DEPARTMENT OF IMMIGRATION AND BORDER PROTECTION

AUSTRALIAN MAJOR PERFORMING ARTS GROUP

June 2017

AMPAG business case to add and retain certain occupations on the Medium and Long-term Strategic Skills List and to amend specified visa conditions

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The Australian Major Performing Arts Group
457 Visa Issues June 2017
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## IMPACT OF VISA CHANGES ON THE AUSTRALIAN PERFORMING ARTS SECTOR

- **MPA decisions to employ a foreign employee**
  - **Issue:** The need to reinstate visa eligibility for key positions
  - **Issue:** The need to transfer specific performing arts skills eligible for the STSOL to the MLTSSL visa category with potential pathways to permanent residency
  - **Issue:** Overseas dance appointments should be exempt from a work experience minimum number of years’ threshold
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OVERVIEW

This business case outlines the operational difficulties for the performing arts sector arising from the recent changes to the Temporary Work (Skilled) visa (subclass 457 visa) and sets out five recommendations to address these issues.

As announced by the Turnbull Government in April this year, the 457 visa will be abolished and replaced with the Temporary Skill Shortage visa from March 2018. The TSS visa will include a short-term stream of up to two years, and a medium-term stream of up to four years. The short-term stream is designed for Australian businesses to fill skill gaps with foreign workers on a temporary basis, where a suitably skilled Australian worker cannot be sourced. The medium-term stream will allow employers to source foreign workers to address shortages in a narrower range of high skill and critical need occupations, where a suitably skilled Australian worker cannot be sourced. We understand the eligible occupations will be derived from a modified medium and long-term strategic skills list (MLTSSL).

We also understand the government research to inform the choices underpinning the recent changes has not yet had the benefit of input from the Department of the Arts or the performing arts sector. The taskforce may therefore be unaware of the specific characteristics of arts employment and the crucial interplay that exists between the local and international workforce.

Elite dance companies and classical music orchestras are part of an international performing arts sector. The development of the artform is very much due to the open and welcoming nature of companies around the world valuing the contribution that international artists and professionals make. There is a high level of reciprocity with many elite arts professionals from Australia also gaining career opportunities overseas—experience that ultimately enhances the Australian performing arts sector.

The decision to employ someone from overseas by a major performing arts company is always carefully considered with due regard given to Australian candidates in the first instance. It introduces skills or knowledge into the company that helps to grow the company’s artistic vibrancy. The company’s investment in its artists, including those recruited from overseas, is substantial. It involves artists and creatives learning the repertoire, building creative synergies and planning for future seasons. These relationships require deep commitment on both sides.

AMPAG confirms the critical need within the not-for-profit major performing arts companies is to have the capacity to employ candidates from overseas in three of the roles that have recently been removed entirely from the skills eligibility list:

- Artistic Director
- Music Director
- Wardrobe/Tailor.
As well, foreign appointments to these positions and to four other roles that are currently included on the short to medium-term list are actually needed for the medium to long-term, with the capacity on occasion for permanent residency being in the best interests of the company and the development of the artform in Australia. These four other roles are:

- Musician
- Dancer/Choreographer
- CEO
- Arts Administrator or Manager.

In addition, AMPAG requests the Department of Immigration and Border Protection grant performing arts companies concession in relation to three new visa conditions regarding age restrictions and contributions to the government training levy.

We are also collaborating with the Symphony Services which is submitting a complimentary Business Case with specific focus on the State Symphony Orchestras impacted by these changes.

Without some positive resolution the issues raised in this paper have the capacity to diminish the companies’ artistic excellence and vibrancy—and by encouraging parochialism, negatively affect the international standing of Australia’s performing arts companies.

However, we believe the issues raised are unintended consequences and can be remedied if government accepts the following five recommendations.
AMPAG RECOMMENDATIONS

Eligibility lists

**Recommendation 1:** As an interim step, the Department of Immigration and Border Protection reviews the following positions and recommends to the Minister that they are reinstated onto the list for short-term visas from 1 July 2017:

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**Recommendation 2:** That the Department of Immigration and Border Protection review the medium to long-term visa category, planned for December 2017, and transfer the above positions outlined in recommendation 1 together with the positions listed below (that are currently on the short-term visa eligibility list) onto the MLTSSL:

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Visa conditions

Below are listed the three changes in visa conditions that will adversely affect the performing arts sector unless our recommendations 3–5 are adopted.

1. Changed condition—**work experience:**
   - skills shortage visa requires ‘applicants to have at least two years’ work experience in their skilled occupation’
   - employer-sponsored permanent skilled visa requires ‘applicants to have at least three years’ work experience’

**Recommendation 3:** That the Minister exempt entry level professional dancers from the minimum work experience requirements, recognising professional dance companies need, on occasion, to recruit dancers early in their career to support the continuous development of the dance ensemble for future years.
2. Changed condition—**training levy**:

- Employers nominating a worker for a TSS visa will be required to pay a contribution to the Skilling Australians Fund.
- The contribution will be payable in full at the time the worker is nominated:
  - $1200 per year or part year for small businesses (those with annual turnover of less than $10 million) and
  - $1800 per year or part year for other businesses.

**Recommendation 4:** The vocational training levy be waived for not-for-profit performing arts organisation who demonstrate ongoing commitment and investment in the development of Australian artists and the artform, including vocational training, mentoring, arts education, fellowships and professional development initiatives.

3. Changed condition—**age cap**:

- Direct Entry transition stream: age threshold reduced to 45 years of age from 50

**Recommendation 5:** Recognising the value of candidates with superior accumulated experience combined with specialised performing arts skills, the maximum age cap for the positions listed below should be returned to the previous age cap of 50.

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BACKGROUND

Who we are

The Australian Major Performing Arts Group, or AMPAG, is the umbrella group for Australia’s major performing arts companies (MPAs)—see list of companies in Appendix 1.

The MPAs are world class performing arts companies dedicated to the pursuit of artistic excellence. They are an integral and vibrant part of Australia’s arts ecology, reaching large audiences in Australian cities, regional and remote communities and overseas.

The MPAs are iconic cultural institutions for performance.

The MPAs’ government-defined objectives

The MPAs must meet a set of state and federal government agreed criteria to be funded under the MPA framework. The criteria include:

- presenting work of a high artistic quality
- fostering a vibrant and sustainable cultural sector
- demonstrating a leadership role in the development of performing arts encompassing the development of artists, a commitment to the creation of professional development opportunities for young and emerging artists and a diversity of artists.

MPAs’ employer profile

MPA companies are the leading performing arts employers within Australia.

In 2015 the MPAs employed more than 10,000 people representing a full-time equivalent of 2825.4 employees.

They employ a large number of elite Australian artists, creatives and arts professionals, supporting the development of their creative capacity, commissioning new works and providing extensive education and community engagement programs. They also employ a small number of international artists, creatives and arts professionals to strengthen the companies’ artistic practice and development, and to foster rich exchange between countries.
MPAs most affected by the visa changes¹

- State symphony orchestras:
  - Sydney Symphony Orchestra
  - Melbourne Symphony Orchestra
  - Adelaide Symphony Orchestra
  - West Australia Symphony Orchestra
  - Queensland Symphony Orchestra
  - Tasmanian Symphony Orchestra

- State and national ballet companies:
  - The Australian Ballet
  - Queensland Ballet
  - West Australian Ballet

- Australia Chamber Orchestra
- Sydney Dance Company
- Pit orchestras:
  - Orchestra Victoria
  - Australian Opera and Ballet Orchestra

Together these companies employ around 1900 FTE with significant commitment to vocational development and training as well as arts education.

Audition processes vary across the companies—some are dedicated to rounds of Australian auditions first, while others conduct open auditions.

All carry a commitment to an ‘Australians first’ employment policy and are funded by the federal government to produce performing arts of excellence and to develop Australia’s performing arts artists and the artform.

¹We are also aware of a few smaller not-for-profit performing arts companies that may be adversely affected in the future by the removal of Artistic Director from the eligibility list.
Elite performing arts sector—international employment reciprocity

Working in the performing arts at an elite level is characterised by greater international engagement and benchmarking.

Australian arts administrators and artists are well regarded overseas. They have earned Australia the reputation of ‘punching above our weight’, gaining employment in leading orchestras and dance companies in Europe, America and Canada. These artists regularly return to Australia mid career, or as seasoned leaders or guest artists.

Appendix 2 lists The Australian Ballet’s past dancers who have gone on to develop international careers.

Appendix 3 provides examples of current Australian dancers and musicians working with the MPAs with the benefit of international experience. AMPAG notes the Symphony Services submission lists a selection of individual classical musicians with international careers.

A further example of our reach within the international music sector can be seen in the creation of the Australian World Orchestra (AWO). This is an annual Australian performance program with financial support from the federal government. It unites leading musicians from Australia’s major symphony orchestras with prominent Australian classical musicians who fly home from their various overseas posts in world orchestras such as the Berlin and Vienna philharmonic orchestras, the Chicago Symphony Orchestra and the London Symphony Orchestra, to name but a few.

The result is that over 100 musicians all at the top of their profession, representing over 50 orchestras, come together under one roof to form one of the country’s most exciting orchestras. It celebrates the depth of our talent and international engagement. And it celebrates international exchange, exemplifying the benefit of other countries not restricting our musicians playing in their orchestras.

Developing new talent—an international outlook

Elite Australian dancers and musicians not only prepare for auditions within Australia, they look to major leading schools in the US and Europe for their final years of training.

The Australian Ballet School, a subsidiary of The Australian Ballet, has earned an international reputation as a leading training institution and proudly draws high quality applicants from across Australia and Asia—see Appendix 4 for examples of foreign graduates.

Reciprocity

These examples demonstrate Australia’s international skills exchange and engagement in training and employment. The Australian employment of foreign artists and arts professional is the other side of this equation—they are not only enriched by working in Australia, they bring unique skills sets and knowledge that supports and strengthens our own performing arts sector.

Artists and arts leaders employed from overseas are also engaged in Australian training and education activities in multiple settings, for example, musicians teach at the music
conservatoriums and master classes, and mentor the fellowship musicians in their midst, introducing new professional learning programs.

Summary

This confirms that jobs are not being unfairly lost to Australians when international candidates are appointed—rather, there is international employment reciprocity.
IMPACT OF VISA CHANGES ON THE AUSTRALIAN PERFORMING ARTS SECTOR

MPA decisions to employ a foreign employee are carefully considered

Most foreign artists and creatives employed by MPAs are managed through the temporary entertainment 408 visa. However, the 408 visa is not appropriate for appointments when longer-term full-time engagement is needed.

The 457 visa has been used regularly by our members (especially dance and orchestral organisations) in a targeted way to employ non-Australian artists, arts managers and some creatives (e.g. wardrobe) on long-term contracts to address local skills gaps. These appointments introduce deep artistic knowledge, craft accomplishment and unique artistry into the organisation that will strengthen its overall performance and capacity to meet its objectives.

Issue: The need to reinstate visa eligibility for key positions

1. Artistic director

Artistic directors are responsible for conceiving, developing and implementing the artistic vision, focus and direction of the company and other artistic programs designed to meet its vision. They report to the Board and may sometimes also have the dual role as CEO with responsibilities for the artistic and financial sustainability of the company. They invariably have proven successful experience in developing the relevant artform.

The artistic director is expected to bring unique sensibilities to the artform, through their prior exposure and experience and should offer personal characteristics of leadership that will deliver artistic vibrancy and excellence.

There are very few professional dance companies of scale in Australia. This, combined with the international benchmarking that the MPA organisations engage and respond to, can mean that the appointment of an artistic director from outside Australia is the best choice. A foreign artistic director candidate may, for example, have experience in leading large complex performing arts companies and introducing innovations that are relevant but yet to be introduced to Australia, or they may offer new artistic directions and program insights, or different opportunities for local and international collaboration compared with local candidates. This fresh insight can help to nurture both the company and its artists’ artistic vibrancy.

Currently there are five dance MPAs (including Bangarra)—two have artistic directors from Australia and three were originally from overseas.

The positive impact on the performing arts and on the individual companies drawn from the appointment of foreign artistic directors has been substantial.
2. **Music director**

Australian orchestras each have an artistic or creative leader, often called the chief conductor, artistic director, music director, concert master or similar title. This role is filled by an extremely high-level conductor who fulfils a range of duties including the overall artistic leadership of the company. Music directors must be of the highest artistic calibre with the reputation and ability to inspire the musicians and staff of the orchestra.

Music directors are on a fixed term contract and often spend several short periods in Australia while also fulfilling conducting roles with other orchestras around the world. They often take on a mentor role for young Australian conductors who are working their way up in the industry, with aspirations to lead an orchestra in Australia or elsewhere. The role of music director is another embodiment of the global industry that orchestras inhabit.

### Appendix 8  Case study  SSO Concert Master  Andrew Haveron

The music director code is not found on either the Short-term Skilled Occupations List (STSOL) or the MLTSSL. Although this is a lower priority for the orchestras (because other visa options may be appropriate), it would be ideal if the code could be added to one or other list.

3. **Dressmaker or tailor**

Currently we are aware of one foreign dressmaker employee working within an MPA on a 457 visa. The highly developed skills required of dressmakers and tailors in the performing arts sector are in scarce supply. They can include millinery, period pieces and classic costume techniques with capacity to produce these pieces within a professional, often demanding, production schedule.

### Appendix 9  Case study  Ruth Bartel  TAB Head of Wardrobe

The dressmaker/tailor code is not found on either the STSOL or MLTSSL. Although this is a lower priority for the companies (because other visa options may be appropriate, for example, arts manager), there is nevertheless a shortage of senior wardrobe department skill sets and it would be ideal if the code could be added to one or other list.
**Recommendation 1:** As an interim step, the Department of Immigration and Border Protection reviews the following positions and recommends to the Minister that they are reinstated onto the list for short-term visas from 1 July 2017:

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**Issue:** The need to transfer specific performing arts skills eligible for the STSOL to the MLTSSL visa category with potential pathways to permanent residency

This includes the need for roles recommended to be added to the skills list be granted MLTSSL status.

**Musicians and dancers within an ensemble**

Ensembles of international standing rely significantly on the ongoing development of the group. Dancers and musicians are currently listed on the short-term visa list with a visa duration limit of 2 + 2 years. This forces a performer employed by the company to leave, based on blanket immigration time periods, without due regard for the needs of the performing arts company or the Australian performing arts ecology. Such a performer’s skill level may be of tremendous artistic value to the company and their fellow musicians or dancers and they may be recognised artists with a national and international following that builds the company's reputation. Their time limit might expire part way through a tour, or mid rehearsals for a music series or during the development of a new work. The impact is costly and disruptive, both economically and artistically.

On a very practical level, the companies make substantial investment in the development of their artists through ongoing rehearsals and related training as well as specific artists’ personal training. Training and development is a core part of MPA dance and orchestra organisations’ DNA. The Australian Ballet estimates 70 per cent of its dancers’ employment is spent in training and development and 50 per cent of Orchestra Victoria’s musicians’ employment is spent in training and development. Companies seek to gain return on this investment over the medium to longer term.

A forced visa exit of an elite foreign dancer such as Davide Di Giovanni (see case study Appendix 10) can create a new skills gap in the ensemble that may not be able to be filled by an Australian dancer. This will then lead the company to consider other foreign dancer options, with an accompanying investment in time and effort to build their knowledge of the company and repertoire.

In such a scenario changing the visa duration creates a further training and red tape burden on the company and can lead to one foreign dancer being replaced by another.
Attracting elite talent

The arts sector is very competitive. Leading performing artists search for career opportunities globally. They will seek out companies that provide career stability and that support artistic vision and ambition. A company's inability to offer medium to long-term contracts can undermine its ability to compete for elite talent when a skills gap has been identified.

Arts leadership

Because of the size of our population and our arts sector there are limited arts leadership opportunities for Australians in Australia. This is partly why Australian arts administrators and artists are regularly employed overseas. The most recent departures are Brenna Hobson, ex-CEO of Belvoir, who is now leading the National Theatre of Scotland; Stephen Roth, ex-CEO of the West Australian Ballet, who is now Executive Director of the Scottish Ballet; and Tim Calnin, ex-ED of the ACO, who is now Director Tai Kwun: Centre for Heritage and Art in Hong Kong.

Leading a major arts company as CEO, artistic director, concertmaster or music director or a department therein as an arts manager, requires specialist knowledge and experience. Given the small number of major orchestras and dance companies in Australia the availability of suitable candidates locally, at any one time, can be limited.

In addition performing arts companies’ management structures are lean, relying on the specialist knowledge and relationships developed by their leadership team. Long-term employment of key leadership positions is critical to the companies’ stability and capacity to serve and effectively lead both its internal and external stakeholders and steer the company into future successes.

Summary

- A short to medium time limit for foreign dancers, musicians and arts leaders can deter foreign applicants and limit Australian performing arts companies’ capacity to attract unique skills that potentially lift the overall performance of the group.
- Short-term tenure for ensemble artists can disrupt and reduce company business and skill development and performance levels, creating instability in the ensemble and broader company performance.
- This can impact the companies’ international reputation, Australia’s access to elite arts performances and potentially Australian performers’ and arts leaders’ interest in auditioning or building careers with our local companies.
**Recommendation 2:** That the Department of Immigration and Border Protection review the medium to long-term visa category, planned for December 2017, and transfer the positions outlined in recommendation 1 together with the positions listed below (that are currently on the short-term visa eligibility list) onto the MLTSSL:

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**Issue: Why overseas dance appointments should be exempt from a work experience minimum number of years’ threshold**

On the whole the people imported from overseas with the talents and skills to fill the performing arts roles listed above will have years of industry experience and comfortably meet the work experience criteria of at least three years’ professional experience.

One area where this does not consistently apply is in the recruitment of ballet dancers. Companies running full-time ensembles focus their core recruitment on attracting professional entry-level dancers who will then develop and progress through the company over many years. They develop an understanding of the company’s style and ethos, and learn the repertoire initially as part of the *corps de ballet* but may later progress to a principal role in the same work.

This is especially the case with The Australian Ballet (TAB), which is in the privileged position of being first in line to audition the students graduating for the Australian Ballet School. The school has direct links with TAB, which invests around $800,000 dollars a year in it. The school has an international reputation and attracts international candidates.

TAB will seek to employ graduating Australian dancers ahead of overseas dancers offering equivalent skills and talent. However, where there is a skills gap or an extraordinarily talented overseas dancer that fits a certain need or introduces a new quality, the company will seek to employ them ahead of other local candidates—see Appendix 4.

The impact of this employment practice on the West Australian Ballet and Queensland Ballet is that their access to Australian graduating dance students is more limited. Queensland Ballet has established a pre-professional vocational course to help reduce skills shortages and West Australian Ballet has a Young Artist Scholarship Program, but Australian graduating dance students will normally not only be seeking local employment, they will also be trying to gain opportunities to audition internationally.

In 2016 five out of our eight Jette Parker Young Artists graduated from the Queensland Ballet Pre-Professional Program. Since 2014 four of QB’s Jette Parker Young Artists

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The Australian Major Performing Arts Group  
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have gone on to join international ballet companies, three have moved to other Australian ballet companies, and the majority were accepted into the company ranks of Queensland Ballet.

For MPA companies to be world-class, they need a combination of home-grown Australian talent and skill complemented by artists and arts professionals from abroad who bring a wealth of experience to both the artistic and business sides of the organisation.

Summary

In the pursuit of excellence and to build a company’s dance ensemble for the future, companies need on occasion to employ recently graduating foreign dancers without two to three years’ work experience.

Recommendation 3: That the Minister exempt entry level professional dancers from the minimum work experience requirements, recognising professional dance companies need, on occasion, to recruit dancers early in their career to support the continuous development of the dance ensemble for future years.

Issue: The training levy should not be imposed on not-for-profit performing arts companies which have already made significant expenditure and activity in training and education (or where the performing arts company is small, receiving subsidy with no capacity to pay).

MPA companies listed on page 7 invest extensive time and resources in professional education and training as well as run significant arts education programs for the broader public. West Australian Ballet, Sydney Dance Company, Queensland Ballet and The Australian Ballet spend between four to five per cent of their total annual expenditure on professional development training and artist development specific programs, while the Australian Chamber Orchestra averages around 8 percent.2

See Appendix 14 specified weekly dance ensemble training SDC

As with elite sports people, ongoing development and training of the artist ensemble is a core activity within performing arts companies. The Australian Ballet estimates that 70 per cent of an ensemble dancers time is spent in the studio, conditioning, developing new techniques and mastering new choreography, not only for the season ahead but with an eye to future seasons and promotion in the company. Taking this approach, collectively we estimate the dance companies (TAB, WAB, QB and SDC) as a group spent over 14 per cent of their annual operating expenditure on training and development of

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2 Symphony Services’ submission includes similar rates of expenditure in education and training by the state symphony orchestras.
and make a further substantial investment in education programs and activities targeting the broader public.

This work contributes to the core objectives of each MPA and, indeed, is a requirement for critical government base funding support. The MPAs’ commitment in this area continues to grow. The ACO Collective began as a deliberate strategy to support professional development for the next generation of ACO artists; however, participants are now also receiving career opportunities abroad. The Sydney Dance Company and the Queensland Ballet provide pre-professional training courses; West Australian Ballet runs a Young Artist Scholarship Program; Queensland Ballet runs the Jette Parker Young Artist program (apprenticeship year) and the Sydney Symphony effectively doubled the number of annual musician fellowships to 17 in 2015. As the WAB Young Scholarship Program demonstrates, these programs are effective in developing professional employment outcomes—

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<th>Case study</th>
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Adding $1200–$1800 per year to the cost of each person recruited by the not-for-profit performing arts sector introduces a cost burden with no clear training benefits for the sector. It could divert current effective training investment into a general less effective government fund and diminishes the real impact of government’s investment in the companies. It may also deter philanthropic support for company lead training and professional programs, with company funds seen as being diverted away from the ‘cause’ people wish to support directly.

In the case of smaller not-for-profit companies that have very limited resources and often rely on government subsidy, an international appointment is made to develop the local artform, skills and understandings.

These companies generally have no capacity to carry additional government levies.
Summary

- MPAs already invest significant resources in high quality effective performing arts education and training and a training levy will detract from this investment with no guaranteed benefit for the elite performing arts sector.
- In addition foreign employees in the performing arts generously share their skill and expertise across a range of forums within Australia.

Recommendation 4: The vocational training levy be waived for not-for-profit performing arts organisation who demonstrate ongoing commitment and investment in the development of Australian artists and the artform, including vocational training, mentoring, arts education, fellowships and professional development initiatives.

Issue: Lift age cap to ensure Australia can access the highest quality of skills and experience when employing an overseas candidate to fill a performing arts skills gap.

The performing arts is very much a craft-based sector with knowledge and craftsmanship shared from one generation to the next. There is a sense that the current elite artists are the custodians of the artform for generations to come.

Running a major performing arts company requires insight into the creative needs and values of the artists and art forms while steering sound business disciplines to take the companies forward in a sustainable way. Such knowledge and insight is typically built up over many years of experience and training.

AMPAG companies believe that the age threshold for the roles listed below should be retained at 50 years, recognising the specialist skills and knowledge for the arts required for these positions are often found in candidates over the age of 45.

Occupations:

- Arts Administrator or Manager
- Dancer or Choreographer
- Musician (Instrumental)
- CEO
- Dressmaker or tailor

Summary

In the case of musicians and specialised arts administration and creatives’ positions, the skills that are imported are of international standard. These skills can deepen in a person beyond 45 years—as such an older candidate has the very real potential to have skills and experience that are superior to a younger candidate.
**Recommendation 5:** Recognising the value of candidates with superior accumulated experience combined with specialised performing arts skills, the maximum age cap for the positions listed below should be returned to the previous age cap of 50.

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Appendix 1  The 28 Australian Major Performing Arts Companies

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- Australian Brandenburg Orchestra
- Australian Chamber Orchestra
- Bangarra Dance Theatre
- Bell Shakespeare
- Belvoir
- Black Swan State Theatre Company
- Circus Oz
- Malthouse Theatre
- Melbourne Symphony Orchestra
- Melbourne Theatre Company
- Musica Viva Australia
- Opera Australia
- Opera Queensland
- Orchestra Victoria
- Queensland Ballet
- Queensland Symphony Orchestra
- Queensland Theatre
- State Opera South Australia
- State Theatre Company South Australia
- Sydney Dance Company
- Sydney Symphony Orchestra
- Sydney Theatre Company
- The Australian Ballet
- Tasmanian Symphony Orchestra
- West Australian Ballet
- West Australian Opera
- West Australian Symphony Orchestra
## Appendix 2

Dancers who have left The Australian Ballet for overseas career opportunities since 1990

<table>
<thead>
<tr>
<th>Departed</th>
<th>Surname</th>
<th>First name</th>
<th>Date joined TAB</th>
<th>Plans at date left or current position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1990</td>
<td>Carlson</td>
<td>Samantha</td>
<td>1989</td>
<td>Joined English National Ballet</td>
</tr>
<tr>
<td></td>
<td>Combe</td>
<td>John</td>
<td>1989</td>
<td>Worked in CATS in London, present whereabouts unknown</td>
</tr>
<tr>
<td></td>
<td>Lytton</td>
<td>Ulrike</td>
<td>1983</td>
<td>Joined Nederlands Dans Theater, passed away 1999</td>
</tr>
<tr>
<td></td>
<td>Redfern</td>
<td>Jaime</td>
<td>1985</td>
<td>Joined Dance North, Expressions; Contemporary Dance Lecturer in Singapore at LaSalle-SIA College of the Arts; currently Head of Contemporary Dance, The Hong Kong Performing Arts Academy</td>
</tr>
<tr>
<td>1991</td>
<td>Toohey</td>
<td>Elizabeth</td>
<td>1980</td>
<td>English National Ballet Admin, taught Pilates in Sweden and company class for Royal Swedish Ballet; Joined as TAB Ballet Mistress Jan 2017</td>
</tr>
<tr>
<td>1993</td>
<td>Ashmole</td>
<td>David</td>
<td>1984</td>
<td>TAB Board Member 1998; Head of Boys, Classical Ballet Faculty, London Studio Centre, Deceased 25/07/09</td>
</tr>
<tr>
<td></td>
<td>Coney</td>
<td>Miranda</td>
<td>1984</td>
<td>Went to Nederlands Dans Theater; retired in 2001</td>
</tr>
<tr>
<td></td>
<td>McKenzie</td>
<td>Campbell</td>
<td>1990</td>
<td>Joined Scottish Ballet, returned TAB as Principal in 2001</td>
</tr>
<tr>
<td></td>
<td>Tonkin</td>
<td>Fiona</td>
<td>1980</td>
<td>Study; Rehearsal Director at Royal New Zealand Ballet; assistant AD at English National Ballet; returned to TAB in 2003 as Principal Coach and Ballet Mistress</td>
</tr>
<tr>
<td>1994</td>
<td>Coppen</td>
<td>Nathan</td>
<td>1992</td>
<td>English National Ballet, Royal Ballet, West Australian Ballet; current Director, West Australian School of Dance</td>
</tr>
<tr>
<td></td>
<td>Duff</td>
<td>Jason</td>
<td>1992</td>
<td>Worked in musicals and then overseas (in 2002 working in the US); 2006—TAB Out There Education Programme; 2010 Resident Choreographer, Jersey Boys Australia</td>
</tr>
<tr>
<td></td>
<td>Fraser</td>
<td>Matthew</td>
<td>1992</td>
<td>Joined Dutch National Ballet</td>
</tr>
<tr>
<td></td>
<td>Harrington</td>
<td>Delia</td>
<td>1984</td>
<td>Joined Royal Ballet, returned, then left again</td>
</tr>
<tr>
<td></td>
<td>Hernandez</td>
<td>Belinda</td>
<td>1992</td>
<td>Joined English National Ballet, moved to New York in 2010</td>
</tr>
<tr>
<td></td>
<td>Horsman</td>
<td>Greg</td>
<td>1983</td>
<td>Joined English National Ballet, then Assist Dir. of Central School of Ballet; 1999 Ballet Master of Northern Ballet; Ballet Master Royal New Zealand Ballet; 2013—Ballet Master Queensland Ballet</td>
</tr>
<tr>
<td></td>
<td>Morgante</td>
<td>Stephen</td>
<td>1985</td>
<td>Works in commercial shows; 2010 in Singapore</td>
</tr>
</tbody>
</table>

---

3 Colour code

<table>
<thead>
<tr>
<th>Principal</th>
<th>Senior A/ Soloist</th>
<th>Coryphee/Corps</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Australian Major Performing Arts Group
457 Visa Issues June 2017
<table>
<thead>
<tr>
<th>Name</th>
<th>Surname</th>
<th>Year</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Murphy</td>
<td>Andrew</td>
<td>1990</td>
<td>Joined Royal Birmingham Ballet, retired as Principal Artist with Houston Ballet 2008, teaching at Houston Ballet School</td>
</tr>
<tr>
<td>Paola</td>
<td>Ben</td>
<td>1993</td>
<td>Commercial work in Amsterdam</td>
</tr>
<tr>
<td>Pavane</td>
<td>Lisa</td>
<td>1980</td>
<td>Joined English National Ballet, currently teaching at TAB School; TABS Director</td>
</tr>
<tr>
<td>Ridgway</td>
<td>Linda</td>
<td>1988</td>
<td>Royal Ballet; Sydney Dance;</td>
</tr>
<tr>
<td>Sato</td>
<td>Masami</td>
<td>1992</td>
<td>Returned to Japan, completed teachers course at VCA, now living and teaching in Melbourne—National Theatre Ballet School</td>
</tr>
<tr>
<td>Etienne</td>
<td>Steven</td>
<td>1992</td>
<td>Dutch National Ballet (joined 1996); 2012—Dancer and Choreographer’s Assistant</td>
</tr>
<tr>
<td>Hernandez</td>
<td>Karina</td>
<td>1992</td>
<td>Joined Birmingham Royal Ballet; worked in Publicity for BRB</td>
</tr>
<tr>
<td>Obst</td>
<td>Andrew</td>
<td>1988</td>
<td>Scottish Ballet then NZ (92–02); Guest Artist with Australian Chamber Artists 2003</td>
</tr>
<tr>
<td>Smart</td>
<td>Holly</td>
<td>1992</td>
<td>Joined English National Ballet, retired 1996</td>
</tr>
<tr>
<td>Bowman</td>
<td>Andrew</td>
<td>1996</td>
<td>Joined Royal Danish Ballet, currently Principal, guest with TAB in The Three Musketeers (2003?)</td>
</tr>
<tr>
<td>Bowman</td>
<td>Richard</td>
<td>1995</td>
<td>Joined German dance company</td>
</tr>
<tr>
<td>Endo</td>
<td>Yasuyuki</td>
<td>1994</td>
<td>Returned to Japan (Initially here on 2-year traineeship from Star Dancers Ballet Foundation in Tokyo); currently soloist &amp; choreography assistant with Ballet National de Marseille</td>
</tr>
<tr>
<td>Bell</td>
<td>Olivia</td>
<td>1996</td>
<td>Overseas, rejoined TAB in 1999, Principal Artist;</td>
</tr>
<tr>
<td>Burley</td>
<td>Nigel</td>
<td>1992</td>
<td>Royal Ballet then Twyla Tharp; returned TAB 2001; retired 2002; taught at McDonald College, Dance Staff at North Carolina School of the Arts</td>
</tr>
<tr>
<td>DeMasson</td>
<td>Paul</td>
<td>1976</td>
<td>Royal Danish, as Ballet Master, then Hamburg Ballet, Singapore Dance Theatre, returned to Melbourne October 2009, Guest in Madame Butterfly 2011</td>
</tr>
<tr>
<td>Welch</td>
<td>Stanton</td>
<td>1989</td>
<td>TAB Resident choreographer, also Artistic Director of Houston (appointed 2003)</td>
</tr>
<tr>
<td>Boddington</td>
<td>Andrew</td>
<td>1995</td>
<td>Overseas; with Royal Birmingham Ballet; 2002–2005—Lyon Opera Ballet; now interior designer living in Melbourne</td>
</tr>
<tr>
<td>Brandwood</td>
<td>Daryl</td>
<td>1997</td>
<td>West Australian Ballet, Ohio Ballet, returned WAB 2006; July 2012—Expressions Dance Company</td>
</tr>
<tr>
<td>Kelley</td>
<td>Grant</td>
<td>1995</td>
<td>Switzerland (now known as Grant Aris—family name)</td>
</tr>
<tr>
<td>Lam</td>
<td>Christopher</td>
<td>1993</td>
<td>Overseas, currently dancing with The Trocks (Nov 09); March 2013—Dance Teacher, QLD National Ballet</td>
</tr>
<tr>
<td>Rodgers</td>
<td>Tim</td>
<td>1994</td>
<td>Joined West Australian Ballet 1999, current whereabouts unknown</td>
</tr>
</tbody>
</table>

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22
<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ross</td>
<td>1995</td>
<td>Studied Engineering, working Melbourne; Married name Ford</td>
</tr>
<tr>
<td>Vos</td>
<td>1996</td>
<td>Study</td>
</tr>
<tr>
<td>Wakelin</td>
<td>1994</td>
<td>Joined Royal Birmingham Ballet, 2006—joined WA Ballet; Retired 2010</td>
</tr>
<tr>
<td>Cunxin</td>
<td>1995</td>
<td>Stockbroker, TAB Board member 2005–2010 (dancers’ representative); 2012—Rejoined Board of TAB; 2013—Artistic Director of Queensland Ballet</td>
</tr>
<tr>
<td>Goldsmith</td>
<td>1993</td>
<td>Went overseas, returned, promoted to Principal in 2002, retired 2003</td>
</tr>
<tr>
<td>Welch</td>
<td>1992</td>
<td>Traveled o/s, danced with National Ballet of Canada and Nederlands Dans Theater; returned TAB July 2002, TAB Principal until 2009, 2010—Guest Principal Artist</td>
</tr>
<tr>
<td>Jervies</td>
<td>1999</td>
<td>Choreographer, bodytorq TAB 2005, danced with Scapino Ballet, Ballet Rotterdam since 2003</td>
</tr>
<tr>
<td>Martin</td>
<td>1996</td>
<td>Joined Nederlands Dans Theater; returned TAB July 2002 as Senior Artist, Principal 2003</td>
</tr>
<tr>
<td>van der Wyst</td>
<td>1991</td>
<td>Principal with National Ballet of Canada</td>
</tr>
<tr>
<td>Delacratez</td>
<td>2001</td>
<td>Ballet Ireland, then to Prague</td>
</tr>
<tr>
<td>Mutavdzic</td>
<td>1999</td>
<td>Joined WAB, then Royal Swedish Ballet; 2008 returned WA Ballet</td>
</tr>
<tr>
<td>Shimmura</td>
<td>1996</td>
<td>Returned to Japan to dance with Star Ballet</td>
</tr>
<tr>
<td>Thurlow</td>
<td>1999</td>
<td>Went to English National Ballet, danced with Paris Opera Ballet, returned to TAB as soloist</td>
</tr>
<tr>
<td>Boniface</td>
<td>2002</td>
<td>Joined West Australian Ballet; danced with Albert Ballet, Canada, 2012 rejoined WAB 2013</td>
</tr>
<tr>
<td>Palanca</td>
<td>1994</td>
<td>Munich Ballet</td>
</tr>
<tr>
<td>Ransley</td>
<td>2002</td>
<td>Joined Royal Swedish Ballet</td>
</tr>
<tr>
<td>Rhodes</td>
<td>1991</td>
<td>Went overseas to seek guesting opportunities mainly in Scandinavia, listed with Royal Swedish Ballet</td>
</tr>
<tr>
<td>Willis</td>
<td>1999</td>
<td>Joined Birmingham Royal Ballet 2003, promoted to Principal Dancer</td>
</tr>
<tr>
<td>Woodgate</td>
<td>1986</td>
<td>Became Ballet Master of Houston Ballet; current 2016</td>
</tr>
<tr>
<td>Munro</td>
<td>2004</td>
<td>2006—Apprentice with National Ballet of Canada</td>
</tr>
<tr>
<td>Parkyn</td>
<td>1999</td>
<td>28 Jan 06—Travel to London on ‘working holiday’. In Aug 06 started working with Dresden Ballet; 2011 joined WA Ballet</td>
</tr>
<tr>
<td>Cathcart</td>
<td>1999</td>
<td>Overseas; Joined Norwegian National Ballet</td>
</tr>
<tr>
<td>Bolte</td>
<td>2002</td>
<td>Refer 2002</td>
</tr>
<tr>
<td>Name</td>
<td>Year</td>
<td>Notes</td>
</tr>
<tr>
<td>---------------</td>
<td>------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Cummerfield</td>
<td>1998</td>
<td>Retired TAB December 2007; to Birmingham Royal Ballet as First Soloist January 2008; Principal 2009;</td>
</tr>
<tr>
<td>Fujino</td>
<td>2005</td>
<td>Retired TAB December 2007; Hong Kong Ballet from January 2008</td>
</tr>
<tr>
<td>Gourley</td>
<td>2003</td>
<td>Retired TAB December 2007; to Royal New Zealand Ballet; 2009—short term contract with TAB (Beauty); studied in NZ</td>
</tr>
<tr>
<td>Lawrence</td>
<td>1997</td>
<td>Retired TAB December 2007; to Birmingham Royal Ballet as Principal Artist January 2008; 2013—Principal with Queensland Ballet</td>
</tr>
<tr>
<td>Thompson</td>
<td>2004</td>
<td>Retired December 2007; Royal New Zealand Ballet in 2009</td>
</tr>
<tr>
<td>Vergotis</td>
<td>1999</td>
<td>Retired TAB December 2007; Hong Kong Ballet from January 2008 (Actor in Mao’s Last Dancer)</td>
</tr>
<tr>
<td>Murphy</td>
<td>2003</td>
<td>Retired TAB December 2008; 2011 Les Ballets de Monte Carlo</td>
</tr>
<tr>
<td>Pulga</td>
<td>2007</td>
<td>Retired TAB 2008; Member of Dance Education Ensemble until 2011; Owner of Melbourne Butterfly Club in 2013</td>
</tr>
<tr>
<td>Thurlow</td>
<td>2002</td>
<td>See 2002</td>
</tr>
<tr>
<td>Knobloch</td>
<td>2002</td>
<td>Retired TAB July 2009; danced with Bejart Ballet, Lausanne; 2012—dancing with Alonzo King LINES Ballet, San Francisco</td>
</tr>
<tr>
<td>Rainford-Wright</td>
<td>2007</td>
<td>Retired TAB July 2009; to Europe; 2011 Dutch National Ballet (known as Jared Wright); 2014 Rejoined TAB as Coryphe; Departed 19 June 2015 to work overseas</td>
</tr>
<tr>
<td>Wortmeyer</td>
<td>2002</td>
<td>Departed TAB December 2009, 2010 joined Dutch National Ballet in Amsterdam; promoted to Principal Dancer 2013</td>
</tr>
<tr>
<td>Ingham</td>
<td>2004</td>
<td>Retired TAB December 2010; 2011 Demi Soloist, Houston Ballet; 2012 joined San Francisco Ballet, 2014 promoted to Principal</td>
</tr>
<tr>
<td>Rowe</td>
<td>2001</td>
<td>Retired TAB December 2010; 2011 Principal Artist—Houston Ballet; August 2012—to Nederlands Dans Theater</td>
</tr>
<tr>
<td>Chou</td>
<td>2005</td>
<td>Retired 04 July 2011; Joined Birmingham Royal Ballet as Soloist; July 2012 promoted First Soloist</td>
</tr>
<tr>
<td>Curran</td>
<td>1996</td>
<td>Retired 26 Nov 2011; 2014—Artistic Director, Louisville Ballet</td>
</tr>
<tr>
<td>Burnett</td>
<td>2003</td>
<td>Retired TAB June 2015; Soloist Royal Ballet Flanders 2016</td>
</tr>
<tr>
<td>Fyfe</td>
<td>2010</td>
<td>Retired 17 December 2015; Stuttgart Ballet 2016-</td>
</tr>
<tr>
<td>Plant</td>
<td>2014</td>
<td>Retired 17 December 2015; plans for New York 2016 Guest Artist TAB Regional Tour 2016</td>
</tr>
<tr>
<td>Hunter</td>
<td>2011</td>
<td>Retired 27 July 2016; StaatsBallet Berlin</td>
</tr>
</tbody>
</table>
In addition:

Emily Smith (trained with Sydney Ballet school Tanya Pearson); the Vienna State Opera Ballet School and the Royal Ballet School; joined the Royal Birmingham Ballet in 2011.

Stephen McCrae is a Principal of The Royal Ballet. He joined The Royal Ballet School on a Prix de Lausanne scholarship in 2003. He graduated into The Royal Ballet in 2004 and was promoted to First Artist in 2005, Soloist in 2006, First Soloist in 2008 and Principal in 2009.

Alexander Campbell is a Principal of The Royal Ballet. He trained at The Royal Ballet School and on graduation joined Birmingham Royal Ballet. He joined The Royal Ballet as a Soloist in 2011, promoted to First Soloist in 2012 and Principal in 2016.

Leann Benjamin Principal with Sadler’s Wells Royal Ballet, English National Ballet and Deutsche Opera Ballet and danced with Morphoses/The Wheeldon Company at New York City Center.

Damien Smith, Principal San Francisco Ballet.
Appendix 3

Examples of Australian artists who have gained professional career development and employment overseas and are now working in Australia again

<table>
<thead>
<tr>
<th>Name</th>
<th>Company</th>
<th>Overseas career development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Richard Tognetti AO</td>
<td>Australian Chamber Orchestra</td>
<td>Studied at the Berne Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he was appointed Leader of the Australian Chamber Orchestra and subsequently became Artistic Director. He is also Artistic Director of the Maribor Festival in Slovenia and is regularly invited to direct with some of the UK and Europe's most prestigious ensembles.</td>
</tr>
<tr>
<td>Mark Ingwersen</td>
<td>Australian Chamber Orchestra</td>
<td>Mark has also performed with the European Union Chamber Orchestra, the Royal Philharmonic and as Concertmaster with the Batignano Festival Opera Orchestra.</td>
</tr>
<tr>
<td>Nicole Divall</td>
<td>Australian Chamber Orchestra</td>
<td>Has extensive US experience - entering the Emerson Quartet Graduate String Quartet program in Hartford, Connecticut for 2 years as a member of the Canberra String Quartet, prizewinner in the 1997 Lionel Tertis International Viola Competition, guest violist with the St Petersburg String Quartet, the LA Piano Quartet, the American String Quartet and Principal Viola with the Ohio Chamber Orchestra, the Cleveland Chamber Symphony, the Cleveland-San Jose Ballet, the Cleveland Opera, and Cleveland’s baroque ensemble Apollo’s Fire.</td>
</tr>
<tr>
<td>Melissa Barnard</td>
<td>Australian Chamber Orchestra</td>
<td>US and UK experience—Melissa holds degrees with Distinction from the Sydney Conservatorium, The New England Conservatory, Boston and Mannes College, New York. She has performed at major US and British Festivals, including the prestigious Marlboro Music Festival, the Tanglewood Festival, Norfolk/Yale Chamber Music Festival, Prussia Cove International Seminars and the Manchester International Cello Weekend. As a member of the Ives Piano Trio she recorded for National Public Radio and WGBH-Boston and performed in recital in the Isabella Stewart Gardner Museum Series, in Jordan Hall and at Harvard University, Boston. She has twice been a resident</td>
</tr>
<tr>
<td>Name</td>
<td>Position</td>
<td>Company</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>Matthew Lehmann</td>
<td>Principal</td>
<td>West Australian Ballet</td>
</tr>
<tr>
<td>Brooke Widdison-Jacobs</td>
<td>Principal</td>
<td>West Australian Ballet</td>
</tr>
<tr>
<td>Melissa Boniface</td>
<td></td>
<td>West Australian Ballet</td>
</tr>
<tr>
<td>Christopher Hill</td>
<td></td>
<td>West Australian Ballet</td>
</tr>
<tr>
<td>Nikki Blain</td>
<td></td>
<td>West Australian Ballet</td>
</tr>
<tr>
<td>Lucy Green</td>
<td>Soloist</td>
<td>Queensland Ballet</td>
</tr>
<tr>
<td>Joel Woellner</td>
<td>Demi Soloist</td>
<td>Queensland Ballet</td>
</tr>
</tbody>
</table>
Best Dancer award. After representing Houston Ballet at the Jacob's Pillow Dance Festival in Massachusetts, Joel joined Houston Ballet as an Apprentice in 2013. He was promoted to Corps de Ballet in 2014 and toured extensively with the company.

Greg Horsman  
Ballet Master and Head of Artistic Operations/Character Artist  
Queensland Ballet
He has been a guest Principal Artist with the Kirov Ballet, the Royal Danish Ballet, Boston Ballet, Houston Ballet, The Tokyo Ballet and the Badisches Staatstheater Ballett in Germany. He also appeared on Rudolph Nureyev's Farewell Tour of Australia and in the 6th and 7th World Ballet Festivals in Japan.

Greg left The Australian Ballet in 1994 to join English National Ballet (ENB)
In 1998 Greg was appointed Artistic Director of Ballet Central at London's Central School of Ballet. In 2001 he was invited to be Ballet Master at Northern Ballet Theatre in Leeds, and in 2003 returned to ENB as Ballet Master and repetiteur. In 2006 Greg became Ballet Master at the Royal New Zealand Ballet. He has been a guest teacher at many companies throughout Europe and Australia, including a recent appointment as Guest Ballet Master with Scottish Ballet.

Greg has choreographed ballets for Ballet Central, English National Ballet and the Royal New Zealand Ballet (RNZB). His classic production of The Sleeping Beauty for RNZB.

Sydney Dance Company Almost all of the SDC dancers have benefited from some exposure to overseas dance training. Highlighted below are those who have both international training and employment experiences:

<p>| Petros Trekdis | Company Dancer | Sydney Dance Company | Trained in London at the Laban Conservatoire for Contemporary Dance. Danced professionally for a number of independent choreographers in Europe, and for Tavaziva Dance (London). |
| Juliette Barton | Company Dancer | Sydney Dance Company | Danced professionally with Diversions Dance Company (Wales), Russell Maliphant Company (UK) and a number of independent choreographers in the UK. |
| Jesse Scales | Company Dancer | Sydney Dance Company | Trained at NZ School of Dance and at international intensives such as the |</p>
<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Company</th>
<th>Training and Professional Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Janessa Dufty</td>
<td>Company Dancer</td>
<td>Sydney Dance Company</td>
<td>Trained at NZ School of Dance and danced professionally for Black Grace Dance Company (NZ).</td>
</tr>
<tr>
<td>Chloe Leong</td>
<td>Company Dancer</td>
<td>Sydney Dance Company</td>
<td>Trained at London’s Rambert School of Ballet and Contemporary Dance. Danced professionally for Rambert and IT Dansa (Spain).</td>
</tr>
<tr>
<td>Bernard Knauer</td>
<td>Company Dancer</td>
<td>Sydney Dance Company</td>
<td>Trained at The Royal Conservatory in The Hague and danced professionally at Theatre Gorlitz, Dutch National Ballet, and Zhukov Dance Theatre</td>
</tr>
</tbody>
</table>
Examples of international Australian Ballet School graduates employed directly by the Australian Ballet

Born in China, Chengwu Guo began dance classes at the age of eleven. He was accepted into the Beijing Dance Academy and received a gold medal at the Tao Li Bei of China Competition, and at the Beijing International Competition. In 2006 Chengwu received a scholarship at the Prix de Lausanne competition in Switzerland and took it up at The Australian Ballet School. Chengwu performed with The Dancers Company and joined The Australian Ballet in 2008 and was promoted to principal artist in 2013.

Aya was born in Saitama, Japan and started dancing at the age of four. She began her training at the Reiko Yamamoto Ballet School in Japan, before moving to Australia to take up a scholarship with The Australian Ballet School. Aya performed with The Dancers Company in 2015 and joined The Australian Ballet in 2016.
Spanish-born Rafael Bonachela is an internationally acclaimed choreographer who has made a substantial impact on Sydney Dance Company and the wider dance sector in Australia since his appointment as Artistic Director in 2009.

As part of his vision for the company he has commissioned dance works from Australian and visiting international guest choreographers. The premiere works are often programmed alongside his own creations. His programming provides opportunities for SDC dancers to be exposed to the work of some of the most in-demand choreographers of our time.

Appointment process

Rafael Bonachela was merit selected following an open application process for the role. He was known to the company via his commissioned work 360° (2008); however, the selection process for Artistic Director was made independently and assessed alongside a range of well known Australian and international applicants. This process is standard for a major performing arts company as the main aim is to attract the best talent possible to support the objectives of presenting work of the highest artistic quality and expanding Australia’s reputation across art forms.

Benefits to Sydney Dance Company

The appointment of Rafael Bonachela has been a significant advantage for the company as follows:

- Increased international reach and reputation, leading to new touring pathways such as South America, France, Russia and China, along with strengthened relationships in established pathways in North America, Europe and New Zealand.
- Increased access to state, federal and private funding opportunities due to the strength of the artistic vision, increased education and outreach.
- Establishment of an education program, DancED, which has greatly increased the reach of the company nationally and internationally and exposed thousands of young people to contemporary dance.
- Increased media coverage and brand awareness, due to Rafael’s leadership, vision, strong media presence and willingness to engage.

Visa process

Rafael initially entered Australia on a 457 Visa, valid for four years from February 2009. This gave the company and Rafael the necessary security and time for him to establish his vision and demonstrate his success.

The Board of Sydney Dance Company were so confident in his performance that they renewed his Artistic Directorship from 2014–2019, which means he will oversee the important milestone of the company’s 50th anniversary.

In 2014 Rafael received permanent residency, providing further security and allowing the company to make longer range plans (international touring is often planned 3–4 years ahead).
In April 2017 Rafael was approved to become an Australian Citizen, which will be officially finalised when he takes the pledge later this year. He is a proud ambassador for Sydney and Australia and continues to champion the excellence of Australian contemporary dance on the international stage.

**Future concerns: Impact on SDC from changes to 457 visa preventing future foreign Artistic Director**

Should the company need to appoint a new Artistic Director in the future, removing the category of Artistic Director from the qualifying skills list would severely limit SDC’s capacity to attract the best candidate for the role. In addition the appointment of an Artistic Director needs to be for 4 to 5 years, allowing adequate forward planning and continuing to grow the company’s reach and reputation.

This limit on candidate choice could jeopardise the future success of the company. In addition, if such a role were limited to the short-term visa it would be a further barrier to international applicants of the calibre needed to manage and thrive in this role. The primary consideration for this appointment is the ability of the candidate to further the company’s artistic reputation in Australia and on the world stage.
CASE STUDY

Company: Queensland Ballet
Position: Artistic Director
Foreign Employee: Li Cunxin

At the age of eleven, Li was selected by Madame Mao's cultural advisors to attend the Beijing Dance Academy. In 1979, he joined Houston Ballet as an exchange student and went on to achieve the rank of Principal in 1982. He moved to Melbourne in 1995, to join The Australian Ballet as a Principal Artist. Li retired from dancing in 1999, at the age of 38, but maintained his strong ties to the ballet community.

Following his performing career, Li worked in the finance industry as a senior manager at Bell Potter, one of the largest stockbroking firms in Australia. Until his appointment as the Artistic Director of Queensland Ballet, Li sat on the board of The Australian Ballet from 2005 and the Bionics Institute.

In 2003, Li published his international best-selling autobiography, *Mao's Last Dancer*, which has received numerous awards and was adapted as a feature film in 2009. Li was Queensland's Australian of the Year 2014.

Benefits to Queensland Ballet

Although our present Artistic Director, Li Cunxin, is an Australian citizen, he was not born in Australia and it was his international career and experience dancing with multiple companies around the world that made him the perfect candidate for the role in 2012. Many of our international dancers, guest dancers, choreographers, stage technical staff and music staff have been attracted to the company due to Li's international profile.

We hope, of course, that Li will be with us for many years to come but should he decide to move on from Queensland Ballet at any stage, we would very much want to recruit both within Australia and abroad to find the right candidate to fill his shoes.

Future concerns: Impact on QB from changes to 457 visa preventing future foreign Artistic Director

To restrict any future recruitment search for an Artistic Director to within Australia when considering the necessity for long-term commitment desired for the position, would certainly limit the number and standard of applicants for the role. There is a limited number of potential candidates with the right level of experience within Australia to take on an Artistic Director role. This role needs to be someone with an international profile and outstanding international contacts to enable the company to grow its own reputation, attract international dancers, choreographers and creatives.

The changes in the 457 visa process which includes the removal of occupation classes including Artistic Director (212111), would severely limit the company in the recruitment of a future Artistic Director. This would in turn limit QB in terms of its dancer recruitment, the standard and scale of productions we could perform and ultimately the audience experience.
CASE STUDY

Company: West Australian Ballet
Position: Artistic Director
Foreign Employee: Aurélien Scannella

Visa process

After an international search, Belgium-born Aurélien Scannella was appointed as WAB’s Artistic Director in January 2013 under a 4-year 457 visa before applying and successfully obtaining permanent residency in 2016.

Benefits to WAB

Aurélien has commissioned five world premieres, 11 Australian premieres and a number of West Australian premieres of both short works and full-length ballets, some of which he has choreographed.

Aurélien is committed to educating and exposing the people of WA to the many forms of dance and ballet through the engagement of some of the world’s most internationally renowned choreographers. Some of these include Edward Clug (Radio & Juliet), Marc Ribaud (La fille mal gardée), Gyula Harangozó (Snow White and the 7 Dwarfs), William Forsythe (Steptext), Annabelle Lopez Ochoa (La Pluie, Zip Zap Zoom, In Transit), and George Balanchine (Embraceable You: A Celebration of Balanchine—a whole evening of Balanchine works, the first of its kind in the world).

Company box office records have been broken—first in 2014 with Snow White, and in 2016 with The Nutcracker, with the largest number of tickets sold in any one day for a season on the Opening Night for Beauty & the Beast (the season itself entirely selling out). The number of seasonal ticket subscribers has been the highest it has ever been and continues to grow each year.

Fostering both performance and choreographic ability, Aurélien has commissioned works from many Australian dancers and choreographers and continues to seek out young, talented Australian dancers around the country for places in WAB’s Young Artist Scholarship Program, often promoting them to permanent full-time positions within the company. Aurélien also keeps close ties with the West Australian Academy of Performance Arts (WAAPA), seizing opportunities to give its ballet students the chance to audition, dance and second with the company.

Future concerns: Impact on WAB from changes to 457 visa preventing future foreign Artistic Director

The changes in the 457 visa process would severely limit the company in the recruitment of a future Artistic Director. This would in turn limit WAB in terms of its dancer recruitment, the standard and scale of productions we could perform and ultimately the audience experience.
CASE STUDY

Company: Sydney Symphony Orchestra
Position: Co Concertmaster Role
Foreign Employee: Andrew Haveron

For a number of years the SSO has engaged two Co-Concertmasters and in 2011 a vacancy for one Concertmaster arose.

Recruitment Process

SSO advertised widely for a new concertmaster to work with the orchestra 20 weeks per year in Sydney. There were 53 applicants for the role of which seven candidates were Australian.

The applicants were short listed to seven people who were invited to trial with the orchestra. Three people declined the invitation to trial. Of the remaining four applicants, two were Australian, one from New Zealand and one from the United Kingdom.

Result

Andrew Haveron, UK citizen, was offered the role of Co Concertmaster, which he accepted, and in 2013 entered into a 5-year contract with the SSO relocating with his family from England to Australia.

With the support of the SSO in July 2015 Andrew and his family commenced the process of applying for permanent residency under a 186 Visa for Distinguished Talent.

In July 2016 signed a further contract with the SSO until 2021 and in November 2016 application was made to the Government for permanent residency.

Andrew and his family are in the final stages of the visa application process. The government has informed the SSO that it is accepted as an employee sponsor for Andrew Haveron’s application for permanency.

Immigration issues

If Andrew were applying for a 457 visa under the new provisions it would not offer a pathway to permanency, as was offered in his recent experience.
CASE STUDY

Company  The Australian Ballet (TAB)
Position  Dressmaker/tailor
Foreign Employee  Ruth Bartel

The Australian Ballet has sometimes engaged costume cutters and tailors from overseas to fill specific roles.

In February 2016 TAB advertised nationally for a senior ladies’ cutter, a key role that falls under the dressmaker/tailor skills code. TAB received eight applications.

Five of the applicants lacked sufficient skill, another three had just graduated from study so lacked the experience to perform the role and lead the team.

The senior ladies’ cutter role remained vacant for a further two months, adding pressure on the rest of the team.

With no local solution available TAB approached a senior ladies’ cutter from a similar arts company in Canada to fill the role. She accepted and has brought a wealth of experience and a very high skill level to the company, slotting straight into the role with ease.

Benefits to TAB

It is often difficult to predict when a role requiring such specific skills will need to be filled, but when that time comes we benefit from being able to hire the best person for the role.

Our costume design requires an openness to different methods of costume construction, and an experimental, innovative approach to production work. If Australians in costume workshops only share knowledge among themselves, their ideas are in danger of becoming insular and resistant.

A cutter or tailor from overseas brings different skills that can benefit the company and enhance the skills level of the team. This assists with the development of current team members to step into those roles in the future.

Future issues

The removal of dressmaker/tailor code from the 457 visa skills list denies TAB’s costume team the opportunity to experience a diverse approach to and extended knowledge of costume construction. This will negatively affect the quality and proficiency of our production work in the future.
CASE STUDY

Company: Sydney Dance Company
Position: Senior Dancer Level 7+
Foreign Employee: Davide Di Giovanni

Sydney Dance Company has a policy of employing Australian dancers in entry level/trainee and junior positions and notes that preference is given to Australian citizens or permanent residents in open auditions. However, there is a shortage of senior dancers with the required skill and expertise (many of Australia’s best contemporary dancers take up opportunities internationally) and the company is required to appoint international dancers to take up this shortfall.

SDC has a policy of auditioning its dancers every two years—this does not mean the company seeks constant change; it simply means all dancers are benchmarked against the market every two years. It does mean there is an active assessment to ensure the performers they employ are leading in their field and that local performers are given regular opportunities to seek employment with the company.

Typically the SDC has an ensemble of 16 dancers and does not have more than one or two international dancers.

In 2017 the company has one international dancer, Davide Di Giovanni, who joined the company as a Level 7 (Senior) dancer and brings a great deal of valuable experience from his work in Europe.

Davide was appointed after the 2015 Australian audition process failed to identify a suitable candidate for this senior role. Davide had approached the company to express interest and spent some time with SDC doing company class and working with the company on tour in Europe in 2016. Davide also worked with Jacopo Godani, who directs the internationally renowned Dresden Frankfurt Dance Company and is one of SDC esteemed collaborators. Godani highly recommended Davide Di Giovanni.

Future concerns

Davide is here on an Entertainment (subclass 420) visa, which expires in December 2017. Under the old conditions SDC would have applied for a 457 visa. Now SDC will seek to renew this visa for two years under the new 408 entertainment visa but this is not optimal. SDC would welcome the opportunity to maximise its investment in senior international dancers by having available the flexibility of an equivalent visa for dancers of up to four years’ duration.
CASE STUDY

Company: Australian Chamber Orchestra
Position: Violinist
Foreign Employee: Maja Savnik

Audition process

The ACO advertises its vacancies both nationally and internationally simultaneously. Australians living in Australia and abroad, as well as international applicants, respond and submit expressions of interest. The ACO sends applicants the requirements for a first round audition, being submission of a live recording along with a CV. All recordings submitted are reviewed by an ACO panel. Suitable candidates are then invited to play a live audition in front of the entire ACO. This would normally take place in Australia but people living abroad are auditioned during the Orchestra’s international tour. Over the past five years the ACO has have appointed five musicians, three of whom are Australian of which two came through the ACO Emerging Artist Program.

In the case of three vacant Violin positions with the ACO in 2013–2014, several hundred applications from around the world were received and candidates were shortlisted by recordings. During the 2014 and 2015 seasons, eight candidates were put on trial including four Australians and four players from overseas (Canada, The Netherlands, Germany and Slovenia). In the end, two Australian candidates and one overseas candidate from Slovenia were appointed to core membership of the ACO.

The two Australian appointees, Glenn Christensen and Liisa Pallandi, having participated in the ACO’s Emerging Artists’ Program and had been trained in the playing style of the ACO. The overseas appointment, Maja Savnik, demonstrated during her 3-month trial period and nine-month probationary period that she was also able to play in the ACO style and contribute to the cohesive playing style of the ensemble. Maja Savnik studied violin in Ljubljana and at the University of Music and Dramatic Art in Graz, Austria, subsequently occupying the position of Tutti First Violin with the Slovenian Philharmonic Orchestra from 2010 to 2015.

Future concerns: Need for medium to long-term employment conditions

All foreign applicants apply for vacancies with the ACO on the understanding that successful appointment to the position would result in ongoing employment with the ACO. The capacity to attract foreign musicians of a calibre such as Maja Savnik, should 457 visas be limited to a maximum of four years, would seriously affect ACO’s ability to recruit the highest artistic level.

The extremely high skill level of each member of the ACO is essential to the brand and virtuosity of this internationally lauded ensemble. This is demonstrated by programs such as the recent ACO Soloists tour in May 2017, which featured three soloists from within the ACO ensemble performing some of the most technically and musically virtuosic repertoire written for their instruments:

- Satu Vänskä (Principal Violin)—originally from Finland, now an Australian permanent resident
- Glenn Christensen (Ripieno Violin)—Australian former member of ACO’s Emerging Artists’ program
- Timo-Veikko Valve (Principal Cello)—originally from Finland, working under a 457 visa

Current Issue

The ACO currently has two vacancies (Principal Viola and Viola) and the recent change to the 457 visa arrangements will directly and negatively impact on the Orchestra’s ability to secure the best candidates for these roles and as a consequence may impact on the Orchestra’s quality and international standing.
CASE STUDY

Company | Queensland Ballet
---|---
Position | Principle Dancers
Foreign Employee | Laura Hidalgo

Audition Process: Every year, Queensland Ballet undertakes formal Australian based open auditions for Company and Young Artist positions. These auditions are held in Brisbane, Sydney and Melbourne and are open to both Australian and international dancers to attend. The company held its first open overseas audition last year. Dancers (both Australian and international) also frequently contact the company’s Artistic Director with requests to attend the company class when they are in Brisbane, to undertake an informal audition process. The Company welcomes anywhere between 15 – 20 such requests in any given year.

Result

None of our Queensland Ballet’s Principal Artist roles have been filled over the last three years through a formal audition process and none of the Australians who have auditioned with the Company have been identified as immediate potential Principal Artists. Over the last three years three company Principal dancers have joined the Company through direct recruitment by the Artistic Director after either seeing them perform for their previous companies or after a guest appearance with QB.

Principal Artist Yanela Pinera was invited to join our Company after her performance with Cuba National Ballet.

Principal Artist Victor Estevez joined was invited to guest with QB in 2015 to partner Alina Cojocaru for The Sleeping Beauty. And invited to join as a Principal Artist in 2016.

Laura Hidalgo sent audition materials to QB’s Artistic Director with recommendation from a former Artistic Director of Royal Ballet of Flanders Kathy Bennett and choreographer Craig Davison. Later Laura flew to Lausanne and undertook an audition class with Ballet Master and Artistic Director while they were in the country for the Prix de Lausanne. Laura joined QB in 2015 as Principal Artist.
CASE STUDY

Company: Sydney Symphony Orchestra
Position: 1st Violin Player
Foreign Employee: Anna Skalova

In June 2014 a vacancy arose for a 1st Violinist and SSO undertook 3 rounds of auditions:

**Round 1:** Australia/NZ Only May 2014—37 applicants. Result: no appointment to trial
**Round 2:** Australia/NZ only Aug 2016—40 applicants. Result: no appointment to trial
**Round 3:** Opened international audition May 2017—84 applicants. Result: 51 withdrew before the audition, reducing to 33 auditions—14 Australian and 19 internationals

**Result**
The Panel voted to offer Anna Skalova a 12-month trial with the orchestra.

**Immediate immigration Issue**

Anna, a citizen of the Czech Republic, has a permanent position as 1st Violin with the San Diego Symphony, USA. She is able to apply to the San Diego Symphony for leave for 12 months while she undertakes her trial with the SSO.

Under the previous immigration provisions the SSO would have sponsored Anna under a 457 visa so she could undertake the trial. If she were successful at trial the 457 visa would have continued for another four years during which time Anna could apply for permanent residency or apply for a further 457 visa. At the successful completion of a trial the SSO would have offered Anna a permanent full-time contract with the orchestra and Anna would have been able to accept that position with confidence, given the visa pathway to residency and permanency.

**Future concerns: Need for medium to long-term employment conditions**

Under the new immigration provisions the SSO is unable to sponsor Anna to enable her to accept a permanent position with the orchestra if she is successful at trial.

If she successfully completes her trial period the current provisions for musicians under the 457 visa regime means that Anna would only be granted the right to work in Australia for a period of 2 x 2 years, with no ability to continue with the orchestra beyond that time.

The SSO is concerned that Anna would not accept a position with the SSO for a maximum of four years at the expense of resigning from her current permanent position with her American orchestra. There would be no incentive for her to do so.

This would result in having to undertake further rounds of auditions to fill the vacancy.

**Concerns in the longer term**

If orchestral musicians are unable to accept a permanent role in an Australian orchestra due to visa difficulties and a lack of pathway to residency, international musicians will cease to apply for auditions with Australian orchestras.
DANCE INVESTMENT IN ENSEMBLE TRAINING CASE STUDY

Sydney Dance Company

Dance ensemble ongoing training and development

In line with Sydney Dance Company Dancer’s Collective Agreement (registered with Fair Work Australia) the company provides a daily Company class (90 minutes duration) within regular work hours for its 16 full-time dancers and trainee dancers. Two contemporary training, two classical training and one conditioning session are scheduled across each working week (48 weeks per year). This training program is structured to enable skills development along with general conditioning, injury prevention and physical maintenance. The learning outcomes of Company class contribute to the fulfilment of company dancers’ roles and further develops the progression of dancers through the seven plus classification levels that they are employed under. Company class is taught by a range of qualified and industry-recognised teachers.

Two to four dancers per year are also offered choreographic opportunities for career development, providing dedicated rehearsal time and inclusion in an annual professional production titled New Breed. This is a significant opportunity to develop skills to enable them to pursue a career beyond that of a full-time dancer.

The company prioritises Australian dancers for junior company dancers positions. Several of the current SDC members have come directly from vocational programs and have no prior professional experience. They are mentored and developed by the Artistic Director, Rehearsal Director and senior company dancers.
CASE STUDY

**Company**

West Australian Ballet

**Addressing the skills gap**

**Dancer training**

WAB’s recruitment drive is ongoing and the company continually advertises through its website, other industry publications, and social media platforms. Dancers are invited to apply for positions within the company at any time and are encouraged to take class, or submit a digital audition if they are not based in Perth, so that they can be assessed by the Artistic Director.

Over the past year, over 398 candidates expressed interest in auditioning for a place within the company—46 Australian dancers and 352 foreign dancers. Of these applicants, a total of 20 were shortlisted and invited to audition in Perth, with final attendance of 13 Australian dancers and seven international dancers. Following these various auditions, four young Australian dancers were offered a place in our 2017 Young Artist Scholarship Program: Sydney-born ballerinas Emily Seymour and Brydee Lyttle, and Melbourne-born ballerina Eka Mastrangelo, and ballerino Matej Perunicic.

Of the 35 permanent full-time artists and young artists currently contracted to the company, 25 are permanent Australian residents. Eleven of them have come through, or are currently participating in, WAB’s Young Artist Scholarship Program, which is funded by private donations raised by the company.

WAB’s Artistic Director also regularly visits local private ballet schools and training institutions throughout our state. In addition, WAB keeps in contact with West Australian Academy of Performing Arts (WAAPA), offering opportunities for students where possible to participate in seasons on secondment during their final year of training. These placements often lead into Young Artist Scholarships, and later to permanent positions within the company.

However, while great care is taken to ensure that the cultural identity of the company is not compromised, artistic integrity and a fully professional standard and expertise on stage must also be taken into account and the company continues to face skills shortages that can at times only be filled with temporary entertainment visas, while longer term visas are needed when key skills or capacity can’t be met within through local channels.

WAB’s commitment to Australian dancers and the provision of training opportunities for young Australian artists still remains a core priority in its mission as a state dance company.
### ACO TRAINING - International outcomes

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<td>ACO Emerging Australian Artists’ Program graduate</td>
<td>soloist with Nanning Symphony Orchestra and Shanghai Orchestra; Ben Caddy (2014 United Nationals Orchestra tour of Spain); Adam Szabo (BBC Philharmonic, Welsh National Opera, Ulster Orchestra)</td>
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