the Australian Rugby League Commission and the Board of the Australian School of Business; she is also the Honorary Consul to Bhutan. Catherine has held the roles of Deputy Chancellor UNSW, The Director of Affirmative Action, a Trustee of the SCG, a Director of ADF, The MCA, and Chairperson of the Australia Japan Foundation. 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

Siobhan is a Director Ten Network Holdings Ltd, a Director of Nova Entertainment, Managing Partner of Illyria Pty Ltd a media investment company, a Director of the Australian Fashion Chamber, and a Member of the ANU Finance Council. Siobhan is a former Commissioner of the Australian Productivity Commission, a former Chair and Board Member of NBNCo, a former Partner of McKinsey & Company an international management consulting firm, and a former Member of the Advisory Board of the Australian Bureau of Meteorology. Siobhan holds a Bachelor of Economics (Honours) from the Australian National University and a Master of Philosophy (International Relations) from Cambridge University.

Appointed 2010

Tony Osmond is Managing Director and Head of Corporate and Investment Banking, Australia & New Zealand at Citigroup. Tony has over 20 years’ experience in large and complex mergers, acquisitions and capital markets transactions in Australia, advising many of Australia’s largest companies and private equity firms. Prior to his career in investment banking, Tony practiced as a lawyer at Freehills in Melbourne. Tony was a Director and Acting Chair of Orchestra Victoria before it was acquired by The Australian Ballet.

Appointed September 2014

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

Appointed 2012

Chairman Arrium Ltd, Orygen Youth Health Research Centre and Colonial Foundation and Director of the Haven Foundation. Previously Chairman Spotless Group Ltd, Chairman CARE Australia, Director CARE International, Managing Director and CEO of Colonial Ltd and Mayne Ltd, Chairman State Bank of NSW Colonial First Pty Ltd, Drayton Coal Pty Ltd, Capricorn Coal Management, Callide Coalfields Pty Ltd, Deputy Chairman Newcrest Mining Ltd, Executive Director Shell Australia Ltd, Director Austen & Butta Ltd, Australian Davos Connection, Worsley Alumina Pty Ltd, Founding Chairman of CARE Australia Business Council, Member of The Business Council of Australia.

Appointed 2004, retired May 2014

Craig is the Managing Director and owner of the Carter & Spencer Group, one of Australasia’s largest fresh produce companies, with operations throughout Australia, New Zealand and California. Based in Brisbane, the company grows, distributes and markets fresh fruit and vegetables to supermarkets and leading retailers throughout Australia and globally. Craig has served on many industry boards including: Produce Marketing Association Australia/ New Zealand. Chairman Australian United Fresh (Qld), Qld Food Fibre and Agribusiness Council, and Qld Chamber of Fruit & Vegetable Industries Co-Operative Ltd. Currently a Director of City of Brisbane Investment Corporation Ltd, Director of the Churchie (Anglican Church Grammar School) Foundation, and Chair of Ballet Theatre of Queensland.

Appointed 2009
Andrew Killian and Reiko Hombo in Asaf Messerer’s 
Spring Waters at Telstra Ballet in the Bowl. 
Photography Lynetta Wills
THE YEAR IN REVIEW

8
DANCERS FROM THE AUSTRALIAN BALLET WORKED AND PERFORMED WITH INTERNATIONAL COMPANIES

7
WORLD PREMIERES

#worldballetday WAS THE TOP TRENDING ITEM IN AUSTRALIA ON 1 OCTOBER
LUCINDA DUNN OAM TAKES FINAL BOW

In January Australia’s longest-serving ballerina, Lucinda Dunn, was awarded the Medal for the Order of Australia for her service to the performing arts through ballet. Following her brilliant and unprecedented 23-year career with The Australian Ballet, Lucinda retired on 23 April. The principal artist and mother of two, who has inspired so many, took her final bow at Sydney Opera House following The Australian Ballet’s final performance of Manon.

NEW DANCERS

The Australian Ballet welcomed seven dancers in 2014, including five graduates from The Australian Ballet School. Drew Hedditch, Corey Herbert, Emma McFarlane, Marcus Morelli and Simon Plant all joined the company fresh from their graduate year. Amanda McGuigan made the leap from the Dutch National Ballet and New Zealander Kelsey Stokes joined the company after winning the McDonald’s Eisteddfod scholarship in 2012.

KEVIN JACKSON GUEST STARS WITH AMERICAN BALLET THEATRE

In June, Principal Artist Kevin Jackson was invited by ABT’s Artistic Director Kevin McKenzie to perform as des Grieux in their production of Manon for two performances at the Metropolitan Opera House in New York City.

ORCHESTRA VICTORIA

As of 1 July 2014, Orchestra Victoria became a wholly owned subsidiary of The Australian Ballet, strengthening our 40-year relationship and ensuring that high-quality ballet and opera performances will continue in Victoria.

STEVEN HEATHCOTE RETURNS

Steven Heathcote’s career with The Australian Ballet spanned 25 years, 20 of which he danced as a principal artist. Since retiring in 2007 Steven was regularly engaged as a guest teacher, specialist coach and guest artist. In July 2014 Steven returned to The Australian Ballet family as ballet master.

SARAH MURDOCH AND VOGUE

Our Deputy Chair Sarah Murdoch graced the cover of Vogue Australia’s August edition and, inside, reinforced her commitment to The Australian Ballet and support for our access and education activities.

WORLD BALLET DAY

On 1 October The Australian Ballet joined four of the world’s premier ballet companies in a 20-hour live stream of behind-the-scenes ballet rehearsals, class and interviews. World Ballet Day streamed for free around the world via YouTube, a digital world first! The event was also streamed live to digital screens in busy public locations, including Frankston Arts Centre, Dandenong City Centre and Federation Square in Melbourne, and Australian Parliament House in Canberra.

USA TOUR

Jeté to the USA: The Australian Ballet performed in Los Angeles, and in Berkeley, California.

TELSTRA AWARD

Coryphée Dimity Azoury was crowned the 2014 winner of the Telstra Ballet Dancer Award, the most prestigious prize for ballet in Australia. The announcement was made onstage at the Sydney Opera House, following an open dress rehearsal of The Nutcracker. The 2014 People’s Choice Award was awarded to Corps de Ballet dancer Imogen Chapman.

30 YEARS WITH TELSTRA

In 2014 we celebrated 30 years of partnership with Telstra, one of the longest-running and most successful arts partnerships in Australia.
PHILANTHROPIC AND SPONSORSHIP INCOME CONTRIBUTED 20.8% OF TOTAL INCOME IN 2014.

THE COSTS ASSOCIATED WITH STAGING AND PERFORMING THE ARTISTIC PROGRAM TRADITIONALLY EXCEEDS BOX OFFICE INCOME. THE PERFORMANCE GAP DEFICIT CONTINUED IN 2014 WITH BOX OFFICE REVENUES ONLY COVERING 64% OF ARTISTIC PROGRAM EXPENSES.

IN 2014 79.8% OF OUR TOTAL INCOME WAS SELF-GENERATED.

THE AUSTRALIAN BALLET’S MAINSTAGE AUDIENCES ARE STEADY, 2014 OCCUPANCY WAS AT 84% OF CAPACITY.

PHILANTHROPIC AND SPONSORSHIP INCOME CONTRIBUTED 20.8% OF TOTAL INCOME IN 2014.
OUR “PERFORMANCE GAP” DEFICIT CONTINUES TO BE OFFSET BY INCOME FROM THE AUSTRALIAN BALLET GROUP
(The Australian Ballet Company, The Primrose Potter Australian Ballet Centre, The Australian Ballet Foundation and The Australian Ballet Production Centre)

- The Australian Ballet Foundation – donations, bequests and investment income
- Government funding
- Orchestra Victoria
- Investment and interest income
- Commercial activities – property rental and car park
- Fundraising – annual giving and sponsorships
- Performance gap (2014) to be offset by all other income

Lucinda Dunn in costume for Kenneth MacMillan’s Manon after her final performance. Photography Lisa Tomasetti
PERFORMANCES

IN 2014 THE AUSTRALIAN BALLET PRESENTED 184 PERFORMANCES OF 18 BALLETS – SEVEN OF WHICH WERE WORLD PREMIERES – TO 274,596 PEOPLE, GENERATING A TOTAL BOX-OFFICE INCOME OF $25.5 MILLION.

As a national company it is our priority to reach audiences across Australia. While government funding supports The Australian Ballet’s mainstage productions in Sydney and Melbourne, we largely self-fund our national tours and education activities to ensure that we cover the nation.

The Australian Ballet has a long history of high-profile touring, and is one of the few Australian arts companies to regularly represent the nation on the world stage. The Australian Ballet has visited 27 countries and 87 cities since the company was founded in 1962. In 2014 the company toured Graeme Murphy’s Swan Lake to Los Angeles and Berkeley and presented Tim Harbour’s new Ostinato in New York City.

The Australian Ballet has been performing world-class ballet in the furthest reaches of the country since 1980. In 2014 the company toured a Classical Triple Bill to 11 towns in regional and remote areas of Victoria, Western Australia and Tasmania.

Our annual Telstra Outdoor performance, held at the Sidney Myer Music Bowl.
Lana Jones in Stanton Welch’s La Bayadère.
Photography Jeff Busby.
The Australian Ballet has crafted a beautiful production from sets to costumes and choreography. *Manon* is an exceptional piece and enables The Australian Ballet to show off the full gamut of their talent.

Sir Kenneth MacMillan’s vision of the decadent Parisian demi-monde offered an array of career-making roles: the complex Manon; the tender, loyal des Grieux; Manon’s vile brother Lescaut; and his vampy, tipsy mistress. A story ballet for the modern age.

MANON

Choreography Kenneth MacMillan
Guest Repetiteurs Patricia Rianne and Mark Kay
Music Jules Massenet, arranged by Martin Yates
Costume & Set design Peter Farmer
Lighting reproduced by Francis Croese

BRISBANE 21 FEBRUARY – 1 MARCH (6 performances)
In association with QPAC
Lyric Theatre, Queensland Performing Arts Centre with Queensland Symphony Orchestra

MELBOURNE 14 – 24 MARCH (12 performances)
Arts Centre Melbourne, State Theatre with Orchestra Victoria

SYDNEY 3 – 23 APRIL (20 performances)
Joan Sutherland Theatre, Sydney Opera House with Australian Opera and Ballet Orchestra

The restaging of Kenneth MacMillan’s *Manon* was supported by The Maina Gielgud Fund.

The appearance of International Guest Artists Alina Cojocaru and Johan Kobborg in the Sydney season of *Manon* was made possible by a generous gift from The Joan and Peter Clemenger Trust.

Adam Bull and Amber Scott in Kenneth MacMillan’s *Manon*. Photography Lynette Wills

<table>
<thead>
<tr>
<th>MANON</th>
<th>38 PERFORMANCES</th>
<th>47,836 PAID ATTENDANCES</th>
<th>$4,907,124 GROSS BOX-OFFICE INCOME</th>
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</thead>
</table>

"The Australian Ballet has crafted a beautiful production from sets to costumes and choreography. *Manon* is an exceptional piece ... and enables The Australian Ballet to show off the full gamut of their talent"*  

*Australian Stage*
…a swirling interplay of elegant lines, glittering pointe work and evocative orchestral music.

Australian Stage
The Australian premiere of *Chroma* was chock-full of Wayne McGregor’s signature energy and attack, with The Royal Ballet’s resident choreographer taking the classical style in electrifying directions. This fresh work shared the bill with Jiří Kylián’s witty and highly musical Mozart double, *Petite Mort* and *Sechs Tänze*. The program was rounded out by new work *Art to Sky* from Resident Choreographer Stephen Baynes.

**CHROMA**

Choreography Wayne McGregor, Creative Associate Antoine Vereecken, Music Joby Talbot and Jack White III, Costume design Moritz Junge, Set design John Pawson, Lighting design Lucy Carter, Lighting reproduced by Simon Bennison

**PETITE MORT**

Dance production / Choreography Jiří Kylián, Assistant to the Choreographer Patrick Delcroix, Music Wolfgang Amadeus Mozart, Set design Jiří Kylián, Costume design Joke Visser, Lighting design Jiří Kylián, Realisation (light) Joop Caboort, Lighting reproduced by Graham Silver

**SECHS TÄNZE**

Dance production / Choreography Jiří Kylián, Assistant to the Choreographer Patrick Delcroix, Music Wolfgang Amadeus Mozart, Costume & Set design Jiří Kylián, Lighting design Jiří Kylián, Realisation (light) Joop Caboort, Lighting reproduced by Graham Silver

**ART TO SKY**

Choreography Stephen Baynes, Music Piotr Ilyich Tchaikovsky, Costume design and Stage concept Hugh Colman, Lighting design Rachel Burke

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“Chroma is a bold performance that oozes confidence, aggression, sex and beauty... the production is riveting from start to finish.”

The Brag
"It is ensemble work of the highest order – a ballerina’s dream and an audience’s delight"

Herald Sun
This classic story ballet, beloved by all ages, returned to take audiences on a journey of wonder and fantasy, showcasing some of the most breathtaking sets and costumes in our repertoire. The Nutcracker was a Christmas gift well received by our audiences!

**THE NUTCRACKER**
Choreography Peter Wright, Lev Ivanov
Additional choreography Vincent Redmon
Guest Repetiteurs Desmond Kelly and Mark Kay
Music Piotr Ilyich Tchaikovsky
Costume & Set design John F Macfarlane
Lighting design David Finn
Lighting reproduced by Graham Silver

**MELBOURNE 12 – 25 SEPTEMBER (15 performances)**
Arts Centre Melbourne, State Theatre with Orchestra Victoria

**SYDNEY 28 NOVEMBER – 17 DECEMBER (22 performances)**
Joan Sutherland Theatre, Sydney Opera House with Australian Opera and Ballet Orchestra

With thanks to

The 2014 season of Peter Wright’s The Nutcracker was supported by general funds within The Australian Ballet Foundation and The Melba Alma Cromack Fund, an estate within The Australian Ballet Foundation.

“this 24-year-old production retains its visually intoxicating sheen, with its evocation of magical beauty still capable of entralling children and suspending disbelief among world-weary adults.”

The Australian

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The Australian Ballet
37 PERFORMANCES
59,386 PAID ATTENDANCES
$6,543,580 GROSS BOX-OFFICE INCOME
Alexei Ratmansky, the most in-demand choreographer in the world and the master of the modern story ballet, fills every bar of Prokofiev’s cinematic score as he charts Cinderella’s journey from rags to rapture.

CINDERELLA
Choreography Alexei Ratmansky
Music Sergei Prokofiev
Costume & Set design Jérôme Kaplan
Lighting design Rachel Burke
Lighting reproduced by Graham Silver
Projection design Wendall K Harrington

ADELAIDE 4 – 10 JULY (8 performances)
Festival Theatre, Adelaide Festival Centre with Adelaide Symphony Orchestra
The Adelaide season of Cinderella was generously supported by the Friends of The Australian Ballet (SA) Inc.

“Exquisite from start to finish”
Crikey

“A triumphant addition to the repertoire”
Dance Australia
In 2014 the ever-popular Bodytorque made its Melbourne debut and celebrated 10 years of giving emerging choreographers the chance to perform boundary-pushing works. The Australian Ballet proudly premiered five works by choreographers Richard House, Alice Topp, Tim Harbour, Joshua Consandine and Richard Cilli.

**CONTROL**
Choreography Richard House, Music Gabriel Fauré and Peter Wilson, Costume design Kat Chan, Costume design coordinator Suzannah Mcrae, Lighting design Graham Silver

**CORPUS CALLOSUM**
Choreography Richard Cilli, Music James Wade, Costume design Monica Morales, Costume design coordinator Suzannah Mcrae, Lighting design Graham Silver

**EXTRO**
Choreography Tim Harbour, Music Henryk Mikolaj Górecki, Costume design Tim Harbour, Costume design coordinator Suzannah Mcrae, Lighting design Graham Silver

**I CANNOT KNOW**
Choreography Joshua Consandine, Music Georges Lentz, Costume design Joshua Consandine, Costume design coordinator Suzannah Mcrae, Lighting design Graham Silver

**SAME VEIN**
Choreography Alice Topp, Music Sergei Rachmaninov and Gabriel Fauré, Dramaturg Kalman Warhaft, Costume design Alice Topp, Costume design coordinator Suzannah Mcrae, Media artist Brendan Harwood, Lighting design Graham Silver

**MELBOURNE 17 – 24 JUNE (3 performances)**
Arts Centre Melbourne, State Theatre with Orchestra Victoria ensemble and recorded music

The Bodytorque.DNA season was made possible with support from the following funds within The Australian Ballet Foundation:

Peggy van Praagh Fund for Australian Choreography
The Robert Soutey Fund for Australian Choreography
William Arthur Hugh Gordon Fund – Perpetual Trustees

"Dance is something that is a fundamental part of who we are; we’re born with dance within us. Bodytorque is an opportunity to explore this.”
David McAllister

"An important event and crucial to nurturing the next wave of dance makers.”
Herald Sun
In October 2014 The Australian Ballet set off on its 33rd international tour and its ninth tour of the United States. The company was invited to present Graeme Murphy's Swan Lake in Los Angeles as part of the 50th anniversary celebrations for Dorothy Chandler Pavilion and in Berkeley by Cal Performances, Zellerbach Hall.

The response to the company’s presence and performances was exceptional; audiences and critics alike were transfixed. The Australian Ballet swept Los Angeles into a storm of applause and standing ovations at every curtain call.

SWAN LAKE
Choreography Graeme Murphy
Creative associate Janet Vernon
Music Piotr Ilyich Tchaikovsky
Concept Graeme Murphy, Janet Vernon, Kristian Fredrikson
Costume & Set design Kristian Fredrikson
Lighting design Damien Cooper
Lighting reproduced by Graham Silver

LOS ANGELES 9 – 12 OCTOBER (5 performances)
Graeme Murphy’s Swan Lake
Music Center, Dorothy Chandler Pavilion, Los Angeles
BERKELEY 16 – 19 OCTOBER (5 performances)
Graeme Murphy’s Swan Lake
Cal Performances, Zellerbach Hall

With thanks to

The USA Tour was generously supported by a gift from the Talbot Family Foundation and The International Touring Fund.

New York City received the world premiere of Resident Choreographer Tim Harbour's new work Ostinato as part of Fall For Dance, a festival created more than 10 years ago to make dance accessible and build new audiences.

NEW YORK CITY 16 – 17 OCTOBER (2 performances)
World premiere of Tim Harbour’s Ostinato
Fall For Dance, New York City Center
EDUCATION

IN 2014 OUT THERE – THE AUSTRALIAN BALLET IN SCHOOLS WAS RECEIVED IN

- 86 SCHOOLS
- 78 LOCATIONS
- 17,735 STUDENTS, TEACHERS AND COMMUNITY MEMBERS

The Australian Ballet’s education program, Out There – The Australian Ballet in schools gives young Australians the opportunity to participate in, and value, dance as a form of expression, activity and entertainment. Each year our specially trained Dance Education Ensemble delivers this innovative program of dance demonstrations, kinetic workshops and discussion forums in schools Australia-wide.

Motivated by the knowledge that kinetic and expressive learning is central to a child’s positive development, Out There was developed by one of Australia’s leading dance educators, Helen Cameron, and reflects the core values of our national school curriculum. The program was launched in 2006. With assistance from seed funding from the Victorian Government, generous sponsors, philanthropic individuals and organisations, the program has grown exponentially since it began.

In 2014 we were delighted to welcome Samsung as the Presenting Partner of Out There – The Australian Ballet in schools.

YOUNG ABORIGINAL WOMEN’S PROGRAM
Designed and delivered by The Australian Ballet in partnership with Mooroopna Secondary College (near Shepparton, Victoria), YAWP builds on the school’s Wannik dance program that engages female students with an aim to develop physical and expressive skills, build personal confidence, improve school attendance and provide opportunities for the students to engage in cultural learning.

In 2014 the three-day dance education program engaged 19 Indigenous students aged 12 – 16 years at the Primrose Potter Australian Ballet Centre. Activities included kinetic studies, movement for well-being, craft and professional learning discussion. The workshops highlighted learning activities that were complementary to, but not readily available in, the Wannik dance program at Mooroopna Secondary College. Two additional components were introduced in 2014 to enhance the excursion program; a two-day excursion program at the college and a work experience placement for one Year 9 student.

With thanks to Freda May Irving Memorial Scholarship Fund

OUT THERE – THE AUSTRALIAN BALLET IN SCHOOLS 2014
“The inclusion of the Out There program in our school is immeasurable. It has been one of the most positive experiences that the students have experienced. This program offers a diversity of curriculum benefits that connect students with the most valuable of experiences. The Arts curriculum within the school has gained some wonderful knowledge that will live on in the students' lives. In a school where students may not have the opportunity to see the ballet or any form of theatre, this has opened many students' lives and we are extremely grateful.”

Victorian Primary School Teacher, 2014
ORCHESTRA VICTORIA

ORCHESTRA VICTORIA WAS ESTABLISHED IN 1969 AS THE ELIZABETHAN MELBOURNE ORCHESTRA. NOW IN ITS FIFTH DECADE, ORCHESTRA VICTORIA IS THE PERFORMANCE PARTNER OF MAJOR AUSTRALIAN PERFORMING ARTS COMPANIES — THE AUSTRALIAN BALLET, OPERA AUSTRALIA, VICTORIAN OPERA AND THE PRODUCTION COMPANY.

Beyond its core pit activities, Orchestra Victoria also presents concerts and education workshops that increase access to and participation in live orchestral music in regional and outer metropolitan centres across Victoria.

Orchestra Victoria has been the proud performance partner of The Australian Ballet for over 40 years. On 1 July 2014, Orchestra Victoria began an exciting new chapter when it became a wholly owned subsidiary of The Australian Ballet.

Orchestra Victoria delivered 129 performances to over 100,000 people in Victoria from 1 July – 31 December 2014. The immersive On the mOVe education program also provided music development opportunities for 300 young regional musicians and teachers and brought many of these regional students together in a showcase concert at the Melbourne Town Hall in September. Additionally, the Orchestra’s performance of The Nutcracker for The Australian Ballet was heard in the homes of 140,000 people nationally during the ABC TV broadcast on Christmas Eve and later on iView.
2014 SCHEDULE
(FROM 1 JULY)

THE AUSTRALIAN BALLET WITH ORCHESTRA VICTORIA

PERFORMANCE DATES
La Bayadère 28 August – 6 September
The Nutcracker 12 – 25 September
Once Upon a Time 23 September

TOTAL PERFORMANCES 29

VICTORIAN OPERA WITH ORCHESTRA VICTORIA

PERFORMANCE DATES
Into the Woods 19 – 26 July
Norma 23 August
Riders 23 September – 4 October
The Big Sing 13 October

TOTAL PERFORMANCES 19

OPERA AUSTRALIA WITH ORCHESTRA VICTORIA

PERFORMANCE DATES
Season Launch 11 August
Jonas Kaufmann in Concert 14 August
Don Pasquale 19 November – 12 December
Falstaff 1 – 11 December
Opera in the Bowl 13 December

TOTAL PERFORMANCES 25

ORCHESTRA VICTORIA REGIONAL CONCERTS

PERFORMANCE DATES
Hamilton 3 October
Bendigo 11 October
An Esso Night at the Opera (Sale) 20 October

TOTAL PERFORMANCES 3

THE PRODUCTION COMPANY WITH ORCHESTRA VICTORIA

PERFORMANCE DATES
Guys and Dolls 19 – 27 July
Showboat 16 – 24 August
La Cage Aux Folles 21 November – 7 December

TOTAL PERFORMANCES 41

ORCHESTRA VICTORIA SUPPORTERS

MAJOR GIFTS
Handbury Family Foundation
Mr Robert Albert AO
RFID RD & Mrs Elizabeth Albert

ANNUAL GIVING
$5,000 +
Betty Amsden AO
Neilma Gantner
Gaye and John Gaylard
$1,000 - $4,999
J Blain
Peter and Ivanka Canet
Jane Edmanson OAM
William Forrest
Henkell Family Fund
Peter Kolliner OAM & Barbara Kolliner
Maple-Brown Abbott
Judith & Alisdair McCullum
Heather McKenzie
Marilyn Meyer
John Redman
Margaret Ross

$100 - $999
Jane Ander
Barbara Bobbe
Beth Brown & Tom Bruce
Pauline Coates
Jenny Darling
Future Freight
Elizabeth McPhee
Elizabeth Pender
Margaret Peters
Kay Plymat
Lady Potter AC
Kerryn Pratchett
Charles Roxburgh
Adrienne Shaw
Claire Stonier-Kipen
Virginia Stretton

TRUSTS & FOUNDATIONS
The William Buckland Foundation
Joan and Peter Clemenجر Trust

Gifts received 01/01/2014 - 31/12/2014

PARTNERS
Orchestra Victoria is grateful for the support of its Principal Regional Partner Bendigo Bank, its Government and media partners, and numerous venue partners across the state of Victoria.

PRINCIPAL REGIONAL PARTNER
Bendigo Bank

Future Freight

Government Partners
The support received from the Australian Government through the Australia Council for the Arts and from the Victorian Government through Arts Victoria provides the foundation from which the Orchestra supports all our opera and ballet companies. Further support from Local Governments assists Orchestra Victoria’s innovative Community and Education Outreach Programs.

Media Partners
3MB5 FM
Melba Recordings

Contact Orchestra Victoria
PO Box 836 South
Melbourne VIC 3205
03 9694 3600
australianballet.com.au/orchestravictoria

Orchestra Victoria is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. Orchestra Victoria is supported by the Victorian Government through Arts Victoria.
## The Australian Ballet's 2014 Key Performance Indicators

### Mainstage Performances

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### Open Air Performances

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### International Performances

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### Regional Performances

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</tr>
<tr>
<td>Tasmania</td>
<td>4</td>
<td>–</td>
</tr>
<tr>
<td>Northern Territory</td>
<td>–</td>
<td>3</td>
</tr>
<tr>
<td>Western Australia</td>
<td>4</td>
<td>–</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td><strong>16</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

**Total**

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>184</strong></td>
<td><strong>188</strong></td>
</tr>
</tbody>
</table>

### Artistic Vibrancy Profile of Works

<table>
<thead>
<tr>
<th>Type</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New commissions</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>New acquisitions</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Revivals</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>International</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New acquisitions</td>
<td>2</td>
<td>–</td>
</tr>
<tr>
<td>Revivals</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Revival</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Australian revival</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Overseas revival</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>24</strong></td>
<td><strong>21</strong></td>
</tr>
<tr>
<td></td>
<td>NO. OF PERFORMANCES</td>
<td>ALL ATTENDANCES</td>
</tr>
<tr>
<td>------------------</td>
<td>---------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td><strong>MAINSTAGE PERFORMANCES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melbourne</td>
<td>61</td>
<td>104,134</td>
</tr>
<tr>
<td>Sydney</td>
<td>80</td>
<td>112,066</td>
</tr>
<tr>
<td>Adelaide</td>
<td>8</td>
<td>14,175</td>
</tr>
<tr>
<td>Brisbane</td>
<td>8</td>
<td>8,725</td>
</tr>
<tr>
<td>Canberra</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>157</td>
<td>239,100</td>
</tr>
<tr>
<td><strong>DANCERS COMPANY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Victoria</td>
<td>8</td>
<td>5,005</td>
</tr>
<tr>
<td>South Australia</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>New South Wales</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Northern Territory</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Tasmania</td>
<td>4</td>
<td>2,828</td>
</tr>
<tr>
<td>Western Australia</td>
<td>4</td>
<td>2,428</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>16</td>
<td>10,261</td>
</tr>
<tr>
<td><strong>INTERNATIONAL</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Los Angeles</td>
<td>5</td>
<td>11,439</td>
</tr>
<tr>
<td>Berkeley</td>
<td>5</td>
<td>5,566</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>10</td>
<td>17,065</td>
</tr>
<tr>
<td><strong>FREE PERFORMANCES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melbourne</td>
<td>1</td>
<td>8,170</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>1</td>
<td>8,170</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>184</td>
<td>274,596</td>
</tr>
</tbody>
</table>
Brett Chynoweth in Stanton Welch’s La Bayadère. Photography Lynette Wills.
DIRECTORS’ REPORT

The Board of Directors of The Australian Ballet have pleasure in presenting their report for the year ended 31 December 2014.

DIRECTORS
The following were directors of The Australian Ballet during the financial year:

Jim Cousins AO
John Ellice-Flint
Penny Fowler
Catherine Harris AO PSM
Siobhan McKenna
Sarah Murdoch
Bruce Parncutt
Peter Smedley (retired as a Director effective 14 May 2014)
Craig Spencer
Tony Osmond (appointed a Director effective 12 September 2014)
Craig Dunn (appointed a Director effective 6 November 2014)
Christopher Goldsworthy (appointed Dancers Director on 21 May 2014)

COMPANY SECRETARY
The Company Secretary, Carol Benson, retired from the company on 29 August 2014. Peter Hough was appointed Company Secretary effective 30 August 2014.

DIRECTORS’ INTERESTS
At the date of this report no directors held interests in shares in a related body corporate.

MEETINGS OF DIRECTORS
There were seven Board meetings of the company’s Board of Directors held during the year ended 31 December, 2014. The number of meetings attended by each Director were as follows:

<table>
<thead>
<tr>
<th>Director</th>
<th>Eligible</th>
<th>Attended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim Cousins AO</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>John Ellice-Flint</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Penny Fowler</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Christopher Goldsworthy</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Catherine Harris AO PSM</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Siobhan McKenna</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Sarah Murdoch</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Bruce Parncutt</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Peter Smedley (retired as a Director effective 14 May 2014)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Craig Spencer</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Craig Dunn (appointed a Director effective 6 November 2014)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Tony Osmond (appointed a Director effective 12 September 2014)</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>
DIRECTORS’ REPORT

DIRECTORS’ BENEFITS
Neither during the financial year nor since the financial year end has a director received or become entitled to receive a benefit (other than a benefit included in the amounts paid or payables 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, or a body corporate that was related to The Australian Ballet 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 from 1 July 2014 to the ballet, opera and other commercial activities;
Property investment and management; and
Acting as a corporate trustee.

Other than as reported above 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 2014 was a surplus of $8,540,054 (2013: consolidated surplus of $6,568,155).

SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS
On 1 July 2014 The Australian Ballet acquired the State Orchestra of Victoria. Apart from this matter there were no significant changes in the state of affairs of the company during the financial year.

REVIEW OF OPERATIONS
The consolidated financial result for 2014 was a surplus of $8.5 million. The result was $2.86 million higher than budget and $1.97 million higher year on year. This surplus includes the gain on acquisition of The State Orchestra of Victoria, as at 1 July 2014, of $1.16 million.

Box office and performance fees for the 2014 year increased by 4.3% based on strong sales for both La Bayadère and Nutcracker in Melbourne and Sydney. However the costs associated with staging and performing the artistic program, including employee and other expenses, during the year were significant and resulted in a net Performance Gap deficit of $14.4 million.

In order to offset the Performance Gap deficit the Company undertook various activities that generated additional net income of $4.8 million. These activities included-

- Fundraising – Annual Giving and Sponsorship;
- Commercial activities – property rental and car park activities; and
- Investment and interest income.

The acquisition of the State Orchestra of Victoria, as from 1 July 2014, contributed net operating income for the six months of $0.3 million.

However the overall group net operating surplus for the year of $8.5 million was only achieved through-

- funding from both State and Federal Governments totalling $7.4 million for the Australian Ballet;
- funding from the Victorian State Government for the State Orchestra of Victoria of $4.1 million;
- The Australian Ballet Foundation generating $9.2 million through-
  - donations and bequests from the generosity of our loyal and supportive patrons; and
  - net investment and interest income on Foundation funds invested.
- a one-off gain on acquisition of the net assets of the State Orchestra of Victoria of $1.16 million.
**DIRECTORS’ REPORT**

The table below illustrates the consolidated operating result of The Australian Ballet Group for the year ended 31 December 2014.

<table>
<thead>
<tr>
<th>The Australian Ballet Group</th>
<th>Consolidated Management Operating Income Statement</th>
<th>2014 $’000’s</th>
<th>2013 $’000’s</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Australian Ballet - Artistic Program</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Box office and other performance fees</td>
<td>25,032</td>
<td>24,233</td>
<td></td>
</tr>
<tr>
<td>Other income to support Artistic program</td>
<td>572</td>
<td>505</td>
<td></td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artistic Program, Employees and Other expenses</td>
<td>39,976</td>
<td>38,051</td>
<td></td>
</tr>
<tr>
<td><strong>Total Artistic Program Performance Gap (Deficit)</strong></td>
<td>(14,372)</td>
<td>(13,313)</td>
<td></td>
</tr>
<tr>
<td><strong>Net income from other activities undertaken to support the Artistic Program</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fundraising - including Annual Giving and Sponsorships</td>
<td>1,805</td>
<td>1,815</td>
<td></td>
</tr>
<tr>
<td>Commercial Activities - including property rental and car parking activities</td>
<td>2,328</td>
<td>1,507</td>
<td></td>
</tr>
<tr>
<td>Investment and Interest income</td>
<td>701</td>
<td>478</td>
<td></td>
</tr>
<tr>
<td>Orchestra Victoria - including Government Grants</td>
<td>305</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td><strong>Deficit from Operations before Government Grants and Foundation Donations and Bequests</strong></td>
<td>(9,233)</td>
<td>(9,513)</td>
<td></td>
</tr>
<tr>
<td>Government Grants - The Australian Ballet</td>
<td>7,398</td>
<td>7,831</td>
<td></td>
</tr>
<tr>
<td><strong>Deficit from Operations before Foundation Donations and Bequests</strong></td>
<td>(1,835)</td>
<td>(1,682)</td>
<td></td>
</tr>
<tr>
<td>Foundation - Donations and Bequests and net Investment and Interest income</td>
<td>9,211</td>
<td>8,250</td>
<td></td>
</tr>
<tr>
<td><strong>Surplus from Operations before gain on acquisition</strong></td>
<td>7,376</td>
<td>6,568</td>
<td></td>
</tr>
<tr>
<td>One-off gain on acquisition of the net assets of the State Orchestra of Victoria</td>
<td>1,164</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td><strong>Surplus from Operations and Investment Activities</strong></td>
<td>8,540</td>
<td>6,568</td>
<td></td>
</tr>
</tbody>
</table>

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

In February 2015 The Australian Ballet was notified by the Victorian Government that Creative Victoria (formerly Arts Victoria) would be vacating their tenancy on Level 6 of The Primrose Potter Australian Ballet Centre as from 30 June 2015. The impact of this decision may adversely affect the group’s results in future financial years by approximately $700,000.

Apart from the matter detailed above there has been no matter or circumstance arising since 31 December 2014 that has significantly affected, or may significantly affect:

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

**ENVIRONMENTAL REGULATION**

The company has a policy of complying 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 2014.

**INSURANCE AND OFFICERS**

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

In accordance with Subsection 300(9) of the Corporations Law, further details have not been disclosed due to confidentiality provisions contained in the Insurance Contract.
DIRECTORS’ REPORT

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 2014, The Australian Ballet paid PricewaterhouseCoopers, the auditor, $90,772 gst inclusive for non-audit services.

AUDITOR’S INDEPENDENCE DECLARATION
A copy of the auditor’s independence declaration as required under section 60-40 of the Australian Charities and Not-for-Profit Commission (ACNC) Act 2012 is set out on page 52.

Signed in accordance with a resolution of the Directors.

Mr Jim Cousins AO
Chairman
13 April 2015

Ms Siobhan McKenna
Director
13 April 2015
Auditor’s Independence Declaration

As lead auditor for the audit of The Australian Ballet for the year ended 31 December 2014, I declare that to the best of my knowledge and belief, there have been no contraventions to 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.

John Veerman
Partner
PricewaterhouseCoopers

Melbourne
13 April 2015
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 are appointed. As at 31 December 2014 the sub-committees comprised of:

**AUDIT COMMITTEE**
(Five Directors)
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 risk management framework of the organisation. Specific duties include, *inter alia*, reviewing financial statements, liaising with external auditors and requesting particular inquiries to be undertaken as circumstances dictate from time to time. This risk management framework covers financial, artistic and operational risk.

**NOMINATION COMMITTEE**
(Four Directors)
Role: To identify prospective Board members; to interview and recommend appointment of directors, to interview and recommend appointment of and salary levels for the Executive Director, Artistic Director, and Company Secretary.

**INVESTMENT COMMITTEE**
(Four Directors)
Role: To manage the investments of The Australian Ballet Ltd, The Australian Ballet Foundation and The Australian Ballet Centre Pty Ltd.

**THE AUSTRALIAN BALLET FOUNDATION BOARD**
(Three Directors)
Role: To attract and encourage pledges, gifts, bequests and endowments to The Australian Ballet and to honour these acts of generosity.
### CONSOLIDATED STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2014

<table>
<thead>
<tr>
<th>Notes</th>
<th>Consolidated</th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue from Operations</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenue - The Australian Ballet</td>
<td>3</td>
<td>29,962,472</td>
<td>28,024,439</td>
</tr>
<tr>
<td>Revenue - The Primrose Potter Australian Ballet Centre</td>
<td>4</td>
<td>3,755,946</td>
<td>3,525,651</td>
</tr>
<tr>
<td>Revenue - The State of Orchestra Victoria</td>
<td>5</td>
<td>1,110,142</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Revenue from Operations</strong></td>
<td></td>
<td>34,828,560</td>
<td>31,550,090</td>
</tr>
<tr>
<td><strong>Other Income</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subsidies and government grants</td>
<td>6</td>
<td>11,737,956</td>
<td>8,175,032</td>
</tr>
<tr>
<td><strong>Total Revenue from Operations and Other Income</strong></td>
<td></td>
<td>46,566,516</td>
<td>39,725,122</td>
</tr>
<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artistic</td>
<td></td>
<td>17,821,216</td>
<td>12,746,513</td>
</tr>
<tr>
<td>Production and Stage</td>
<td></td>
<td>11,169,551</td>
<td>11,646,769</td>
</tr>
<tr>
<td>Marketing and Communications</td>
<td></td>
<td>7,371,356</td>
<td>5,743,641</td>
</tr>
<tr>
<td>Sponsorship</td>
<td></td>
<td>1,299,448</td>
<td>879,201</td>
</tr>
<tr>
<td>Administration including finance costs</td>
<td></td>
<td>3,007,402</td>
<td>2,795,548</td>
</tr>
<tr>
<td>Domestic Touring</td>
<td></td>
<td>4,176,638</td>
<td>3,682,819</td>
</tr>
<tr>
<td>Facilities</td>
<td></td>
<td>3,968,441</td>
<td>4,468,221</td>
</tr>
<tr>
<td><strong>Total Expenditure</strong></td>
<td></td>
<td>48,814,052</td>
<td>41,962,712</td>
</tr>
<tr>
<td><strong>NET (DEFICIT) FROM OPERATIONS</strong></td>
<td></td>
<td>(2,247,536)</td>
<td>(2,237,590)</td>
</tr>
<tr>
<td>Gain on acquisition of the State Orchestra of Victoria</td>
<td>27</td>
<td>1,164,438</td>
<td>-</td>
</tr>
<tr>
<td><strong>The Australian Ballet Foundation</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment Revenue</td>
<td></td>
<td>1,720,865</td>
<td>1,464,887</td>
</tr>
<tr>
<td>Realised (loss) on assets held for investing</td>
<td>7</td>
<td>-</td>
<td>(346,377)</td>
</tr>
<tr>
<td>Net movement in the fair value of financial assets held for investing</td>
<td></td>
<td>502,798</td>
<td>2,052,095</td>
</tr>
<tr>
<td><strong>Total Foundation Investment Revenue</strong></td>
<td></td>
<td>2,223,663</td>
<td>3,170,605</td>
</tr>
<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Expenditure</td>
<td></td>
<td>1,913,285</td>
<td>1,615,042</td>
</tr>
<tr>
<td><strong>Total Foundation Expenditure</strong></td>
<td></td>
<td>1,913,285</td>
<td>1,615,042</td>
</tr>
<tr>
<td>Results from Foundation Investment Activities</td>
<td></td>
<td>310,378</td>
<td>1,555,563</td>
</tr>
<tr>
<td>Foundation Donations and Bequests Revenue</td>
<td></td>
<td>9,312,774</td>
<td>7,250,182</td>
</tr>
<tr>
<td><strong>Total Foundation Reserves Revenue</strong></td>
<td></td>
<td>9,623,152</td>
<td>8,805,745</td>
</tr>
<tr>
<td><strong>SURPLUS FROM OPERATIONS AND INVESTMENT ACTIVITIES</strong></td>
<td></td>
<td>8,540,054</td>
<td>6,568,155</td>
</tr>
</tbody>
</table>

The above Consolidated Statement of Comprehensive Income should be read in conjunction with the accompanying notes.
### CONSOLIDATED BALANCE SHEET AS AT 31 DECEMBER 2014

<table>
<thead>
<tr>
<th>Notes</th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>23,161,583</td>
<td>17,326,880</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>9,481,284</td>
<td>799,002</td>
</tr>
<tr>
<td>Financial assets held for investing</td>
<td>34,286,677</td>
<td>30,683,290</td>
</tr>
<tr>
<td>Prepayments</td>
<td>1,420,688</td>
<td>672,345</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT ASSETS</strong></td>
<td>61,350,232</td>
<td>49,481,517</td>
</tr>
<tr>
<td><strong>NON-CURRENT ASSETS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property, plant and equipment</td>
<td>17,860,589</td>
<td>17,328,369</td>
</tr>
<tr>
<td>Intangible Assets</td>
<td>1,762</td>
<td>16,992</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT ASSETS</strong></td>
<td>17,862,351</td>
<td>17,345,361</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>79,212,583</td>
<td>66,826,878</td>
</tr>
<tr>
<td><strong>CURRENT LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade and other payables</td>
<td>1,409,075</td>
<td>1,150,480</td>
</tr>
<tr>
<td>Income received in advance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Government grants</td>
<td>318,689</td>
<td>118,362</td>
</tr>
<tr>
<td>- Other</td>
<td>12,325,634</td>
<td>10,613,277</td>
</tr>
<tr>
<td>Provisions</td>
<td>3,859,688</td>
<td>2,159,334</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT LIABILITIES</strong></td>
<td>17,913,086</td>
<td>14,041,453</td>
</tr>
<tr>
<td><strong>NON-CURRENT LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provisions</td>
<td>278,830</td>
<td>304,812</td>
</tr>
<tr>
<td>Borrowings</td>
<td>10,000,000</td>
<td>10,000,000</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT LIABILITIES</strong></td>
<td>10,278,830</td>
<td>10,304,812</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td>28,191,916</td>
<td>24,346,265</td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td>51,020,667</td>
<td>42,480,613</td>
</tr>
<tr>
<td><strong>EQUITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retained Surplus/(Deficit)</td>
<td>22,507,223</td>
<td>20,038,782</td>
</tr>
<tr>
<td>General reserves</td>
<td>46,000</td>
<td>46,000</td>
</tr>
<tr>
<td>Foundation Capital Reserve</td>
<td>28,467,444</td>
<td>22,395,831</td>
</tr>
<tr>
<td><strong>TOTAL EQUITY</strong></td>
<td>51,020,667</td>
<td>42,480,613</td>
</tr>
</tbody>
</table>
CONSOLIDATED STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2014

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

<table>
<thead>
<tr>
<th>Notes</th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance at the beginning of the year</td>
<td>20,038,782</td>
<td>17,173,184</td>
</tr>
<tr>
<td>Net (deficit) from operating activities</td>
<td>(1,083,098)</td>
<td>(2,237,590)</td>
</tr>
<tr>
<td>Net surplus from Foundation investment activities</td>
<td>310,378</td>
<td>1,555,564</td>
</tr>
<tr>
<td>Income from Foundation bequests and donations</td>
<td>9,312,774</td>
<td>7,250,182</td>
</tr>
<tr>
<td>Transfer to Foundation Capital reserves</td>
<td>(6,071,613)</td>
<td>(3,702,558)</td>
</tr>
<tr>
<td><strong>RETAINED SURPLUS AT 31 DECEMBER 2014</strong></td>
<td><strong>22,507,223</strong></td>
<td><strong>20,038,782</strong></td>
</tr>
</tbody>
</table>

GENERAL RESERVES

<table>
<thead>
<tr>
<th>Asset Revaluation Reserve</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance at the beginning of the year</td>
<td>46,000</td>
</tr>
<tr>
<td>Asset Revaluation Reserve at 31 December 2014</td>
<td>46,000</td>
</tr>
</tbody>
</table>

GENERAL RESERVES AT 31 DECEMBER 2014 | 28 | 46,000 | 46,000 |

FOUNDATION CAPITAL RESERVES

| Foundation Capital Reserves at 31 December 2014 | 28 | 28,467,444 | 22,395,831 |

EQUITY RESERVES AT 31 DECEMBER 2014 | 51,020,667 | 42,480,613 |

The above Consolidated Statement of Changes in Equity should be read in conjunction with the accompanying notes.
## CASH FLOWS FROM OPERATING ACTIVITIES
Receipts inclusive of goods and services tax from:

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box office and performance fees</td>
<td>28,796,893</td>
<td>25,555,648</td>
</tr>
<tr>
<td>Sponsorships and donations</td>
<td>3,125,019</td>
<td>2,339,542</td>
</tr>
<tr>
<td>Government Grants and Other subsidies</td>
<td>9,498,474</td>
<td>8,899,872</td>
</tr>
<tr>
<td>Property rental</td>
<td>3,967,762</td>
<td>3,341,861</td>
</tr>
<tr>
<td>Other revenue</td>
<td>1,014,363</td>
<td>636,349</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>46,402,511</td>
<td>40,773,272</td>
</tr>
</tbody>
</table>

Payments to suppliers and employees (inclusive of goods and services tax)

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>(52,669,289)</td>
<td>(45,727,279)</td>
<td></td>
</tr>
</tbody>
</table>

Net cash provided by/(used in) operating activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>(6,266,778)</td>
<td>(4,954,007)</td>
<td></td>
</tr>
</tbody>
</table>

## CASH FLOWS FROM INVESTING ACTIVITIES

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payment for property, plant and equipment</td>
<td>(1,261,329)</td>
<td>(816,073)</td>
</tr>
<tr>
<td>Purchase of financial assets</td>
<td>-</td>
<td>(17,000,000)</td>
</tr>
<tr>
<td>Foundation donations and bequests</td>
<td>9,312,774</td>
<td>7,250,182</td>
</tr>
<tr>
<td>Interest received from investing activities</td>
<td>573,825</td>
<td>1,038,393</td>
</tr>
<tr>
<td>Acquisition of State Orchestra of Victoria, net cash acquired</td>
<td>3,403,146</td>
<td>-</td>
</tr>
<tr>
<td>Dividends received from investing activities</td>
<td>73,065</td>
<td>169,426</td>
</tr>
<tr>
<td>Refund of imputation credits</td>
<td>-</td>
<td>168,576</td>
</tr>
</tbody>
</table>

Net cash provided by/(used in) investing activities

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>12,101,481</td>
<td>(9,189,496)</td>
<td></td>
</tr>
</tbody>
</table>

Net increase/(decrease) in cash and cash equivalents

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>5,834,703</td>
<td>(14,143,503)</td>
<td></td>
</tr>
</tbody>
</table>

Cash and cash equivalents at the beginning of the year

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>17,326,880</td>
<td>31,470,383</td>
<td></td>
</tr>
</tbody>
</table>

Cash and cash equivalents at the end of the year

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>23,161,583</td>
<td>17,326,880</td>
<td></td>
</tr>
</tbody>
</table>

The above Consolidated Statement of Cash Flows is to be read in conjunction with the accompanying notes.
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

1 CORPORATE INFORMATION
The financial statements of The Australian Ballet for the year ended 31 December 2014 were authorised for issue in accordance with a resolution of the directors on 13 April 2015. The nature of The Australian Ballet’s operations and principal activities is disclosed in the Directors’ Report. The Australian Ballet is a company limited by guarantee incorporated in Australia.

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

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

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

Early adoption of standards
The group has elected to apply the following pronouncements to the annual reporting period beginning 1 January 2012:
AASB 2010-4 Further Amendments to Australian Accounting Standards arising from the Annual Improvements Project
AASB 1053 Application of Tiers of Australian Accounting Standards and AASB 2010-2 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements
This includes applying the revised pronouncement to the comparatives in accordance with AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors. None of the items in the financial statements had to be restated as the result of applying this standard. The adoption of AASB 1053 and AASB 2011-2 allowed the entity to remove a number of disclosures. There was no other impact on the current or prior year financial statements.

(b) Historical cost convention
The financial statements have been prepared on the historical cost basis except for held for trading financial assets which have been measured at fair value through the profit and loss.

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

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

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

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

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

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

The financial statements of subsidiaries are prepared for the same reporting period as the parent company using consistent accounting policies. Subsidiaries are consolidated from the date on which control is transferred to the Consolidated Entity and
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

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) Foundation Reserves
Foundation reserves comprise:-
  a) Endowment - Capital protected - funds are donated with the express request that the principal be invested to deliver investment returns available to meet the intentions of the donor.
  b) Reserve - Non capital protected - funds are donated with the express request that the principal is available to meet the intentions of the donor.

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

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

  * Sponsorships and Subsidies and Government Grants
Sponsorships, Subsidies and Government grants are recognised in the period to which the subsidies and grants relate or to the period for which they are paid. Government grants are normally paid for the specific calendar years. Sponsorships and subsidies which relate to specific performances are brought to account in the year the performances are given.

  * Donations
Donations are recognised as revenue when they are received, unless they relate specifically to an event, in which case the donations are recognised in the same period as the event take place.

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

  * Dividend revenue
Dividend revenue is recognised when dividends are received.

(i) Income Tax
The entities in the consolidated entity are exempt from income tax and no provision is required.

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

<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.
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

(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.

In accordance with AASB138 Intangible Assets, The Australian Ballet expenses advertising and promotional costs as incurred. The treatment has been applied from 1 January 2009 in accordance with amendment 2008-5.

(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 in income on a straight-line basis over the lease term.

(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 assets exceeds its recoverable amount the assets 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 assets, 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 assets belong. 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) Financial assets held for trading
All investments are initially recognised at cost, being the fair value of the consideration given and including acquisition charges associated with the investment. After initial recognition, investments, which are classified as held for trading, are measured at fair value. Gains or losses on investments held for trading are recognised in the consolidated statement of comprehensive income.

For investments that are actively traded in organised financial markets, fair value is determined by reference to Stock Exchange quoted market bid prices at the close of business on the balance sheet date. For investments where there is no quoted market price, fair value is determined by reference to the current market value of another instrument which is substantially the same or is calculated based on the expected cash flows of the underlying net assets base of the investments.

Purchases and sales of financial assets that required delivery of assets within the time frame generally established by regulation or convention in the market place are recognised on the trade date i.e. the date that the Consolidated Entity commits to purchase the assets.

(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.
## 3 Revenue - The Australian Ballet

### Box Office and Performance Fees

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Season</td>
<td>24,098,777</td>
<td>24,018,257</td>
</tr>
<tr>
<td>Dancers' Company Tour</td>
<td>462,221</td>
<td>319,820</td>
</tr>
<tr>
<td>Performance fees</td>
<td>754,446</td>
<td>-</td>
</tr>
<tr>
<td>Programme fees</td>
<td>233,560</td>
<td>232,952</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>25,549,004</strong></td>
<td><strong>24,571,029</strong></td>
</tr>
</tbody>
</table>

### Sponsorship

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorships</td>
<td>2,613,736</td>
<td>1,991,742</td>
</tr>
<tr>
<td>Dancers' Company Tour</td>
<td>150,000</td>
<td>150,654</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,763,736</strong></td>
<td><strong>2,142,396</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other Revenue</td>
<td>1,649,732</td>
<td>1,311,014</td>
</tr>
<tr>
<td><strong>Total Revenue - The Australian Ballet</strong></td>
<td><strong>29,962,472</strong></td>
<td><strong>28,024,439</strong></td>
</tr>
</tbody>
</table>

## 4 Revenue - The Primrose Potter Australian Ballet Centre

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rental Revenue</td>
<td>986,564</td>
<td>1,037,266</td>
</tr>
<tr>
<td>Car park Revenue</td>
<td>2,245,510</td>
<td>1,966,614</td>
</tr>
<tr>
<td>Other Revenue</td>
<td>523,872</td>
<td>521,771</td>
</tr>
<tr>
<td><strong>Total Revenue - The Primrose Potter Australian Ballet Centre</strong></td>
<td><strong>3,755,946</strong></td>
<td><strong>3,525,651</strong></td>
</tr>
</tbody>
</table>

## 5 Revenue - The State Orchestra of Victoria

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donations</td>
<td>114,547</td>
<td>-</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>60,000</td>
<td>-</td>
</tr>
<tr>
<td>Investment Income</td>
<td>138,536</td>
<td>-</td>
</tr>
<tr>
<td>Performance Fees</td>
<td>791,122</td>
<td>-</td>
</tr>
<tr>
<td>Other Revenue</td>
<td>5,937</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Revenue – The State Orchestra of Victoria</strong></td>
<td><strong>1,110,142</strong></td>
<td>-</td>
</tr>
</tbody>
</table>
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

6 OTHER INCOME

Subsidies and Governments Grants

Commonwealth Government

Australia Council, Major Organisations Fund

MPAB Annual Grant 5,660,000 5,559,921
MPAB Annual Grant – The State Orchestra of Victoria 2,847,015 -
Australia Council Orchestra Victoria Transition Grant 267,209 -
MPAB Professional Development 15,200 -
MPAB Indigenous Mentorship Program 3,981 13,932
Playing Australia 184,041 256,132
Department of Regional Australia, Local Government, Arts & Sport* -
Production Centre Fit-out Grant 327,650 564,750
Australian Capital Territory - 120,000

State Governments

New South Wales 676,045 676,045
Victoria 652,383 652,383
Victoria – The State Orchestra of Victoria 954,573 -
Victoria – Dancers’ Company Tour 70,000 70,000
Victoria – Other 12,684 4,287
Arts Victoria – Contribution to Victorian Pit Services 15,175 205,582
Queensland 50,000 50,000

Local Councils

The Council of the City of Sydney 2,000 2,000

Total Subsidies and government grants – The Australian Ballet 11,737,956 8,175,032

* Total grant received was $2,000,000 of which $1,707,309 has been spent or committed at 31 December 2014. The balance of grant funds of $292,691 will be spent prior to the grant expiry date of 31 December 2015.

There are no unfulfilled conditions or other contingencies attaching to the grant amounts recognised in income. The group did not benefit directly from any other forms of government assistance

7 REALISED GAIN (LOSS) ON FINANCIAL ASSETS AT FAIR VALUE THROUGH PROFIT & LOSS

During the year ended 31 December 2013 the Foundation Fund disposed of financial assets, realising a loss on market value as follows:

Proceeds from sale of financial assets - 11,658,510
Market value of financial assets sold - 12,004,887

- (346,377)
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

<table>
<thead>
<tr>
<th>8 THE OPERATING SURPLUS INCLUDES -</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Consolidated surplus/(deficit) includes:</td>
</tr>
<tr>
<td>Gains on fair value adjustments to financial assets held for investing</td>
</tr>
<tr>
<td>Depreciation of property, plant and equipment</td>
</tr>
<tr>
<td>Employee benefits expense</td>
</tr>
<tr>
<td>Operating leases – minimum lease payments</td>
</tr>
<tr>
<td>Dancers Company Tour Costs</td>
</tr>
</tbody>
</table>

(b) Surplus/(Deficit) by Entity

<table>
<thead>
<tr>
<th>The Australian Ballet</th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consolidated (Deficit)</td>
<td>(4,086,165)</td>
<td>(2,746,383)</td>
</tr>
<tr>
<td>Satisfaction of Donor Intent – revenue</td>
<td>2,197,077</td>
<td>2,372,238</td>
</tr>
<tr>
<td>Rent – Intercompany expense</td>
<td>(1,149,352)</td>
<td>(1,149,352)</td>
</tr>
<tr>
<td>Parking – Intercompany expense</td>
<td>(60,050)</td>
<td>(56,937)</td>
</tr>
<tr>
<td>Gain on purchase of the State Orchestra of Victoria</td>
<td>1,164,438</td>
<td>-</td>
</tr>
<tr>
<td>OV Management fee</td>
<td>474,376</td>
<td>-</td>
</tr>
<tr>
<td>(Deficit) before consolidation</td>
<td>(1,459,676)</td>
<td>(1,580,434)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Primrose Potter Australian Ballet Centre</th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consolidated Surplus</td>
<td>1,059,051</td>
<td>508,795</td>
</tr>
<tr>
<td>Satisfaction of Donor Intent – revenue</td>
<td>925,485</td>
<td>996,064</td>
</tr>
<tr>
<td>Rent – Intercompany revenue</td>
<td>1,149,352</td>
<td>1,149,352</td>
</tr>
<tr>
<td>Parking – Intercompany revenue</td>
<td>63,465</td>
<td>61,218</td>
</tr>
<tr>
<td>Surplus before consolidation</td>
<td>3,197,353</td>
<td>2,715,429</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Australian Ballet Foundation</th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consolidated Surplus</td>
<td>9,623,151</td>
<td>8,805,744</td>
</tr>
<tr>
<td>Satisfaction of Donor Intent – expense</td>
<td>(3,122,562)</td>
<td>(3,368,302)</td>
</tr>
<tr>
<td>Parking – Intercompany expense</td>
<td>(3,415)</td>
<td>(4,282)</td>
</tr>
<tr>
<td>Surplus before consolidation</td>
<td>6,497,174</td>
<td>5,433,160</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The State Orchestra of Victoria</th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consolidated Surplus</td>
<td>779,579</td>
<td>-</td>
</tr>
<tr>
<td>Management Fee</td>
<td>(474,376)</td>
<td>-</td>
</tr>
<tr>
<td>Surplus before consolidation</td>
<td>305,203</td>
<td>-</td>
</tr>
</tbody>
</table>
9. **TRADE AND OTHER RECEIVABLES – CURRENT**

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade receivables</td>
<td>1,288,052</td>
<td>436,704</td>
</tr>
<tr>
<td>Other receivables</td>
<td>100,604</td>
<td>-</td>
</tr>
<tr>
<td>Accrued income</td>
<td>1,083,498</td>
<td>326,796</td>
</tr>
<tr>
<td>GST receivable</td>
<td>9,130</td>
<td>35,502</td>
</tr>
<tr>
<td><strong>Total trade and other receivables</strong></td>
<td><strong>2,481,284</strong></td>
<td><strong>799,002</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.

10. **FINANCIAL ASSETS HELD FOR INVESTING**

Investments in Managed Funds at market value as at 31 December 2014

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>34,286,677</td>
<td>30,683,290</td>
</tr>
</tbody>
</table>

Market value represents the net fair value of investments which have been determined by reference to quoted market bid prices at 31 December 2014. The maximum risk of investments is represented by the carrying amounts of assets recognised in the Consolidated Balance Sheet.

11. **PREPAYMENTS**

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>1,420,688</td>
<td>672,345</td>
</tr>
</tbody>
</table>

12. **PROPERTY, PLANT AND EQUIPMENT**

Freehold land at cost

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3,908,582</td>
<td>3,908,582</td>
</tr>
</tbody>
</table>

Freehold Buildings

- at cost

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>21,715,903</td>
<td>21,715,903</td>
</tr>
</tbody>
</table>

- improvements and additions at cost

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1,952,127</td>
<td>951,971</td>
</tr>
</tbody>
</table>

Accumulated depreciation

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artworx at Valuation Date 1 December 2010</td>
<td>46,000</td>
<td>46,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated depreciation</td>
<td>(2,470,821)</td>
<td>(1,901,221)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artworx at Valuation Date 1 December 2010</td>
<td>46,000</td>
<td>46,000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artworx at Valuation Date 1 December 2010</td>
<td>46,000</td>
<td>46,000</td>
</tr>
</tbody>
</table>

1,542,854 1,327,166
## 12 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

<table>
<thead>
<tr>
<th></th>
<th>Consolidated</th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leasehold improvements, at cost</td>
<td></td>
<td>583,522</td>
<td>360,856</td>
</tr>
<tr>
<td>Accumulated amortisation</td>
<td></td>
<td>(418,338)</td>
<td>(345,644)</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>165,184</strong></td>
<td><strong>15,212</strong></td>
</tr>
<tr>
<td>Total property, plant and equipment</td>
<td></td>
<td><strong>17,860,589</strong></td>
<td><strong>17,328,369</strong></td>
</tr>
</tbody>
</table>

Freehold Buildings movement during the year:

<table>
<thead>
<tr>
<th></th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>12,031,408</td>
<td>12,336,850</td>
</tr>
<tr>
<td>Additions</td>
<td>1,000,155</td>
<td>392,778</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(833,594)</td>
<td>(698,220)</td>
</tr>
<tr>
<td></td>
<td><strong>12,197,969</strong></td>
<td><strong>12,031,408</strong></td>
</tr>
</tbody>
</table>

Plant and Equipment movements during the year:

<table>
<thead>
<tr>
<th></th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>1,327,165</td>
<td>1,155,632</td>
</tr>
<tr>
<td>Acquisition of State Orchestra of Victoria</td>
<td>192,264</td>
<td>-</td>
</tr>
<tr>
<td>Additions</td>
<td>253,126</td>
<td>440,093</td>
</tr>
<tr>
<td>Disposals</td>
<td>9,792</td>
<td>(5,873)</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(239,493)</td>
<td>(262,687)</td>
</tr>
<tr>
<td></td>
<td><strong>1,542,854</strong></td>
<td><strong>1,327,165</strong></td>
</tr>
</tbody>
</table>

Leasehold Improvements movements during the year:

<table>
<thead>
<tr>
<th></th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>15,212</td>
<td>23,650</td>
</tr>
<tr>
<td>Acquisition of State Orchestra of Victoria</td>
<td>188,359</td>
<td>-</td>
</tr>
<tr>
<td>Additions</td>
<td>11,217</td>
<td>-</td>
</tr>
<tr>
<td>Disposals</td>
<td>(32,349)</td>
<td>-</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(17,255)</td>
<td>(8,438)</td>
</tr>
<tr>
<td></td>
<td><strong>165,184</strong></td>
<td><strong>15,212</strong></td>
</tr>
</tbody>
</table>

## 13 INTANGIBLE ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Website development and Accounting Software</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- at cost</td>
<td>534,147</td>
<td>534,147</td>
</tr>
<tr>
<td>Accumulated amortisation</td>
<td>(532,385)</td>
<td>(517,155)</td>
</tr>
<tr>
<td></td>
<td><strong>1,762</strong></td>
<td><strong>16,992</strong></td>
</tr>
</tbody>
</table>

Intangible assets movements during the year:

<table>
<thead>
<tr>
<th></th>
<th>2014 $</th>
<th>2013 $</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of the year</td>
<td>16,992</td>
<td>40,711</td>
</tr>
<tr>
<td>Additions</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Amortisation Expense</td>
<td>(15,230)</td>
<td>(23,719)</td>
</tr>
<tr>
<td></td>
<td><strong>1,762</strong></td>
<td><strong>16,992</strong></td>
</tr>
</tbody>
</table>
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

14 TRADE AND OTHER PAYABLES - CURRENT

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taxes Payable</td>
<td>364,502</td>
<td>76,557</td>
</tr>
<tr>
<td>Trade Payables</td>
<td>1,044,573</td>
<td>1,073,923</td>
</tr>
<tr>
<td></td>
<td><strong>1,409,075</strong></td>
<td><strong>1,150,480</strong></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>Government grants received in advance</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia Council, Major Organisations Fund (Playing Australia)</td>
<td>154,359</td>
<td>5,104</td>
</tr>
<tr>
<td>Victoria State Government, Arts Victoria</td>
<td>164,330</td>
<td>113,258</td>
</tr>
<tr>
<td></td>
<td><strong>318,689</strong></td>
<td><strong>118,362</strong></td>
</tr>
</tbody>
</table>

Other Income received in advance

<table>
<thead>
<tr>
<th>Other Income received in advance</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box Office</td>
<td>11,125,563</td>
<td>9,328,232</td>
</tr>
<tr>
<td>Sponsorship</td>
<td>257,500</td>
<td>255,581</td>
</tr>
<tr>
<td>Other</td>
<td>942,571</td>
<td>1,029,464</td>
</tr>
<tr>
<td></td>
<td><strong>12,325,634</strong></td>
<td><strong>10,613,277</strong></td>
</tr>
</tbody>
</table>

16 PROVISIONS – CURRENT

<table>
<thead>
<tr>
<th>Provisions – Current</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lease – (make good)</td>
<td>20,000</td>
<td>-</td>
</tr>
<tr>
<td>Long service leave</td>
<td>2,768,421</td>
<td>1,585,641</td>
</tr>
<tr>
<td>Time in Lieu</td>
<td>57,816</td>
<td>-</td>
</tr>
<tr>
<td>Family Leave</td>
<td>12,329</td>
<td>2,488</td>
</tr>
<tr>
<td>Annual leave</td>
<td>1,001,122</td>
<td>571,205</td>
</tr>
<tr>
<td></td>
<td><strong>3,859,688</strong></td>
<td><strong>2,159,334</strong></td>
</tr>
</tbody>
</table>

PROVISIONS – NON-CURRENT

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Long service leave</td>
<td>278,830</td>
<td>304,812</td>
</tr>
</tbody>
</table>

17 BORROWINGS

<table>
<thead>
<tr>
<th>Borrowings</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unsecured - Loan</td>
<td>10,000,000</td>
<td>10,000,000</td>
</tr>
</tbody>
</table>

The principal for the unsecured loan is due for repayment on 31 October, 2022.
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

18 COMPANY LIMITED BY GUARANTEE
Capital capable of being called-up in the event of and for the purpose of winding-up
24,500 24,500

19 OPERATING LEASE COMMITMENTS
Lease commitments: Consolidated Entity as lessee
Non-cancellable operating leases
The Consolidated Entity have non-cancellable leases for the Sydney office space and The State Orchestra of Victoria head office at Albert Park, Melbourne.
Commitments for minimum lease payments in relation to non-cancellable Operating leases contracted for at the reporting date but not recognised as Liabilities payable:
Within one year 51,773 69,291
Later than one year but not later than 5 years 61,500 133,163
113,273 202,454

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

20 RELATED PARTIES DISCLOSURE
(a) Directors of The Australian Ballet in office at any time during or since the end of the year:
Jim Cousins AO (appointed 25 June 2009)
John Ellice-Flint (appointed 26 February 2010)
Penny Fowler (appointed 18 July 2012)
Christopher Goldsworthy (appointed 21 May 2014)
Catherine Harris AO PSM (appointed 19 September 2012)
Siobhan McKenna (appointed 14 July 2010)
Sarah Murdoch (appointed 17 February 2006)
Bruce Parnutt (appointed 18 July 2012)
Peter Smedley (retired 14 May 2014)
Craig Spencer (appointed 25 June 2009)
Craig Dunn (appointed 6 November 2014)
Tony Osmond (appointed 12 September 2014)
The Directors positions are on an honorary basis. There is no remuneration of Directors.
(b) Related Party Transactions:

**Parent Entity**
The Australian Ballet occupies office premises on level 4 and 5 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 $1,149,352 (2013: $1,149,352) and parking costs of $60,050 (2013: $56,937) 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.

| Key management personnel remuneration | 784,921 | 708,165 |

### 22 SEGMENT INFORMATION

The consolidated entity operates predominatly in the performing arts industry, specifically the production and staging of ballet as the national company in Australia. On 1 July 2014 The Australian Ballet acquired The State Orchestra of Victoria (trading as Orchestra Victoria). Orchestra Victoria provides pit services to Australia's premier performing arts companies - The Australian Ballet, Opera Australia, Victorian Opera and The Production Company – 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
- The Australian Ballet Development Fund
- The Australian College of Dance Building Fund
- The State Orchestra of Victoria

(i) 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 2014.

### 25 CONTINGENT ASSETS

There were no Contingent Assets as at 31 December 2014.
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

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></th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Balance Sheet</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current Assets</td>
<td>24,812,849</td>
<td>21,365,230</td>
</tr>
<tr>
<td>Total Assets</td>
<td>35,540,899</td>
<td>32,359,273</td>
</tr>
<tr>
<td>Current Liabilities</td>
<td>26,194,163</td>
<td>22,467,470</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>36,382,049</td>
<td>32,755,526</td>
</tr>
<tr>
<td><strong>Shareholders’ equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reserves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General reserves</td>
<td>46,000</td>
<td>46,000</td>
</tr>
<tr>
<td>Retained (deficit)/surplus</td>
<td>(887,151)</td>
<td>(442,253)</td>
</tr>
<tr>
<td></td>
<td>(841,151)</td>
<td>(396,253)</td>
</tr>
<tr>
<td><strong>(Deficit) for the year</strong></td>
<td>(2,624,114)</td>
<td>(1,580,434)</td>
</tr>
<tr>
<td><strong>Total Comprehensive Income</strong></td>
<td>(2,624,114)</td>
<td>(1,580,434)</td>
</tr>
</tbody>
</table>

27 ACQUISITION THE STATE ORCHESTRA OF VICTORIA

The State Orchestra of Victoria as from 1 July 2014 became a wholly owned subsidiary of The Australian Ballet.

The Australian Ballet acquired the net assets of The State Orchestra of Victoria and has recognised in the Consolidated Statement of Comprehensive Income a gain on acquisition of $1,164,438 representing the net assets of The State Orchestra of Victoria less consideration paid by The Australian Ballet.

The primary reason for the acquisition of The State Orchestra of Victoria was to ensure that the orchestral services provided to The Australian Ballet by The State Orchestra of Victoria would continue into the future.

The initial accounting of the acquisition has been provisionally determined at the end of the reporting period. At the date of finalisation of these financial statements, the relevant market valuations and other calculations have not been finalised and therefore the fair value of all assets and liabilities following are provisionally determined.
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

FAIR VALUE OF ASSETS AND LIABILITIES ACQUIRED

CURRENT ASSETS

<table>
<thead>
<tr>
<th>Asset</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash equivalents</td>
<td>3,403,146</td>
</tr>
<tr>
<td>Managed funds</td>
<td>1,713,638</td>
</tr>
<tr>
<td>Trade and other receivables</td>
<td>446,033</td>
</tr>
<tr>
<td>Property, Plant and equipment</td>
<td>380,623</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>5,943,440</strong></td>
</tr>
</tbody>
</table>

CURRENT LIABILITIES

<table>
<thead>
<tr>
<th>Liability</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade and other payables</td>
<td>672,966</td>
</tr>
<tr>
<td>Income received in advance</td>
<td>2,666,438</td>
</tr>
<tr>
<td>Provisions</td>
<td>1,345,595</td>
</tr>
<tr>
<td>Non-current provisions</td>
<td>94,003</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>4,779,002</strong></td>
</tr>
</tbody>
</table>

NET ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase Consideration</td>
<td>nil</td>
</tr>
<tr>
<td>Gain on Acquisition</td>
<td>1,164,438</td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td><strong>1,164,438</strong></td>
</tr>
</tbody>
</table>

EQUITY

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retained Surplus/Deficit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foundation Income Reserve</td>
<td>2,936,583</td>
<td>*3,017,042</td>
</tr>
<tr>
<td>Foundation Share Revaluation Reserve</td>
<td>5,445,343</td>
<td>*4,939,320</td>
</tr>
<tr>
<td>Retained Surplus - The Primrose Potter</td>
<td>13,542,802</td>
<td>12,524,673</td>
</tr>
<tr>
<td>Australian Ballet Centre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retained (Deficit) – The Australian Ballet</td>
<td>(887,147)</td>
<td>(442,253)</td>
</tr>
<tr>
<td>Retained Surplus – The State Orchestra of</td>
<td>1,469,642</td>
<td></td>
</tr>
<tr>
<td>Victoria</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Consolidated</strong></td>
<td><strong>22,507,223</strong></td>
<td>*<strong>20,038,782</strong></td>
</tr>
</tbody>
</table>
NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

28 EQUITY (CONTINUED)

General Reserves

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asset Revaluation Reserve</td>
<td>46,000</td>
<td>46,000</td>
</tr>
<tr>
<td></td>
<td>46,000</td>
<td>46,000</td>
</tr>
</tbody>
</table>

Foundation Capital Reserves

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment</td>
<td>20,432,796</td>
<td>*16,518,709</td>
</tr>
<tr>
<td>Reserve</td>
<td>8,034,648</td>
<td>*5,877,121</td>
</tr>
<tr>
<td></td>
<td><strong>28,467,444</strong></td>
<td><strong>22,395,830</strong></td>
</tr>
</tbody>
</table>

The Foundation Capital Reserves as at 31 December 2014 comprise reserves that are either-

(a) Endowment funds are capital preserved and therefore only the income derived from the endowment funds must be used for purposes specifically identified for each individual fund. The total of these reserves as at 31 December 2014 is $20,432,796 (2013: $16,518,709).

(b) Reserve funds are not capital preserved, but these funds and any income derived from these funds, must be used for purposes specifically identified for each individual fund. The total of these funds as at 31 December 2014 is $8,034,648 (2013: $5,877,121).

(c) Annual Giving funds are funds that can be allocated to general operational activities of the Company at management’s discretion on an annual basis. The total of these funds as at 31 December 2014 is $nil (2013: $nil).

Total funds in The Australian Ballet Foundation at 31 December 2014 was $36,849,370 comprising; Income Reserves $2,936,583, Share Valuation Reserve $5,445,343 and Capital Reserves $28,467,444.

* In the current year, 2013 equity balances have been reclassified within equity to be consistent with the current year treatment of annual giving revenue transitioning back to the Foundation (previously recorded within The Australian Ballet).

29 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.

<table>
<thead>
<tr>
<th>Description</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents on hand at year end</td>
<td>23,161,583</td>
<td>17,326,880</td>
</tr>
</tbody>
</table>

30 MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

In February 2015 The Australian Ballet was notified by the Victorian Government that Creative Victoria (formerly Arts Victoria) would be vacating their tenancy on Level 6 of The Primrose Potter Australian Ballet Centre as from 30 June 2015. The impact of this decision may affect the group’s results in future financial years by approximately $700,000.

Except for the matter disclosed above, no other matter or circumstance has arisen since 31 December 2014 that has significantly affected, or may significantly affect:

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

In the directors’ opinion:

(a) the financial statements and notes set out on pages 54 to 72 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 2014 and of its performance for the financial year ended on that date, and

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

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

Mr Jim Cousins AO
Chairman
Melbourne
13 April 2015

Ms Siobhan McKenna
Director
Melbourne
13 April 2015
Independent auditor's report to the members of The Australian Ballet

Report on the financial report
We have audited the accompanying financial report of The Australian Ballet (the company), which comprises the consolidated balance sheet as at 31 December 2014, the consolidated statement of comprehensive income, consolidated statement of changes in equity and consolidated statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the directors’ declaration for The Australian Ballet Group (the consolidated entity). The consolidated entity comprises the company and the entities it controlled at year’s end or from time to time during the financial year.

Directors' responsibility 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 Act (ACNC) 2012 and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's responsibility
Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the consolidated entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

Independence
In conducting our audit, we have complied with the independence requirements of the Australian Charities and Not-for-profits Commission (ACNC) Act 2012.
Auditor's opinion

In our opinion, the financial report of The Australian Ballet is in accordance with the Australian Charities and Not-for-profits Commission (ACNC) Act 2012, including:

a. giving a true and fair view of the Company's financial position as at 31 December 2014 and of its performance for the year ended on that date; and

b. complying with Australian Accounting Standards – Reduced Disclosure Requirements.

PricewaterhouseCoopers

John Yeoman
Partner

Melbourne
13 April 2015
Brooke Lockett, Benedicte Bemet, Karen Nanasca and Heidi Martin in Graeme Murphy's Swan Lake. Photography Branco Gaica.
Since 2010 The Australian Ballet Foundation Fund has grown to $36.8 million, helping to realise the goals of The Australian Ballet. We have also confirmed planned bequests totalling a further $27.5 million.

As Chair of The Australian Ballet Foundation and on behalf of the Board I sincerely thank all of our supporters for your ongoing commitment, particularly to our Annual Giving program and The Next Step capital campaign over the past five years. I’d also like to extend my gratitude to the Foundation Board members and the Philanthropy team for their tireless efforts.

In 2014 we celebrated the fifth year of the transformative $8 million gift from The Ian Potter Foundation – the largest in The Australian Ballet’s history. The Potter family have a long history with the Ballet and generously provided a $4 million grant over five years for the maintenance, upgrade and refurbishment of the Primrose Potter Australian Ballet Centre and towards furthering our education programs. Additionally, we received a $4 million matching grant towards operations, development and seed funding for the new Production Centre, our set and costume storage and production facility in Altona.

In 2014 David McAllister announced his vision for a lavish new production of one of the great classical ballets, The Sleeping Beauty. Showcasing Petipa’s choreography, Tchaikovsky’s colourful score, a designer of international repute and the great artists of this company, this new work has all the hallmarks of success and is sure to become the next signature work for Australia’s flagship dance company. We launched a campaign offering the rare and exciting chance to be part of the creative journey from the very beginning and to support David’s breathtaking vision of a new Beauty for The Australian Ballet. The response has been exceptional. With $1.5 million in donations received and pledged in 2014 from 2,079 donors, The Sleeping Beauty campaign has been an overwhelming success.

“The Australian Ballet’s five year vision is bold and our strategies have been carefully considered”

2014 was an exceptional year on the national and global stage, made possible with the support of those who contribute with much-needed donations. Our key priority areas for funding remain ballet productions, dancer endowments, access and outreach and international touring.

Looking forward, The Australian Ballet’s five-year vision is bold and our strategies have been carefully considered. The generous and ongoing support provided to The Australian Ballet by Patrons gives us confidence that our plans can be achieved with the help of our loyal community. We still have a long way to go but with support we are confident The Australian Ballet’s success is secure well into the future. Thank you.

Craig Spencer
Chair, The Australian Ballet Foundation Board
FUNDINGS WITHIN THE AUSTRALIAN BALLET FOUNDATION
The Australian Ballet Foundation incorporates specific purposes, major gifts, grants and endowments created by individuals and bequests, for the benefit of The Australian Ballet.

MAJOR GIFT

THE IAN POTTER FOUNDATION

The Ian Potter Foundation was established in 1978 by David and Martha Potter to support the arts and education in Australia. It is one of the largest philanthropic foundations in the country, with a focus on the performing arts, education, and community initiatives.

ACCESS & OUTREACH

McCusker Charitable Foundation
Rene Macrae Fund for Education and Regional Activity
The Colin Pease OAM Fund for Education
Thyne Reid Foundation

BALLETS PRODUCTIONS

Dame Marjold Scott Fund for Choreographers endowed by:
Mrs Mary Barlow
Mr John C. Higgins & Ms Jodie Maudner
Neil & June Jens
Avner Klein & Maria Pannozzo
Mr Allan Myers AO OC & Mrs Maria J. Myers AO
Dame Peggy van Praagh Fund for Choreography
Kevin Regan Fund endowed by Max Johnston
The Frank & Thora Pearse Fund
The James & Diana Ramsay Fund
The Kenneth R Reid Fund
The Maia Gielgud Fund
The Margaret Ellen Pidgeon Fund for Classical Ballet endowed by Dr Valmai Pidgeon AM

2014 FINANCIAL SUPPORT

THE ROBERT SOUTHEY FUND: The Robert Soutey Fund for Australian Choreography endowed by The Sydney Myer Fund
William Arthur Hugh Gordon Fund - Perpetual Trustees

CONTRIBUTIONS TO THE GENERAL FUND
Bowness Family Foundation Pty Ltd
Ms Roden Campbell & Mr Bruce Puritch
David Crawford AO & Maureen Crawford
Ian & Norma Drew
Henry & Minna Greenfield
Mr Christopher Knoblauch
Mrs Susan Maple-Brown
Mr Knoblauch
Mr Knoblauch
Mrs Susan Maple-Brown
Mr Knoblauch
Mr Knoblauch

ADMINISTRATION

The Ian McFarlane Fund
The Marigold Southey Fund
The Kathleen Gorham Fund established in her memory
The Melba Alma Cromack Foundation
The Neil Hopkins Fund
The Noel Pelly Fund AM Endowment

INTERNATIONAL GUEST ARTIST

Joan and Peter Clementer Trust

INTERNATIONAL TOURING FUND
Ms Laurice Cowled
Frances Gernet
In memory of Mrs J J Holden
Dale & Ian Johnson
Mrs Sarah Murch
Mrs R H O’Connor
Mrs Kerry Packer AO
Dr Valmai Pidgeon AM
Mr Kenneth R Reid AM
Ross Stretton Fund endowed by Bee Fletcher

SCHOLARSHIPS

Barry Kay Memorial Scholarship Fund
Knitersi Hiri Foundation
The Christine Marie Johnson Maple-Brown Scholarship
The Freda May Irving Memorial Scholarship Fund
The George Garratt Fund
The James Slater Memorial Fund
The Lisa Black Award for Classical Ballet
The Maurice Sullivan Memorial Scholarship Fund
The Susan Morgan Fund
The Walter Bourke Prize endowed by his friends

DANCERS RE-TRAINING

Dave Poddar & Angela Flannery

MUSIC

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Robert & Elizabeth Albert Fellowships (conductor and pianist)
SAPPHIRE: THE GIFT OF GENEROSITY
Gifts $10,000 - $19,999
Mr Arun Abey & Ms Benedetta Bolger
Ms Mary Barlow
Mrs Joan Barnet
Natasha & William Beggs
Ian & Marilyn Burton
Ted & Gena Culley
Dimmick Charitable Trust
E J Hart Group
Mr & Mrs Ronald Enestroem
In memory of Winifred Farnell
Ms Jen Grimmridge & Mr Ian Cashion
Mrs Robin Grimmridge
Ms Catherine Harris AO
Herbert Smith Freehills
Ms Linda Herd
Larissa & Craig Jenz
Natalie LeSueur & Ross Dobinson
Mr & Mrs Anthony Maple-Brown
Marion Parnell
Ms Joanie Mauder
Lady Potter AC
Mrs Margaret S Ross AM
Mr Dick Smith AO & Mrs Pip Smith AO
Mrs Mary Ann Wright
Anonymous (1)

THE SLEEPING BEAUTY
The philanthropic contributions listed below are directly funding the creation of David McAllister’s new production of The Sleeping Beauty. The Australian Ballet thanks and recognises these donors for giving us the gift of a new ballet - our most vital asset.

THE ROYALS
Gifts $50,000 & over
Aurora
Geraldine Anne Lawton Bequest
Lilac Fairy
Friends of The Australian Ballet (NSW) Ltd
Carabosse
Malcolm, Tonya & Carolyn McCusker
The Prince
Keneth Reid AM
Princess Florine
Ian Dicker Family

Princess Florian
Annette Kitzin

Mr Barry Forrest & Mr Barry Fairley
The Greatorex Foundation
Mr Richard Green & Mrs Isobel Green OAM
Mr Andrew Guild & Ms Al-Gaia Gusaini
Mr Hugh Hallard
Janet Ken Hammond
Louis J Hamon OAM
Louise Hamshere
Ms Val Harding
Phil & Rosie Harkness
Glynis M Harris
Mrs Lynnette Harvey
Mr Ian Hicks AM & Ms Susie Grant
Ms Zheli/Wei/S Hill Smith AM & Ms Stacy Hill Smith
Robyn Hook
Judith Kinnear
Lady OBE
Lion Capital Advisory Pty Ltd
The Marshall Family Foundation
Mr Graham H Matheson
Mr Robert W McCormack
Ms Roma Norcott
Lady Porter
Mr Charlie Shuetrim AM & Mrs Sandra Shuettrim Targus Australia Pty Ltd
Jill Thorpe
Mrs Josdie Vogt
Peter & Anne White
Brian & Rosemary White
Donna Woodhill
Anonymous (2)

DIAMOND: THE GIFT OF GRACE
Gifts $20,000 - $49,999
Robin Campbell & Bruce Parmet
Lachlan & Sarah Murdoch
peckvonkarch architects
Regina Semmelweis E Xipell

THE ROYALS
Gifts $5,000 - $9,999
Amanda Barry Estate
The Calvert-Jones Foundation
Mr Leigh Clifford AO & Mrs Sue Clifford
Joyce Clother OAM
Bar & Tim Cohen
Mr John R Fullerton
Dr Robert Giblet & Ms Susan Gillet
Ms Dianne Hodge
Joanna Morgan
Mr Ronald G Kaiser
Dr Judith Kinnear
Lady Osborne
Lion Capital Advisory Pty Ltd
The Marshall Family Foundation
Mr Graham H Matheson
Mr Robert W McCormack
Ms Roma Norcott
Lady Porter
Mr Charlie Shuetrim AM & Mrs Sandra Shuettrim Targus Australia Pty Ltd
Jill Thorpe
Mrs Josdie Vogt
Peter & Anne White
Brian & Rosemary White
Donna Woodhill
Anonymous (2)

SILVER: THE GIFT OF IMPROVEMENT
Gifts $1,000 - $4,999
Therese & Richard Armstrong
Ms Laurette Austin
Dr Lorraine Baker
Ms Barbara Beckingsale
Phil & Laurel Bendrey
Miss Patricia A Breslin
Ms Debbie Browne
Antonio & Sarina Calabrese
Mr Geoff Callister
Dr M Chipman
Libby Christie
Ms Louise Christie
Cheryl & David Clarke
Mr Jim Cousins AM & Mrs Libby Cousins
Mr & Mrs Jack Cowin
Mr David Crawford AO & Mrs Maureen Crawford
Lorraine Crawford
Penny Cutton & Jo Danell
Ms Ann Darby
Ms Jenny Darling
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Dancers
Artistic and Medical
Music
Production, Technical and Company Management
Marketing, Media, Publications, Customer Service, Corporate Relations, Philanthropy
Administration and Finance
Education
Orchestra Management
Musicians
TOTAL

EXCHANGE ARTISTS
Kerina Gonzalez
Wim Vanlessen
Connor Walsh

GUEST CONDUCTORS
Philip Ellis
Simon Oew
Barry Wordsworth

GUEST CHOREOGRAPHERS
Graeme Murphy & Janet Vernon
Stephen Baynes
Richard Cilli
Joshua Consandine
Simon Dow
Tim Harbour
Richard House
Alice Topp
Wayne McGregor
Stanton Welch

GUEST TEACHERS
Johnny Elasen
Marna Gielgud

GUEST REPETITEURS
Patrick Delcroix
Mark Kay
Desmond Kelly
Louise Lester
Patricia Ruane
Antoine Vereeken
MUSIC COMMISSION
James Wade

COSTUME DESIGNERS
Kat Chan
Hugh Colman
Monica Morales

SET DESIGNERS
Hugh Colman (Stage Concept)

LIGHTING DESIGNERS
Simon Benison
[representing Lucy Carter]
Rachel Burke
Francis Croese
Media Artist
Brendan Harwood
Graeme Silver

THE DANCERS COMPANY
Associate Artistic Director
Danilo Radojevic
Pianist
Emma Lippa
Guest Artists
Robyn Hendricks
Miwako Kubota
Christopher Rodgers-Wilson
Jared Wright
Dancers Level 8
Shaun Andrews
Harry David
Mei Ishibashi
Elise Jacques
David James
Calum Linnane
Mason Lovegrove
Sophie Morgan
Phebe Murison
David Power
Samuel Rosek
Kirsty Unwin
Chantelle van der Hoek
Atau Watanabe
Yipeng Xu
Dancers Level 7
Saranja Crowe
Isobelle Dashwood
Eve Ferris
Yhale Fien
Sean Kiley
Lennox Niven
Montana Rubin
Georgina Scott-Hunter
Miyako Tamamura

SCHOLARSHIPS
Ian McRae Scholarship
Kate Longley
Khiters Scholarship
Benedicte Bemet
Lissa Black Scholarship
Alice Topp
Christine Johnson
Maple Brown Scholarship
Brooke Lockett
Susan Morgan Scholarship
Luke Marchant
Noel Pelly Scholarship
Ingrid Sing
Sarah Griffiths
Donna Cusack
Walter Bourke Award 2014
Jessica Fyle

FELLOWSHIPS
Robert and Elizabeth Albert Conducting Fellow
Vanessa Scammell

ORCHESTRA VICTORIA MUSICIANS
Concertmaster
Roger Jonsson
Deputy Concertmaster
Yi Wang
Violin
Erica Kennedy Acting Principal
Tomomi Brennan
Associate Principal
Elizabeth Ambrose
Binny Baik
Alyssa Connau*
Severin Donnenberg
Lubino Fernandes
Rachel Gamer
Matthew Hassall
Rachael Hunt
Geridwen Jones
Mara Miller
Philip Nixon
John Noble
Martin Reddington
Christine Ruiter
Viola
Paul McMillan Principal
Jason Bunn Acting Associate Principal
Catherine Bishop
Nadine Delbridge
Raymond Hope
Cello
Melissa Cheminsky Principal
Diane Froomes
Associate Principal
Sarah Cuming
Philippa Gardner
Tania Hardy-Smith
Andrea Taylor
Double Bass
Davin Holt Principal
Dennis Vaughan
Associate Principal
Matthew Thorne
Flute
Lisa-Maree Amos Principal
Karen Schofield
Associate Principal
Rebecca Johnson*
Acting Associate Principal
Lorraine Bradbury
Principal Piccolo
Oboe
Stephen Robinson Principal
Joshua de Graaf
Associate Principal
Dafydd Camp Principal
Clarinet
Paul Champion Principal
Richard Sholl Associate Principal
Andrew Mitchell
Principal Bass Clarinet
Bassoon
Lucinda Cran Principal
Tahnee Van Herk
Associate Principal
Horn
Jasen Moulton Principal
Anton Shroeder* Acting Associate Principal
Linda Hewett Principal
Third Horn
Heather McMahon*
Acting Tutti Horn
Trumpet
Mark Fitzpatrick Principal
Anthony Pope
Associate Principal
Mark Skillington
Trombone
Scott Evans Principal
Anthony Gilham
Associate Principal
Eric Klay Acting Principal
Tuba
Jon Woods* Acting Principal
Harp
Mary Anderson Principal
Timpani
Guy du Blé Principal
Percussion
Conrad Nilsson Principal
Eloise Fryer and Imogen Chapman in Peter Wright’s The Nutcracker. Photography Lynetta Wills
PARTNERS

PRINCIPAL PARTNER

Celebrating 30 years of partnership with The Australian Ballet

LEAD PARTNERS

Official airline partner

Official Out There partner

MAJOR PARTNERS

Official pointe shoe partner

Official legal partner

Official automotive partner

Official piano partner

World-class luxury in the Great Barrier Reef

MEDIA PARTNERS

SUPPORTING PARTNERS

GOVERNMENT PARTNERS

INDUSTRY PARTNER

89
Robyn Hendricks, Jared Wright and artists of The Dancers Company in Swan Lake Act III.
Photography Jim McFarlane.