

ANNUAL REPORT 2019





CHAIR'S REPORT SUSAN THACORE

2019 marked the diamond celebration of The National Theatre Ballet School. Artists from the Australian Ballet, Queensland Ballet, Melbourne City Ballet and other stars from the Ballet world performed in celebration of our 80th Anniversary. The Hon. Martin Foley, Minister for Creative Industries, paid tribute to the Company's proud legacy and significance to our cultural history. Alumni and other luminaries from the Ballet world travelled from all over the country and internationally for the celebration, along with other dignitaries such as the City of Port Philip Mayor. Eileen Tasker OAM was honoured as official Ambassador of The National Theatre Ballet School, in recognition of her dedication to many generations of dancers.

Lior's exquisite sold out performance of *Leaving the Western Shadows*, presented with the Australian Youth Orchestra led by Nigel Westlake was a distinct highlight of 2019. There is an extraordinary intimacy in our theatre in spite of its significant capacity of 783 seats. This allows for shows such as *Kitty Flanagan* in conversation with Sam Pang to be completely sold out. Our regular hirers such as CLOC and YABC did not disappoint, presenting musical theatre to packed audiences, capable of rivalling professional shows. Increasingly our theatre provides a rehearsal space for artists preparing for shows in bigger auditoriums, or is used as a setting for film-shoots requiring a sense of history and glamour; stars such as Hugh Jackman and Tina Arena sprinkled some star dust in our grand old theatre this year.

Veteran acting teacher, Lisle Jones sadly took his final bow in life, at the end of the year. Lisle had a very long history with The National, first as an apprentice with the company in its earliest days, led by Gertrude Johnson. After acting and directing in London for many years and returning to teach at the prestigious WAPPA, Lisle ultimately returned to The National, where his professional journey had begun.

For the last ten years, Lisle graced The National as an honorary teaching fellow. Many honours were bestowed upon him, among them a Green Room Lifetime Achievement Award and a scholarship in Lisle's name at The National. Hugh Jackman said *'Lisle Jones is the most influential acting teacher I ever had.'*

The safety of our staff, students, presenters and patrons is paramount and thus we took the costly and meticulous measures necessary, to ensure a safe environment for all, with the repair of our roof and ceiling - comprised of the original horse hair and plaster! These urgent and vital repairs, though did contribute to a deficit for the Company in 2019 but we cannot compromise safety.

The myriad of brilliant artistic activities and challenges involved in running a theatre with 70,000 plus visitors and two artistic schools, brimming with hundreds of students, can only be managed by a very dedicated and professional team of staff, led very ably by Chief Executive Officer Peter McCoy. I would like to thank all those hard-working and passionate people, most sincerely, as we reflect on the 84th year of Australia's most enduring arts training company. I am also honoured to serve with such a distinguished Board and commend all Directors for their considerable contribution.



STAFF in 2019

CEO Peter McCoy
Administrator Will Huang
Accounts Maggie Lu / John Paxinos & Associates
Venue Operations Manager Lisa Trevellick
Marketing Coordinator Elizabeth Millington

Production Manager Linda Hum
Technical Manager Gordon Boyd

Ballet School Artistic Director Damian Smith
Drama School Artistic Director Trent Baker

Ballet School Administrator Lisa Mitchell
Drama School Administrator Jo O'Donovan

We would also like to acknowledge the many staff who work Front of House, Backstage, playing piano, teaching our students and contributing their passion and energy to The National Theatre Melbourne on a daily basis.



ACKNOWLEDGMENTS

The National Theatre Melbourne would like to thank our generous donors:

Diana Gibson
The William Angliss (Vic) Charitable Fund
The Bertalli Family Foundation Pty Ltd
Helen Macpherson Smith
Stronger Communities Program
Urquhart Charitable Fund
Gerda Nicolson Trust
Ms Susan Thacore
The Scalon Foundation
Gwen & Edna Jone Foundation
Palais Theatre Community Fund
Cybec Foundation
The Tallis Foundation
Gerda Nicolson Trust
Estate of Jean Stewart
Estate of Gertrude Johnson
Peter McCoy
James Ostroburski
Don Maloney
Natalie Frazer
Christine Fleer

PERFORMANCE REVIEW

VENUE HIRE OCCUAPNCY 2019 (Usage)

2015	2016	2017	2018	2019
28%	36%	36%	56.63%	55%

TOTAL NUMBER OF PERFORMANCES/EVENTS

130 Performance / Events

PERFORMANCES by Genre/Type:

Dance (Inc. contemporary /classical/modern/:	30
Theatre (Drama/comedy etc.):	8
Music Theatre:	68
Music (popular/multi-cultural):	3
Schools Productions:	14
Other :	2
Film Shoots:	5

TOTAL ATTENDANCE PATRONS

71,550

PARTICIPANTS

(Including performers, volunteers, teachers, external events staff)

14,210

SUPPORTD COMMUNITES INCLUDE:

- Local sporting communities
- Local theatre groups
- Schools communities
- Local dance schools
- Women's Health Week
- Ukrainian Community
- Malaysian Community
- Iranian Community
- Jewish Community

NATIONAL THEATRE BALLET SCHOOL PRODUCTIONS

Summer School Showing
Diamond Gala
Asia Pacific Dance Forum
Come Let's Celebrate
Little Nashies - 1 Dec
Composition in Colour & Swan Lake

NATIONAL THEATRE DRAMA SCHOOL PRODUCTIONS

Top Girls
A Town Named Warboy
Pains of Youth
Little Nashies
By a Thread (2nd year self devised)
Stay (3rd year self devised)
3rd Year Showcase
3rd year showreels



DRAMA SCHOOL

2019 was a very successful year for the National Theatre Drama School. We continued to be the only dramatic arts institution in the country to receive VET student loans to assist our students to study with us. The Drama School performed publicly 25 times, including productions of *Top Girls*, *Pains of Youth*, the Second Year devised production *By a Thread* and the Third Year self-devised production *STAY*.

Student numbers for the course increased from 30 to 31. 2019 Graduate Mollie Mooney won the coveted Red Stitch acting graduate position. The third National Grad to do so in as many years. 2018 Graduate Delta Brooks toured Asia and Europe with theatre production *The Deep Freeze Option*. 2017 Graduate Harvey Zielinski continued his American success by starring in the new Sci Fi thriller *Don't Look Deeper* on the new online platform *Quibi*.

Other graduate achievements included, Bella Heathcote starring in the series *Strange Angel* for CBS, Janine Watson continuing her stage work for *Bell Shakespeare*, Martin Copping produced, directed and starred in the new Australian film *The Dunes* and Kat Stewart continues to star in the TV Series *Five Bedrooms*. Other National Graduate continue to appear in and make their own work both nationally and internationally.

There were 6 scholarships awarded in 2019. Rebekah Walsh was awarded the *Cybec Award*,

the *Tallis Scholarship* went to Rebecca Perich, The *W.P Carr Award* went to Konstantina Samartzis, The *Gerda Nicholson Award* to Jean Henderson, The *Western Districts prize* to Jonathan Evans.

The Lisle Jones Award, newly created in 2019 to celebrate and remember the life and work of Honorary National Theatre acting teacher Lisle Jones was shared by Talitha Parker and Jessica MacCallum Cruz.

The drama school and staff are extremely grateful for the generosity of these organisations. We welcomed a new member to the staff of the national Theatre Drama School, Katie Cawthorne (former Artistic Director of Canberra Youth Theatre) who taught our first years the elements of theatre and our third years the business of being an actor and oversaw and guided the Third year self devised work *STAY*. She also teaches into our junior school.

LISLE JONES



Lisle Jones, former acting student, performer and most recently honorary teacher at the National Theatre Drama School passed away on Xmas Night 2019. Lisle was an internationally acclaimed teacher and director. He was one of the original teaching staff at W.A.A.P.A, eventually leading the course as head of department for seven years. Lisle fostered the careers of many successful actors and Theatre makers, including Hugh Jackman, Marcus Graham, Rob Taylor, Francis O'Connor, Steven Berkoff and Felicity Keith. Declan Donnellan the artistic director of English classics Theatre company, *Cheek by Jowl* is quoted as saying that. "All I know about Theatre, I learnt from Lisle Jones,".

Lisle will be sorely missed and warmly remembered.

BALLET SCHOOL

In 2019 the National Theatre Ballet School reached its 80th Anniversary becoming one of the longest running ballet schools in the country. Throughout the year the school celebrated its legacy by reconnecting with its student & staff alumni through interviews, class talks and engagements with students and parents. Celebrating the present time by developing new classes, programs and opportunities with an international ballet competition where students are taught the importance of achieving one's personal best. And of course its future through collaboration and developing new relationships by hosting a mid-year gala which included guest performances from alumni and professional dancers representing The Australian Ballet, Queensland Ballet, Royal New Zealand Ballet, Victorian State Ballet, and the former Melbourne City Ballet, together on stage with the entire National Theatre Ballet School. Followed by a Gala soiree after-party with all guest artists, Company Directors, Dance Industry experts and special VIP guests including board members and local council members.

Student Achievements in 2019

Jemima Scott

48th edition Prix De Lausanne, Switzerland. Receiving offers from Belgium, Canada, Germany and New Zealand. BTW Mabel Pryde finalist - HM. Sydney Eisteddfod Semi-finalist (waitlist finalist) and 2nd place Alaina Hanes ballet competition

Yolana-Andrea Batista-Vizcarra

International Contemporary dance competition winner of four secondments (Aus/HK/ Europe)

Sam Lance

BTW Section D - Finalist - HM
YAGP finalist 2019 (qualified for 2020 finals)

Gabriella Penna

BTW Section C - Finalist (25 out of approx 160 students)
AICD Junior Awards - Highly Commended

Phoebe Fraser

BTW Finalist Section B (24 out of approx 170 students)

Belle Thornycroft

1st Place Kathy Gorham Advanced 2 section

Emogene Munroe

Honorable Mention in the Inter Foundation Kathy Gorham Awards.

Kimberley Mear

Amber Mitchell-Knight Gene awards one week
National Ballet of Canada (Toronto, Canada)

Scholarships Awarded in 2019

Yolana Batista-Vizcarra

Harper Banks

Jemima Scott

Amber Mitchell Knight

Ayano Hirao

New Developments in 2019

The National Theatre Ballet School experienced many changes and growth in 2019, increasing its full time student numbers by 10. The full time program has been re-designed removing cert IV replacing with a 3rd year **Emerging Artist Program**. Giving graduates a year to focus solely in preparing resumes, images and auditions for careers in the dance industry. We are furthering opportunities to the part-time school students with a newly designed **Elite Program** which offers a small selection to talented students who show potential. Giving them the opportunity to study one half day of training on top of their normal hours in the hopes of bridging the gap between the part time and full time schools and encouraging a natural transition into the full time dance program.

The **Asian Pacific Ballet Forum** was launched. An international competition which attracted students from local areas, out of state and surrounding counties to receive exceptional training at the National Theatre Ballet School and compete with our fellow students for prizes and scholarships. The inaugural **Choreography Program/Performance** was also launched where students are responsible for every aspect of the production from choreography, marketing, costumes design, music rights, stage and lighting and program notes. The **All Boys Ballet Workshops** continue to be a great success giving male dancers the chance to work amongst other boys and focusing on the male dancer necessities.

And finally the National Theatre Ballet School celebrated the end of the year with two successful performances of Act II Swan Lake and Compositions in Colour.



Directors Report

Your Directors present this report to the members of the Company for the year ended 31 December 2019.

Directors

The names of each person who has been a director during the year and to the date of this report are:

Directors	Appointed	Ceased	Directors' Eligible to Attend	Meetings Attended
Susan Thacore (Chair since March 2013)	March 2011		7	7
Natalie Frazer	January 2014		4	7
Brian Martin	July 2016		4	7
James Ostrobrski	November 2016		4	7
Christine Fleer	June 2018		7	7
Govind Pillai	July 2014		7	7
Amber Scott	January 2016		7	7
Sarah Hunt	November 2019		6	7

Mission

The National Theatre Melbourne nurtures Australia's best creative talent by providing world-class training in the Performing Arts as a recognised Centre of Excellence in Australia.

The National Theatre Melbourne is an artistic leader and delivers a diverse and innovative performance program, building engagement, revenues and audiences.

Vision

To provide students with an affordable world class course in Ballet and Dance, Acting and Drama in a dynamic, caring, non-discriminatory environment.

To maximise and maintain our versatile, professional performance spaces for the benefit of our education programs and professional performance program.

Principal Activities

During the 2019 year, the company continued to promote and encourage the study and practice of ballet, drama, music and other arts. These objectives are met by holding training classes in Melbourne and supporting the wider community through professional hires, and community access to the National Theatre to present artistic projects.

Over 71,550 people attended performances at the National Theatre Melbourne in 2019. They watched 140 performances, presented by nearly 14,210 artists and students. Through our entity, we taught over 395 students aged 2 years to adult through both part-time and full-time fully accredited vocational training, that enables graduates to be industry ready. In all, this is almost 86,000 people, a significant number of people that the National Theatre Melbourne has supported in 2019.

In addition, the National Theatre Melbourne was a vital employer for the Victorian creative industry, with a core team of 10 full time equivalent permanent staff as well as a casual work-force of over 100, teachers, pianists, theatre ushers, box office managers, technicians, administrators and production staff.

DIRECTORS REPORT

Information on Directors

Susan Thacore

Chair; Member of Audit and Risk, and Executive Performance and Remuneration Committees.

Susan Thacore joined the National Theatre Board in March 2011, becoming Chair in March 2013. This continues a long-standing family association and commitment to the Australian National Memorial Theatre since its inception in the 1930s, when her great grand-parents became Life Members to help establish this remarkable performing arts enterprise. Susan is a highly successful business leader. Since 1998 Susan has been the Chair and Director of private investment companies, Cupistan Pty Ltd and Dream Technicians Pty Ltd. From 1997 – early 2000s, Susan was a Director for Investors Pty Ltd. Susan was a Trustee for The William Angliss (Victoria and Queensland) Charitable Trusts Committee (1999 – 2003) and Trustee of the Estate of the Late William Charles Angliss (1997 – 1998). Susan has been President of the Lauriston Arts Association. Susan holds a Bachelor of Arts (Fine Arts and Major in English Literature) from University of Melbourne. Member of the Australian Chamber Orchestra Melbourne Development Council.

Natalie Frazer

Director and Member of the Executive Performance and Remuneration Committee.

Natalie is Regional General Manager for Westpac and highly regarded as a senior executive with a deep commercial understanding who delivers results. She leads high performing teams with a commercial focus and strong values. Natalie completed an MBA (Major in Finance) at Melbourne Business Entity including Asian Business Studies in Shanghai. She has 17 years' experience in sales, marketing, acquisitions, business transformation and brand strategy across professional services, B2B and IT sectors. Natalie has served on a number of boards previously and has been a Director of the Board for the National Theatre Melbourne since 2014. Natalie also serves on various industry panels and participates in mentor programs including for APSMA (since 2014).

Govind Pillai

Director and Chair of the Audit and Risk Committee.

Govind Pillai is a Director in Advisory Services with EY (Ernst & Young) in Melbourne and consults to organisations across a wide variety of industries on strategic issues. Govind's qualifications include an Executive MBA (AGSM), Bachelor of Engineering, Diploma in Engineering Practice and a Graduate Diploma in Legal Studies and Authentic Leadership Development at Harvard Business Entity. Govind is also one of a few Australian male practitioners of classical Indian dance and is heavily involved in performance, direction, teaching and arts production through his past and present roles as Director of Karma Dance Inc. (performing company and academy with an international track-record of sell out productions, festival appearances and a program for Australian entities), Lead male dancer of Samskriti Dance (Sydney), Dance Advisor elect to the Federation of Indian Music and Dance Victoria (Victoria's peak body for classical Indian performing arts) and Vice President of Flare Dance Company Inc. Govind joined the National Theatre Board in July 2014.

James Ostrobrski

Director

James Ostrobrski is Chief Executive of Melbourne-based wealth and asset manager, Kooyong Group. He previously held leadership roles with Investec Bank (Australia) Limited, Credit Union Australia Limited and Grimsey Wealth Pty Ltd. James is a Director of the Australian Chamber Orchestra, the Bundanon Trust, the Jewish Museum of Australia, the Institute of Creative Health and is the Chairman of Dancehouse Inc. James joined the National Theatre board in November 2018.

Christine Fleer

Director

Christine is a partner of leading Melbourne law firm, Arnold Bloch Leibler. Christine practices in commercial law, managing a diverse practice including mergers and acquisitions, corporate advice and private wealth work. Christine holds a Bachelor Laws degree with first class honours and a Bachelor of Commerce. Christine grew up in North Western Victoria, but is now a long term St Kilda resident, most recently with her husband and three children. She is passionate about access to the arts, particularly for rural people. Christine is also a member of the boards of the Tarrawarra Museum of Art and the Besen Foundation. Christine joined the board of the National Theatre in 2019.

Professor Brian Martin

Director

Brian is a leading Indigenous artist and academic. Born in Redfern Sydney, he is from Murrawari, Bundjalung and Kamilaroi ancestry. His academic qualifications include a Bachelor of Visual Arts with Honours from the University of Sydney, a Graduate Diploma of Vocational Education and Training from Charles Sturt University and a PhD by research from Deakin University. A practising artist for 25 years, Brian has exhibited his work nationally and internationally. His work is held in various private and public collections including the National Gallery of Victoria. His publication history has investigated the relationship of materialism in the arts to an Indigenous worldview and Aboriginal knowledge framework and epistemology. He has further reconfigured understandings of culture and visual practice from an Aboriginal perspective. Recently Deputy Director of the Institute of Koorie Education at Deakin University Australia and currently Honorary Professor of Eminence at Centurion University of Technology and Management in Orisha India, Brian is also the Managing Director of Brian Martin Consultancy, providing various services including design and delivery of cultural awareness programs and Reconciliation Action Plans to various organisations. Brian joined the National Theatre Board in July 2016.

Amber Scott

Director

Amber Scott is an alumni of the National Theatre Ballet Entity. She joined The Australian Ballet Entity at age eleven. After graduating as dux, she joined The Australian Ballet in 2001. In 2003 she spent four months on a dancer exchange at the Royal Danish Ballet, giving her the opportunity to learn Bournonville technique first-hand. Amber was promoted to principal artist in 2011 after performing the Second Movement from Sir Kenneth MacMillan's *Concerto*. Career Highlights include working with Wayne McGregor on *Dyad 1929* and *Chroma* and dancing with Robert Tewsley during the 2008 *Manon* season, Damian Smith in Christopher Wheeldon's *After the Rain* © Pas de deux in 2012 and David Hallberg in Alexei Ratmansky's *Cinderella* in 2013. Amber has performed with The Australian Ballet in all the capital cities as well as overseas in Paris, United Kingdom, China, United States, New Zealand and Japan. She joined the National Theatre Board in January 2016.

Sarah Hunt

Director

Sarah joined the National Theatre Board in September 2019 and is an Arts & Culture Consultant. Having worked in the performing arts in London for 20 years, Sarah developed her specialty in Marketing, Communications, Fund-raising, Ticketing and Visitor Experience. She moved to Melbourne in 2013 to join the Arts Centre Melbourne (ACM) Executive team and during that time contributed to changing the business model and led an enhanced customer-focussed approach; since leaving ACM Sarah is working with clients in Adelaide, Melbourne and Sydney. Sarah is also a Board member of Flinders Quartet and Chair of the Polyglot Theatre Board.

Executive Performance Review Subcommittee

During the 2019 year, three meetings of this committee was held. The number of meetings attended by each director was as follows:

	<u>Eligible to Attend</u>	<u>Attended</u>
Brain Martin (Chair from March 2018)	1	1
Susan Thacore	1	1

Members Guarantee

The company is limited by guarantee. If the company is wound up, the Articles of Association state that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the company. At 31st December 2019, the total amount that members of the company are liable to contribute if the company is wound up is \$ (2019: \$580). The number of members was - (2019: 58).

Auditors Independence Declaration

A copy of the Auditor's independence declaration as required under Australian Charities and Not-for-Profits Commission Act 2012 is set out following the Directors' report.

Signed in accordance with a resolution of the Board of Directors:

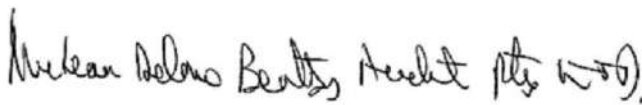

Susan Thacore
Chair of the Board

Signed this 12 day of May 2020

**AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE
AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012
TO THE DIRECTORS OF AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2019, there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.



McLean Delmo Bentleys Audit Pty Ltd



Martin Fensome
Partner

Hawthorn
12 May 2020

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2019

	NOTE	31 DECEMBER 2019 \$	31 DECEMBER 2018 \$
Revenue			
Operating activities revenue	2 (a)	2,252,277	2,282,925
Grants & donations	2 (b)	<u>309,351</u>	<u>1,551,335</u>
		2,561,628	3,834,260
Expenditure			
Employee benefits expense		(1,679,631)	(1,609,327)
Entity expenses		(250,522)	(319,975)
Theatre expenses		(145,880)	(198,985)
Depreciation and amortisation expense		(84,731)	(93,577)
Finance costs		(832)	(2,920)
Insurance expense		(92,212)	(74,873)
Other expenses	3	<u>(473,834)</u>	<u>(486,187)</u>
(Deficit) / Surplus for the year		(166,014)	1,048,416
Other comprehensive income		<u>-</u>	<u>-</u>
Total comprehensive income for the year		<u>(166,014)</u>	<u>1,048,416</u>

The accompanying notes form part of these financial statements.

STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2019

	NOTE	31 DECEMBER 2019 \$	31 DECEMBER 2018 \$
Assets			
Current Assets			
Cash and cash equivalents	6	923,662	1,311,303
Trade and other receivables	7	403,496	208,398
Inventories	8	17,784	4,277
Other assets	9	118,226	110,450
Total current assets		<u>1,463,168</u>	<u>1,634,428</u>
Non-Current Assets			
Property, plant and equipment	10	2,354,493	2,301,072
Total non-current assets		<u>2,354,493</u>	<u>2,301,072</u>
Total Assets		<u>3,817,661</u>	<u>3,935,500</u>
Liabilities			
Current Liabilities			
Trade and other payables	11	498,851	430,745
Provisions	12	123,879	143,810
Total current liabilities		<u>622,730</u>	<u>574,555</u>
Non-Current Liabilities			
Provisions	12	-	-
Total non-current liabilities		<u>-</u>	<u>-</u>
Total Liabilities		<u>622,730</u>	<u>574,555</u>
Net Assets		<u>3,194,931</u>	<u>3,360,945</u>
Equity			
Retained earnings		<u>3,194,931</u>	<u>3,360,945</u>
Total Equity		<u>3,194,931</u>	<u>3,360,945</u>

The accompanying notes form part of these financial statements.

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

	Retained Earnings	Ballet Scholarship Reserve	Building Maintenance Reserve	Total
	\$	\$	\$	\$
Balance at 1 January 2018	2,312,529	-	-	2,312,529
Surplus for the year	31,281	569,965	447,170	1,048,416
	2,343,810	569,965	447,170	3,360,945
Balance at 31 December 2018				
Deficit for the year	(166,014)	-	-	(166,014)
Balanced at 31 December 2019	2,177,797	569,965	447,170	3,194,931

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 DECEMBER 2019

	NOTE	31 DECEMBER 2019 \$	31 DECEMBER 2018 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from customers including productions		2,296,507	2,472,642
Proceeds from donations and grants		309,351	1,551,335
Interest received		15,103	9,316
Payments to suppliers and employees		(2,869,618)	(3,206,126)
Finance costs		(832)	(2,920)
Net cash(used in) / provided by operating activities	15	<u>(249,489)</u>	<u>824,247</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Purchase of property, plant & equipment		(138,152)	(163,918)
Net cash used in investing activities		<u>(138,152)</u>	<u>(163,918)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment of borrowings		-	-
Net cash used in financing activities		<u>-</u>	<u>-</u>
Net (decrease) / increase in cash & cash equivalents		(387,641)	660,329
Cash & cash equivalents at the beginning of year		1,311,303	650,974
Cash & cash equivalents at the end of year	6	<u>923,662</u>	<u>1,311,303</u>

The accompanying notes form part of these financial statements.

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
A.B.N. 78 007 306

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

The financial statements are for the Australian National Memorial Theatre Limited as an individual entity, incorporated and domiciled in Australia.

Australian National Memorial Theatre Ltd is a company limited by guarantee.

The financial statements were authorised for issue by the directors of the company on the date of the directors' report.

NOTE 1 – Summary of Significant Accounting Policies

Basis of Preparation

The company applies Australian Accounting Standards – Reduced Disclosure Requirements as set out in AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010-2: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements.

The financial report is a general purpose financial report that has been prepared in accordance with the Australian Accounting Standards – Reduced Disclosure Requirements of the Australian Accounting Standards board and the Australian Charities and Not-for-profits Commission Act 2012. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in a financial report containing relevant and reliable information about transactions, events and conditions to which they apply. Material accounting policies adopted in the preparation of this financial report are presented below. They have been consistently applied unless otherwise stated. All amounts are shown in Australian dollars unless otherwise indicated.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

(a) Revenue

Revenue from the rendering of a service is recognised upon the delivery of the service to customers at a point in time.

Revenue from the sale of goods is recognised upon the delivery of the goods to the customers at a point in time.

Interest revenue is recognised on a proportional basis taking into account the interest rates applicable to the financial assets.

(b) Grants

Grant revenue is recognised in the statement of comprehensive income when the entity obtains control of the funds and it is probable that the economic benefits gained from the funds will flow to the entity and the amount of the funds can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

Where grant revenue is received whereby the entity incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
A.B.N. 78 007 306

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 1 - Summary of Significant Accounting Policies (continued)

(c) Inventories

Inventories are measured at the lower of cost and current replacement cost.

(d) Property, Plant and Equipment

Property, plant and equipment is carried at cost or fair values as indicated, less accumulated depreciation and impairment losses.

Plant and Equipment

Plant and equipment are measured on the cost basis less depreciation and impairment losses.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from these assets. The recoverable amount is assessed on the basis of the expected net cash flows that will be received from the assets employment and subsequent disposal. The expected net cash flows have been discounted to their present values in determining recoverable amounts.

The cost of fixed assets constructed within the company includes the cost of materials, direct labour, borrowing costs and an appropriate proportion of fixed and variable overheads.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the company and the cost of the item can be measured reliably. All other repairs and maintenance are charged to the statement of profit or loss during the financial period in which they are incurred.

Depreciation

The depreciable amount of all fixed assets including building and capitalised lease assets, but excluding freehold land, is depreciated on a straight line basis over their useful lives to the company commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

<i>Class of Fixed Asset</i>	<i>Depreciation rate</i>
Buildings	0.83%
Plant and equipment	15%
Fittings	15%
Furniture	5.5%
Motor vehicles	15%
Office Equipment	15%

The asset's residual values and useful lives are reviewed, and adjusted if appropriate, at each reporting date.

Asset classes carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the statement of profit or loss.

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
A.B.N. 78 007 306

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 1 - Summary of Significant Accounting Policies (continued)

(e) Financial Instruments

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is the date that the entity commits itself to either the purchase or sale of the asset (ie trade date accounting is adopted).

Trade receivables are initially measured at the transaction price if the trade receivables do not contain significant financing component or if the practical expedient was applied as specified in AASB 15.63.

Classification and subsequent measurement

Financial liabilities

Financial liabilities are subsequently measured at amortised cost using the effective interest method.

The effective interest method is a method of calculating the amortised cost of a debt instrument and of allocating interest expense in profit or loss over the relevant period.

The effective interest rate is the internal rate of return of the financial asset or liability. That is, it is the rate that exactly discounts the estimated future cash flows through the expected life of the instrument to the net carrying amount at initial recognition.

Financial assets

A financial asset is subsequently measured at amortised cost when it meets the following conditions:

- the financial asset is managed solely to collect contractual cash flows; and
- the contractual terms within the financial asset give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding on specified dates.

Derecognition

Derecognition refers to the removal of a previously recognised financial asset or financial liability from the statement of financial position.

Derecognition of financial liabilities

A liability is derecognised when it is extinguished (ie when the obligation in the contract is discharged, cancelled or expires). An exchange of an existing financial liability for a new one with substantially modified terms, or a substantial modification to the terms of a financial liability, is treated as an extinguishment of the existing liability and recognition of a new financial liability.

Derecognition of financial assets

A financial asset is derecognised when the holder's contractual rights to its cash flows expires, or the asset is transferred in such a way that all the risks and rewards of ownership are substantially transferred.

All of the following criteria need to be satisfied for derecognition of a financial asset:

- the right to receive cash flows from the asset has expired or been transferred.
- all risk and rewards of ownership of the asset have been substantially transferred; and
- the entity no longer controls the asset (ie it has no practical ability to make unilateral decisions to sell the asset to a third party).

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 1 - Summary of Significant Accounting Policies (continued)

(e) Financial Instruments (cont'd)

Impairment

The entity recognises a loss allowance for expected credit losses on:

- financial assets that are measured at amortised cost or fair value through other comprehensive income.
- lease receivables.
- contract assets (eg amount due from customers under construction contracts);
- loan commitments that are not measured at fair value through profit or loss; and
- financial guarantee contracts that are not measured at fair value through profit or loss.

Expected credit losses are the probability-weighted estimate of credit losses over the expected life of a financial instrument. A credit loss is the difference between all contractual cash flows that are due and all cash flows expected to be received, all discounted at the original effective interest rate of the financial instrument.

The entity used the simplified approaches to impairment, as applicable under AASB 9.

Simplified approach

The simplified approach does not require tracking of changes in credit risk in every reporting period, but instead always requires the recognition of lifetime expected credit loss .

This approach is applicable to:

- trade receivables or contract assets that result from transactions that are within the scope of AASB 15, that contain a significant financing component; and
- lease receivables.

In measuring the expected credit loss, a provision matrix for trade receivables was used taking into consideration various data to get to an expected credit loss (ie diversity of its customer base, appropriate groupings of its historical loss experience, etc).

Recognition of expected credit losses in financial statements

At each reporting date, the entity recognised the movement in the loss allowance as an impairment gain or loss in the statement of profit or loss and other comprehensive income.

The carrying amount of financial assets measured at amortised cost includes the loss allowance relating to that asset.

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 1 - Summary of Significant Accounting Policies (continued)

(f) Impairment of Assets

At the end of each reporting period, the entity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs of disposal and value in use, is compared to the asset's carrying amount. For non-cash generating specialised assets measured using the cost basis, the recoverable amount is determined using current replacement cost in AASB 13 *Fair Value Measurement*. Any excess of the asset's carrying amount over its recoverable amount is recognised in profit or loss.

Where it is not possible to estimate the recoverable amount of an individual asset, the entity estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

(g) Employee Benefits

Provision is made for the company's liability for employee benefits arising from services rendered by employees the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the present value of the estimated future cash outflows to be made for those benefits. In determining the liability, consideration is given to employee wage increases and the probability that the employee may not satisfy vesting requirements. Those cash outflows are discounted using market yields on national government bonds with terms to maturity that match the expected timing of cash flows.

Contributions are made by the entity to an employee superannuation fund and are charged as expenses when incurred.

(h) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the statement of financial position.

(i) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the Statement of Financial Position are shown exclusive of GST. Cash flows are presented in the statement of cash flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

(j) Income Tax

The Australian National Memorial Theatre Ltd is exempt from income tax under Subdivision 50-B of the Income Tax Assessment Act 1997, Item 1.1 Charitable Institution.

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 1 - Summary of Significant Accounting Policies (continued)

(k) Provisions

Provisions are recognised when the entity has legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be realistically measured. Provisions recognised represent the best estimate of the amount required to settle the obligation at reporting date.

(l) Critical Accounting Estimates and Judgement

The directors evaluate estimates and judgments incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

Key estimates – Impairment

The company assesses impairment at each reporting date by evaluating conditions specific to the Company that may be indicative of impairment triggers. Where an impairment trigger exists, the recoverable amount of the asset is determined. At 31 December 2019, no trigger of impairment existed.

(m) New Accounting Standards Adopted by the Entity

Initial application of AASB 15: Revenue from Contracts with Customers

The entity adopts AASB15 using the modified retrospective method of transition, with the date of initial application of 1 January 2019. In accordance with the provisions of this transition approach, the entity recognised the cumulative effect of applying these new standards as an adjustment to opening retained earnings at the date of initial application, i.e., 1 January 2019. Consequently, the comparative information presented has not been restated and continues to be reported under the previous standards on revenue and income. In addition, the entity has applied the practical expedient and elected to apply these standards retrospectively only to contracts and transactions that were not completed contracts at the date of initial application, i.e., as at 1 January 2019

The entity has considered the application of AASB15 and determine no material impact on the entity's financial statements.

Initial application of AASB 16: Leases

The entity adopts AASB 16 Leases with an initial application date of 1 January 2019. As a result, the entity's policies were amended to comply with AASB 16 as issued in this Financial Report. AASB 16 replaces AASB 117 Leases and results in almost all leases being recognised on the balance sheet, as the distinction between operating and finance leases is removed. Under the new standard, an asset (the right to use the leased item) and a financial liability to pay rentals are recognised. The lease liability is measured at the present value of the lease payments that are not paid at the balance date and is unwound over time using the interest rate implicit in the lease repayments. The right-of-use asset comprises the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received. The asset is depreciated over the term of the lease. The new standard replaces an operating lease expense with an interest and depreciation expense.

The entity has no material leases and adoption of AASB16 did not have a material impact on the entity's financial statements.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

	31 DECEMBER 2019 \$	31 DECEMBER 2018 \$
NOTE 2 – Revenue and Other Income		
(a) Operating Activities		
Fees & production revenue	1,601,177	1,646,785
Rental revenue	441,167	443,461
Phone tower rentals	63,804	49,432
Interest	15,103	9,316
Trading revenue - bar operations, net	128,812	107,543
Other income	2,214	26,388
Total operating activities revenue	<u>2,252,277</u>	<u>2,282,925</u>
(b) Grants and Donations		
Donations (other sources)	<u>309,351</u>	<u>1,551,335</u>
Total grants and donations revenue	<u>309,351</u>	<u>1,551,335</u>
NOTE 3 – Other Expenses		
Included in other expenses are:		
Bad and doubtful debts expense	7,978	10,696
Maintenance and cleaning expenses	146,516	133,472
Equipment hire	<u>51,221</u>	<u>45,391</u>
NOTE 4 – Auditor's Remuneration		
Remuneration of the auditor of the company for:		
- auditing the financial report	<u>10,700</u>	<u>10,200</u>
NOTE 5 – Related Party Transactions		
Key Management Personnel		
Any persons having authority and responsibility for planning, directing and controlling the activities of the company, directly or indirectly, including any member (whether executive or otherwise) is considered key management personnel.		
Key management personnel compensation:		
Short term benefits	116,079	120,856
Long term benefits	2,510	2,613
	<u>118,589</u>	<u>123,469</u>

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

	31 DECEMBER 2019 \$	31 DECEMBER 2018 \$
NOTE 6 – Cash and Cash Equivalents		
Cash at bank and in hand	299,175	107,845
Arts & Training Account	102,934	283,840
Short-term bank deposits	521,553	919,618
	<u>923,662</u>	<u>1,311,303</u>

NOTE 7 – Trade and Other Receivables		
Trade receivables	403,496	208,398
Provision for Impairment	-	-
	<u>403,496</u>	<u>208,398</u>

NOTE 8 – Inventories		
Bar stock - at cost	6,190	4,277
Ballet uniforms	11,594	-
	<u>17,784</u>	<u>4,277</u>

NOTE 9 – Other Assets		
Prepayments	114,559	106,075
Work-in-progress	1,500	708
Rental bonds	2,167	2,167
Deposit on hire	-	1,500
	<u>118,226</u>	<u>110,450</u>

NOTE 10 – Property, Plant and Equipment

	Land \$	Buildings \$	Plant and equipment \$	Office Equipment \$	Furniture and Fittings \$	Total \$
Balance at 1 Jan 2019	223,000	1,785,681	55,236	15,113	222,042	2,301,072
Additions	-	82,645	12,093	2,993	40,421	138,152
Disposals	-	-	-	-	-	-
Depreciation expense	-	(19,033)	(20,543)	(4,247)	(40,908)	(84,731)
Carrying amount at 31 December 2019	<u>223,000</u>	<u>1,849,293</u>	<u>46,786</u>	<u>13,859</u>	<u>221,555</u>	<u>2,354,493</u>

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

	31 DECEMBER 2019 \$	31 DECEMBER 2018 \$
NOTE 11 – Trade and Other Payables		
Trade payables	120,634	88,887
Other current payables	378,217	341,858
	<u>498,851</u>	<u>430,745</u>
Financial liabilities at amortised cost classified as trade and other payables		
Trade and other payables:		
- Total current	498,851	430,745
- Total non-current	-	-
	<u>498,851</u>	<u>430,745</u>
Less: Other payables (net payable to ATO)	-	(397)
Financial liabilities as trade and other payables	<u>498,851</u>	<u>430,348</u>
NOTE 12 – Provisions		
<u>Current</u>		
Annual leave entitlements	64,130	71,364
Long service leave entitlements	59,749	72,446
Total current provisions	<u>123,879</u>	<u>143,810</u>
<u>Non-Current</u>		
Long service leave entitlements	-	-
Total non-current provisions	<u>-</u>	<u>-</u>
Total provisions	<u>123,879</u>	<u>143,810</u>
		Employee entitlements
		\$
Opening balance at 1 January 2019		143,810
Additional provisions during the year		67,579
Amount paid during the year		(87,510)
Balance at 31 December 2019		<u>123,879</u>

Employee Provisions

Employee provisions represent amounts accrued for annual leave and long service leave.

The current portion for this provision includes the total amount accrued for annual leave entitlements and the amounts accrued for long service leave entitlements that have vested due to employees having completed the required period of service. Based on past experience, the company does not expect the full amount of annual leave or long service leave balances classified as current liabilities to be settled within the next 12 months. However, these amounts must be classified as current liabilities since the company does not have an unconditional right to defer the settlement of these amounts in the event employees wish to use their leave entitlement.

The non-current portion for this provision includes amounts accrued for long service leave entitlements that have not yet vested in relation to those employees who have not yet completed the required period of service.

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

NOTE 12 – Provisions (continued)

Provision for long-term employee benefits

A provision has been recognised for employee benefits relating to long service leave for employees after seven years. In calculating the present value of future cash flows in respect of long service leave, the probability of long service leave being taken is based upon historical data. The measurement and recognition criteria for employee benefits have been included in Note 1.

NOTE 13 – Financial Risk Management

The company's financial instruments consist mainly of deposits with banks, local money market instruments, and short-term investments, accounts receivable and payable and leases.

The carrying amounts for each category of financial instruments, measured in accordance with AASB 9: Financial Instruments as detailed in the accounting policies to these financial statements, are as follows:

	31 DECEMBER 2019 \$	31 DECEMBER 2018 \$
Financial assets		
Financial assets at amortised cost:		
Cash and cash equivalents	923,662	1,311,303
Trade and other receivables	403,496	208,398
	<u>1,327,158</u>	<u>1,519,701</u>
Financial liabilities:		
Financial liabilities at amortised cost:		
Trade and other payables	498,851	430,348
	<u>498,851</u>	<u>430,348</u>

NOTE 14 – Capital and Leasing Commitments

There are no capital commitments as at 31 December 2019 (31 December 2018: Nil).

Lease Commitments

Operating lease commitments contracted for

Payable

- not later than 12 months	7,814	2,500
- later than 12 months but not later than 5 years	13,286	-
	<u>21,100</u>	<u>2,500</u>

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2019

	31 DECEMBER 2019 \$	31 DECEMBER 2018 \$
Note 15 – Cash Flow Information		
Reconciliation of result for the year to cash flows from operating activities		
(Deficit) / Surplus for the year	(166,014)	1,048,416
Non-cash flows in surplus:		
Depreciation	84,731	93,578
Provision for doubtful debts	-	(5,000)
Changes in assets and liabilities:		
Increase in trade and other receivables	(195,098)	(180,823)
(Increase) / Decrease in inventories	(13,507)	4,201
Increase / (Decrease) in trade and other payables	68,106	(146,152)
(Decrease) / Increase in provisions	(19,931)	69,699
Increase in other assets	(7,776)	(59,672)
Cash flow from operations	<u>(249,489)</u>	<u>824,247</u>

NOTE 16 – Events after the Reporting Period

Subsequent to 31 December 2019, the World Health Organisation declared the COVID-19 coronavirus a pandemic, with the Victorian State Government imposing strict restrictions to control the pandemic. The Company is managing the potential impacts on operations due to the pandemic. At the date of this report an estimate of the likely impact of these events on the Company cannot be made. The Company has developed and implemented cash flow forecasts, crisis management and business continuity plans to manage the financial risks associated with the pandemic

NOTE 17 – Company Details

The registered office and principal place of business of the company is:
The National Theatre
20 Carlisle Street
St Kilda Sth 3182
Victoria, Australia

AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED
A.B.N. 78 007 306

Directors' Declaration

In accordance with a resolution of the directors of Australian National Memorial Theatre Limited, the directors declare that:

1. The financial statements and notes, as set out on pages 6 to 20, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and:
 - a) comply with Australian Accounting Standards– Reduced Disclosure Requirements and the Australian Charities and Not-for-profits Commission Act 2012; and
 - b) give a true and fair view of the financial position of the company as at 31 December 2019 and of its performance for the year ended on that date.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.



Susan Thacore
Chairperson

Signed this 12 day of May 2020

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED

Opinion

We have audited the financial report of Australian National Memorial Theatre Limited, which comprises the statement of financial position as at 31 December 2019, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and other explanatory information, and the directors' declaration.

In our opinion, the financial report of Australian National Memorial Theatre Limited is in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- (a) giving a true and fair view of the Entity's financial position as at 31 December 2019 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements, and Division 60 of the Australian Charities and Not-for-profits Commission Regulations 2013.

Basis for Opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of our report. We are independent of the Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

In conducting our audit, we have complied with the independence requirements of the Australian Charities and Not-for-profits Commission Act 2012, which has been given to the directors as at the time of this auditor's report.

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

Responsibilities of the Directors for the Financial Report

The Directors of the Entity 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 2012 and for such internal control as the directors determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF AUSTRALIAN NATIONAL MEMORIAL THEATRE LIMITED (CONTINUED)**

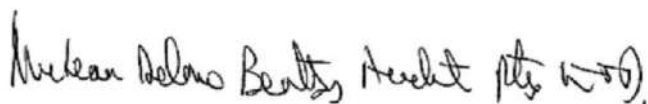
Auditor's Responsibilities for the Audit of the Financial Report

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

As part of an audit in accordance with Australian Auditing Standards, we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



McLean Delmo Bentleys Audit Pty Ltd



**Martin Fensome
Partner**

Hawthorn
14 May 2020

IMAGE CREDITS

Drama Cover Image by Sarah Walker

Part Time Shool Image by Sarah Walker

CLOC Musical Theatre Image by Ben Fon

The Nutcracker Image by National Photography

Top Girls Image by Sarah Walker