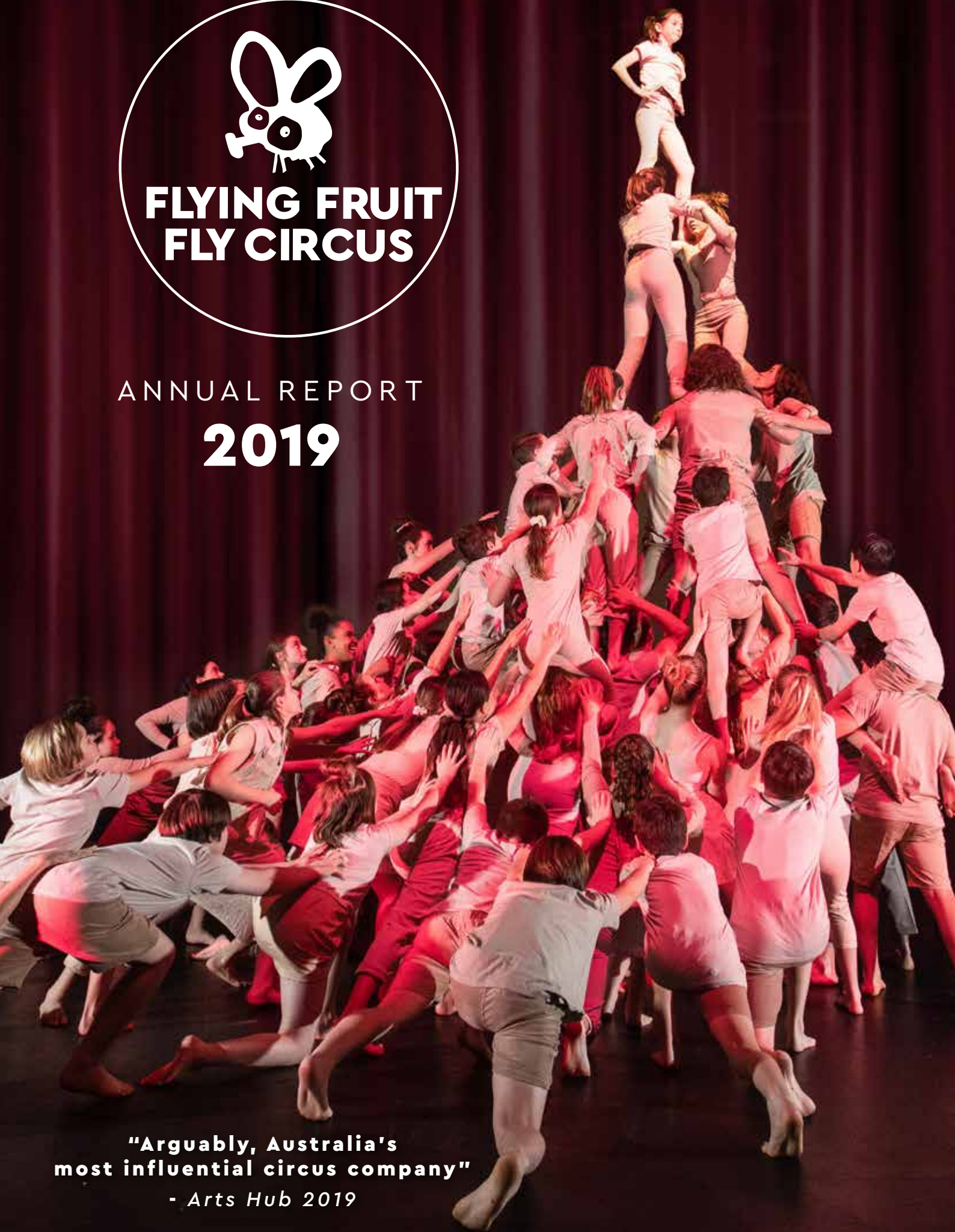





**FLYING FRUIT
FLY CIRCUS**

ANNUAL REPORT
2019



**"Arguably, Australia's
most influential circus company"**

- Arts Hub 2019

A large crowd of people is gathered under a tent at night, watching a performance. The scene is illuminated by blue stage lights, and the audience is seated in rows. The text is overlaid in the top right corner.

**"Born in 1979 from a school holiday
program run by the Murray River
Performing Group and named after
an insect pest, the Fruities (as the
company is affectionately known)
have become one of the cornerstones
of the modern circus industry."**

- Arts Hub 2019

OUR CIRCUS

VISION

To use circus as the creative and physical inspiration for young people to flourish and aspire to futures that embrace their many skills and abilities.

MISSION

To be the pre-eminent centre of circus training for young people in Australia and the creators of extraordinary contemporary circus works for local, national and international audiences.

MEASURING SUCCESS

THESE TEN GOALS UNDERPIN OUR SPIRIT AND ETHOS AND HELP US MAP OUR DIRECTION.

1

Use circus to develop the creative, academic, physical and social skills of young people

2

Embrace the multi-disciplinary nature of circus and innovate the artform

3

Develop young audiences for circus

4

Be a financially and environmentally sustainable business

5

Provide professional career pathways for graduates and emerging artists

6

Strengthen our connection to our Aboriginal community

7

Contribute to the cultural life of our region and support a thriving local circus community

8

Be a leader for the Australian youth circus sector

9

Use collaboration and partnership to maintain and further the aims of our organisation

10

Be a thoughtful employer, fostering a safe and creative work place

ENVIRONMENTAL STATEMENT

Our organisation has a responsibility to ensure the best possible futures for our young people, in every respect.

The planet is tracking towards critical global temperature increases. The evidence of serious environmental challenges grows ever clearer, from extreme weather events to widespread extinction of species.

Our circus makes an impact.

Educational and training facilities like ours can be significant creators of waste. At the circus we create work that is inherently temporary; that makes use of raw materials, of heat, light and sound; that often asks people to travel to a particular location at a particular time. We use water and power. We heat our building during winter and cool it during summer.

We acknowledge our impact on the environment and believe it is time we became part of the solution.

We are committed to making the world our young people inherit as safe and sustainable as possible. We tell stories, share knowledge, shape culture and encourage empathy and understanding. We want to inspire, motivate and support our students and our diverse communities to help us drive change.

We have made some significant progress towards reducing the carbon impact of the Flying Fruit Fly Circus but the scale of the change required means we must scrutinise every part of the way we operate.

We understand this is a climate emergency and that it's our responsibility to set goals that enable us to reduce the environmental impact of our activities.

Our commitments are to:

- embed environmental sustainability at the heart of our practice.
- include our students in the process.
- ensure we take a positive and hopeful approach.
- set year-on-year goals.
- report on our progress annually.
- share our experience, learning from others within our community and the sector.
- work with Wodonga Federation of Government Schools to develop their own student-led environmental and sustainability policy statement

Monitoring and reporting:

Our Environmental Statement will be reviewed on an annual basis by our Board and updated as necessary, its implementation and performance will be continuously evaluated.

Our areas of focus:

• Students and staff

We believe hope is our most fundamental strategy. We want our students and staff to feel empowered and supported to examine their own practice and decision making, with ideas for change filtering throughout our organisation. We must also enable all our visitors, contractors, stakeholders and audiences to understand and minimise their pollution and carbon footprint when engaging with us.

• Our building

Our building is comparatively new (2010) and benefits from some sustainable design features. In recent years we have made further improvements by reducing energy through solar panels and plan to reduce our water usage through new storage. We have more to do and will continue to set targets that will reduce our environmental footprint.

• Transport

As the Flying Fruit Fly Circus tours and our schools arrange excursions around the region, Australia and overseas, we will assess the impact of our travelling and will work to minimise carbon impact; however, the truth is that radical changes to national and international transport infrastructure are needed to reach carbon neutrality.

• Our artistic program

We want to tell resonant stories, relevant to our young people and that can help to galvanise positive change. Accurate climate and ecological concerns will be reflected in our work.


• Making contemporary circus

We will consider each step of the process of creating and producing shows to better understand how we can reduce their environmental impact. We will share what we learn with our community and industry and encourage the exchange of ideas.

• Decision making

Environment will be a standing agenda item for all meetings, ensuring impact is considered at every level of our decision making process.





"If you've ever watched acrobats at the Sydney Opera House, been to Adelaide Fringe or bought tickets to Circus Oz in Melbourne, chances are you've seen a "Fruitie".

Sydney Morning Herald 2019

A SHORT INTRODUCTION TO OUR ONE-OF-A-KIND CIRCUS

Founded in 1979 as a holiday project for local youth in Albury-Wodonga, the reputation and influence of the company has grown over the years.

With many landmark projects to our name and an ever-increasing roll call of alumni working in leading companies around the world, we are perhaps Australia's most successful cultural community development project, continuing to enrich the lives of many young Australians in North East Victoria, Southern NSW and from around the country.

Our company is dedicated to advancing and innovating the artform of circus, creating exciting emerging artists for the entire industry and acting as a leader for the youth circus sector and our regional community. Our unique circus program for young people aged between 8-18 has gained a worldwide reputation for innovation and excellence. It develops artists

by being one of Australia's most celebrated producers of dynamic contemporary circus works for young people and families, touring nationally and internationally, and as an educator in circus and interdisciplinary artforms.

A busy schedule of circus training and performance is supported by our academic program, which is provided by our two partner schools, the select entry Flying Fruit Fly Circus School, and Wodonga Senior Secondary College.

The Flying Fruit Fly Circus is a member of the Arts8 group of organisations recognised by the Australian government

as centres of national arts training excellence, and the European Federation of Professional Circus Schools (FEDEC).

The Flying Fruit Fly Circus is crucial to the Australian circus eco-system, creating performance ready artists and socially conscious new circus educators, developing new audiences for the artform, nurturing a strong community of arts workers through our training and touring programs, and increasing circus-literacy in our regional centre and throughout Australia.

COMPANY STATEMENT

In 2019 the Flying Fruit Fly Circus (FFFC) celebrated our 40th anniversary. A community project in 1979 has grown and flourished, and has over the years performed to international and national acclaim, nurtured many aspiring circus performers, and introduced circus to generations of children and adults in our region. While our growth has been enormous, alongside the development of contemporary circus worldwide, we are proud to stay true to our roots and hold close our core values of community, curiosity and kindness as we look forward to the next 40 years.

The year culminated in our annual Borderville Circus Festival, an unforgettable celebration of circus and community staged under and around a beautiful Big Top in Hovell Tree Park, which was the site of our very first performances, in reflection of and tribute to the original project. Our geographical and generational communities descended on Albury in force to ensure our shows *Back in the Big Top* and *Fruities at 40* were memorable and humbling experiences. 68 young artists and 25 alumni performed to sell-out crowds. The four Circus Arts performances featured 175 kids and drew in local families while *Capturing Creativity*, a series of paste up photographs around Albury/Wodonga, provided a strong and visually striking street presence.

Overall, 5,000 tickets were sold and more than \$100,000 was generated at the box office, making this 40th anniversary festival a highly successful event and an epic achievement by everyone in the company.

Back in the Big Top generated a high level of interest nationally and within the industry, and was programmed by Sydney Festival, reworked into *Time Flies* which enjoyed a hit season at the Seymour Centre in January 2020, a perfect finale to our year of celebration.

The year began with a major regional tour of *JUNK*, this show's final outing after four successful years of touring. Travelling through Victoria, NSW, Queensland and the NT the show played to nearly 8,000 people over 14 performances. The young cast of 17 performers were treated to amazing life experiences in Alice Springs where they made a special appearance at the Paartjima Festival and visited the Santa Teresa community. In Darwin we

connected with the Corrugated Iron Youth Theatre troupe and the Bagot community.

Mid-year we remounted *The Weirdest Kid in the World*, a wonderful ground-based show with a cast of seven young acrobats touring into 10 primary schools from East Lavington to the King Valley and playing to 1,084 kids. We also produced two shows at the Cube Wodonga with our senior acrobats. *Springboard* (the Grad Show) was an entertaining and skilful farewell to our class of 2019. *eMerge*, a collaboration with Projection Dance's Young Artists program featured our year 11 Certificate III students.

Creative Space and Open Training, our two free programs for artists to train and develop new work, continued to attract professionals from around the country and overseas and our annual National Training Project brought together circus practitioners from around the country for two intense weeks of high level skills training.

We were delighted to host colleagues and students from the Arts8 for the annual creative collaboration, based around the theme of 'BELONGING'. The weekend was an inspiring experience for students and staff alike and a wonderful opportunity to showcase our building and our city.

Our range of recreational classes for all ages and abilities continued to be the key touchpoint with the circus for many in our community offering creative, fitness and social benefits from Circus Tots to Fruit Bats.

FFFC continues to work with our education partners, Flying Fruit Fly Circus School and Wodonga Senior Secondary School to offer students a holistic school journey that prioritises their circus activities

without compromising their academic development. In 2019 we welcomed 16 new students bringing total numbers in the select-entry program to 81.

This was the first full year of use for our Circus House, the new artist accommodation in South Albury. A successful fundraising campaign was supported by many of our champions in the community and raised \$19,000 for the fit out and maintenance of the two units. This was matched dollar for dollar by Creative Partnerships Australia's Plus 1 funding program. Demand for the accommodation was strong from the outset and we provided 544 nights of accommodation across our two units, an occupancy rate of 75%.

A whole of organisation commitment to reducing our impact on the environment and the planet across all of our activities was clearly articulated in a new environmental statement, launched late in the year. We look forward to seeing how our programs can respond to this priority in the future.

We ventured into a new relationship with Albury-based Hume Bank, as part of a renewed focus to support local business, and welcomed back seven businesses in our Ringmasters program.

We secured strong government support across a range of different projects, underlining the positive status and reputation of the company. 2019 was a year in which the FFFC embraced an ambitious vision, and successfully delivered bold creative projects while still achieving a balanced budget, reflecting considered planning and rigorous management across all our activities.



LARA BLOCK

Chair



ANNI DAVEY

Artistic Director



RICHARD HULL

Chief Executive Officer

A photograph of three circus performers on a high wire at night. The performers are in various poses, with one in a red dress, another in a colorful patterned top and yellow shorts, and a third in a striped shirt and green shorts. The background is dark with some stage lights. The title 'LEARNING THE ART OF CIRCUS' is overlaid in large white letters.

LEARNING THE ART OF CIRCUS

Our full-time circus program is delivered over a 41-week school year with a principal aim to provide elite-level technical skills and artistic learning for young people who have the dedication and attributes to become professional circus performers.

Students trained between 10 and 20 hours per week, more during rehearsals and production weeks, in a training schedule structured to minimise impact on their academic education.

At the commencement of 2019, 81 students were enrolled in the Circus Program. Training proceeds through three structured levels of advancement (Preparation, Foundation and Development) and culminates in graduation.

Our training model continues to develop in response to research, feedback and industry best practice. Our philosophy models individual learning plans based on a long-term vision for each student. The long-term vision is based on sector trends and each student's passion and skill.

Morning training sessions continued three times per week for students in years 6 to 9. This training included a contemporary dance program designed for circus artists; core physical conditioning; flexibility and acrobatic training.

Students in years 10 to 12 continued their additional training of two hours per week and open independent training.

Certificate III in Circus Arts

The Flying Fruit Fly Circus is the only school in Australia that delivers this national qualification. Certificate III in Circus Arts provides an entry level vocational qualification in elementary level circus skills and knowledge.

This course is perfect for aspiring circus artists seeking a qualification and as a pathway for further learning. The Certificate III in Circus Arts can be used for preparation for Certificate IV in Circus Arts and Bachelor of Circus Arts courses. Our course is delivered in collaboration with our academic partner Wodonga Senior Secondary College and is auspiced by Swinburne University/NICA.

Certificate III is delivered over two years and in 2019 there were 13 students enrolled in the course. The four units studied were:

- develop elementary applied practices for circus performers
- participate in elementary small group circus or physical theatre performance
- develop elementary performance skills for circus and physical theatre
- develop elementary movement skills for circus and physical theatre

Eight students successfully completed their second year and qualified.

Participants

13



PREPARATION GROUP

9

BASIC WEEKLY TRAINING HOURS

In the Preparation group, younger Fruities learn to control and understand their bodies and are trained in the fundamentals of four major disciplines – balance, acrobatics, aerials and manipulation.

FOUNDATION GROUP

17.5

BASIC WEEKLY TRAINING HOURS

In the Foundation group students further develop the four disciplines, increase core strength and agility, improve their understanding of body mechanics and specialise in a particular discipline or apparatus.

DEVELOPMENT GROUP

18

BASIC WEEKLY TRAINING HOURS

It is in the Development group that students begin to specialise their training in particular circus apparatus and artistic sensitivities. Each student has an individual training program that is inspired by the natural skills and interests of the student.

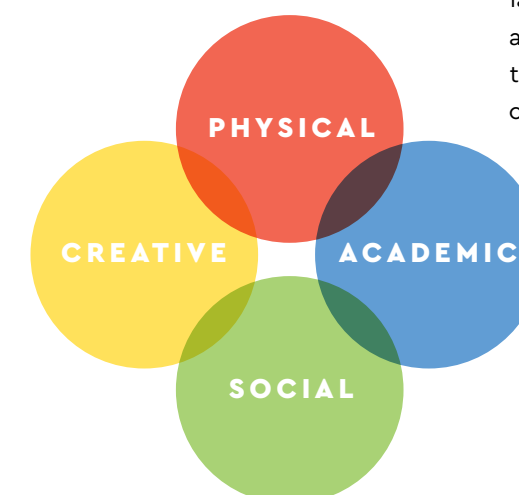
The following elements form an important part of our training program, each aiming to increase the young artists' awareness and knowledge of circus as an artform and a creative industry, these include:

- (a) Weekly creative training classes working towards a termly informal cabaret performance;
- (b) Circus Links – in addition to the Flying Fruit Fly Circus School curriculum exploring creative and circus related subjects.

The Spirit of our Circus

Our cultural philosophy is based around four key attributes that we prioritise in our programs and communications with students, staff and families.

These four attributes are:



Recognising these four attributes is the essence of developing a healthy holistic circus artist.

We frame and address these values in our curriculum and positive behaviour programs.

We have created this shared language with our partner academic providers and continue to develop a series of programs that communicate this philosophy to students and families.

These four attributes encourage a more holistic, creative and healthy culture for our students and staff.



DISCOVERING THE WORLD OF PERFORMANCE

It is important for aspiring performers to have as many varied and meaningful performance experiences as possible in different contexts that might reflect their future working life.

Putting work in front of an audience teaches young acrobats the importance of thorough preparation, about the contribution of production elements to the success of an act (lighting, sound, costume), and about the more elusive qualities of a good performer like charisma, empathy, and being able to 'read' an audience (responsiveness). Performances and shows are also an invaluable demonstration of the quality of our performance and skills training program to prospective students, our local community, funding bodies, and other stakeholders.

In 2019 we continued our successful partnership with The Cube Wodonga and presented three different shows during the year. As always, we also undertook a number of corporate and commercial engagements.

Performances in 2019

**TOTAL
AUDIENCE
16,253**



Borderville Circus Festival

This year our annual boutique circus festival was focused on celebrating our 40th anniversary. As a reflection of the first year of the Fruit Flies, we erected a 550 seat Big Top in Hovell Tree Park and created a show, Back in the Big Top, which featured almost every student in our main circus training program. That's 68 performers. The show opened with a Welcome to Country from local elder Aunty Edna Stewart, danced by students from our Burranha Bila Buraay (Bouncing River Kids) Leaders program.

The tent season was enlivened by an outdoor bar, a coffee cart, Tom Flanagan's (ex Fruity circa 2002) donut van, and pre-show tunes by Caz Higg's band Grooveyard Hammond Combo. John Walker's YouTube show The Town Crier set up camp outside the tent and

interviewed various visiting circus legends including our founder Bomber Perrier.

The Big Top also hosted all four of the Circus Arts end of year performances over a huge Sunday, and Fruities at 40, a wonderfully cheeky late-night cabaret featuring some of our illustrious alumni performing new work and some reprises of early famous Flying Fruit Fly acts (a special mention to senior trainer Tanya Lester on Spanish Web reflecting her 8-year old self).

At HQ we threw open the doors and offered free circus workshops for local kids as a teaser for our recreation program classes.

Over the Road at the Hovell Tree Inn was hosted by Carnival Cinema showing collected footage of the work of ex-Fruit Flies who have come to dominate circus in Australia. This was a chance for our extended community to get together over some drinks and nibbles and to reflect and share stories.

The Festival and 40th year celebrations were warmly embraced by the local community and the extended diaspora of Fruit Flies.

Back in the Big Top

Anni Davey's first major work for the company featuring the entire ensemble of the training program enjoyed a sell-out season of six shows in Loic Marques' 550 seat Big Top.

The show loosely explored notions of time and how it can be represented through different imagery as linear or circular, as a spiral or as a fluid tide spreading. The show was spectacular, moving, intimate and funny, with nods via costume references and imagery to the circus's 40-year history. Back in the Big Top stretched the capacity of all of the Circus departments and its success is a testament to the passion and commitment of all of the staff, parent volunteers and guest show crew who worked so hard to make it happen.

Junk

Tamworth Regional Entertainment and Conference Centre; Home of the Arts (HOTA), Gold Coast; Pilbeam Theatre, Rockhampton; Araluen Arts Centre, Alice Springs; Darwin Entertainment Centre; Riverside Theatre, Parramatta; Wangaratta Performing Arts Centre

Date
22 March – 27 April

Director Jodie Farrugia
Sound Design Bec Matthews
Training Director Loic Marques
Creative Circus Associates Alex Mizzen, Phil Witt
Lighting Design Tom Willis
Relighter Kris Chainey
Set Design Joey Ruigrok
Dramaturg/Puppet Direction Sarah Kriegler (Lemony S Puppet Theatre)
Stage Manager Jo Lancaster
Technical Director Scott Stoddart
Show Rigger Simon Yates
Production Assistant Seth Scheuner
Costume Design Lyn Shields
Tour Manager Madge Fletcher
Tour Coordinator Arts on Tour

Cast
Abbey Szakal, Alicia Maccarone, Angus Onley, Aysha Guilliamse-Witt, Campbell Clarke, Cate Kelly, Ellie Marks, Ewan Schell, Fidel Lancaster-Cole, Gaby Lee, Holly-Rose Boyer, Kayla Hulm, Mitchell Kilsby, Poppy McFarlane, Taj Murphy, Tom Leask, Will Ledingham

Understudies
Ayva Armstrong, Kieren Ashwell, Lilly Holmes, Oliver Foley

Chaperones
AJ Kelly, Katherine Ledingham, Mal Clarke, Mara Giourouki, Nick Marks, Rachael Szakal, Shelley Kelly, Tahni Froudist, Trena Hulm, Vicki Lee

Performances
14

Type
Contract Fee

Audience
7,923

Paartjima Festival Of Light

Desert Park, Alice Springs

Date
5 April

Cast
Abbey Szakal, Alicia Maccarone, Angus Onley, Aysha Guilliamse-Witt, Campbell Clarke, Cate Kelly, Ellie Marks, Ewan Schell, Fidel Lancaster-Cole, Gaby Lee, Holly-Rose Boyer, Kayla Hulm, Mitchell Kilsby, Poppy McFarlane, Taj Murphy, Tom Leask, Will Ledingham

Performances
1

Type
Contract Fee

Audience
350



Deckchair Cabarets

Flying Fruit Fly Circus, Albury

Term 1 – Term 3

Cast
Various
Act Guidance
Anni Davey, Julie Wilson

Performances
3

Type
Free

Audience
350

Galah Bar

HotHouse Theatre

Galah Bar #1
12 April
Performer: Ellie Hanuska
(2019 Recreational Program)

Galah Bar #2
21 June
Cast: Bailey Cooke, Ellie Marks, Meg Shiels-Jones

Galah Bar #3
2 August
Cast: Lucy Tan

Galah Bar #4
20 September
Cast: Lucy Tan, Seth Scheuner
(Resident Trainer)

Galah Bar #5
22 November
Cast: Eleanor Tan & Ian Sutherland
(2019 Recreational Program), Lucy Tan, Seth Scheuner (Resident Trainer)

Performances
5

Type
Free

Audience
682

Jones Winery Walkabout

Jones Winery and Vineyard, Rutherglen

Dates

8 June

Cast

2019 Grads: Arabella Slattery, Kai Murphy, Lucy Tan, Mali Warburton

Performances

1

Type

Contract-Fee

Audience
500

Circus in the Snow

Falls Creek Resort, Falls Creek VIC

Dates

1 August

Cast

Bailey Cooke, Kai Murphy, Seth Scheuner

Trainer

Seth Scheuner

Performances

1

Type

Contract-Fee

Audience
500

The Weirdest Kid
in the World

Lavington East Public School, Glenroy Public School, St Anne's Primary School, King Valley Smalls Schools Cluster, Beechworth Montessori, Wodonga West Primary School

Date

18 – 26 June

Director

Kyle Walmsley

Trainer

Julie Wilson

Sound Design

Ania Reynolds

Costume and Set Design

Wiggy Brennan

Operator

Steve Froudist

Cast

Angus Foley, Elli Cooper-Stonehouse, Emma Giasoumi, Molly James, Oliver Foley, Taj Murphy, Tess Spry

Performances

9

Type

Self-entrepreneured

Audience
1,084

We're Going on a Bear Hunt

Flying Fruit Fly Circus, Albury

Date

11 September

Director

Per Westman

Sound Design

Russell Weiss and the Fabulous Foundation Foley Band

Cast

Abigail Sandral, Nate Klippel, Milanni Klippel, Aysha Guilliamse-Witt, Cate Kelly, Dakota Skrypczak, Jazmine Armstrong, Tyce Binding, Emma Giasoumi, Tameka Rees, Lucie Mariethoz, Clancy Rosewarne, Harry McEachern, Ruby Myers

Fabulous Foundation Foley Band

Austin Clear, Chloe Pirie, Barney Herrmann, Finn Neill, Hudson White, Jacob Kavanagh, Nicolaas Fourie, Nico Pope, Roscoe Harris-Westman, Savanna Barker, Soma Murphy, Peter Giasoumi

Performances

1

Type

Self-entrepreneured

Audience
50

eMerge

The Cube Wodonga

Date

19 October

Director

Kaitlyn McConnell

Trainers

Phil Witt, Tanya Lester

Lighting Design

Rob Scott

Cast

Campbell Clarke, Chloe Hall, Ellie Marks, Kayla Hulm, Mitchell Kilsby, Molly James with the Projection Dance Junior Artists Ensemble: Anne Donovan, Jaimee Heffernan, Jessica Noble, Keria- Laura Trebley

Performances

1

Type

Self-entrepreneured

Audience
182

Springboard

The Cube Wodonga

Date

19 October

Director

Alex Mizzen

Trainers

Anni Davey, Ben Lewis, Julie Wilson, Loic Marques, Tanya Lester

Lighting Design

Rob Scott

Cast

2019 graduates Arabella Slattery, Bailey Cooke, Kai Murphy, Lily Schell, Lucy Tan, Mali Warburton, Meg Shiels-Jones, Oscar Quealy with Elli Cooper-Stonehouse and Lilly Holmes

Performance

1

Type

Self-entrepreneured

Audience
271

Borderville

Various locations
Date

4 – 7 December

Event Manager

Tahni Froudist

Site Manager

Scott Stoddart

Assistant Site Manager

Scott Neill

Tent Boss

Loïc Marques (Big M Circus)

Box Office

Bron Kouw, Donna Baldwin

Front of House Manager

Mara Giourouki

Chaperones and Front of House

Adam Szakal, Alyson Evans, Ana Giasoumi, Antonella Ferraro, Brenda Holmes, Con Giasoumi, Fiona Hupfield, Jacqui Herrmann, Jan-Paul Rensen, Jan Johnson, Jasmin Clear, Jenny Cumberland, Julia Quaill, Kim Botfield, Kim Thompson, Lara Block, Marike Van Nouhuys, Michelle Stevens, Pam Murphy, Per Westman, Peter Hupfield, Rachael Szakal, Sandra Klippel, Sharon Eckhardt, Sharon McEachern, Sonia Spry, Tahlia Hartwig, Teresa Castley, Tracey Rensen

Tent Crew

Arthur Hull, Bec Neill, Ben Lewis, Craig Myer, Dale Pope, Dan Kadaoui, Sam Stravakos, Tony Mason and the Wodonga Middle Years Hands on Learning Team (Blake Gillam, Corey Fitton, Declan Sainovic, Domanic Powell, Jordan Chapman, Kayla Bath, Mitchell Blackham, Nathaniel Litchfield, Riley Carmosin, Warren Portsmouth), Eleanor Tan, Jeremy Rosewarne, Julie Wilson, Kelsey Shepherd, Lara Block, Lauren Shepherd, Marg Leddin, Misha Reale, Nathan Sandral, Nico VanNouhuys, Peter Herrmann and family, Peter Hupfield, Peter Murphy, Richard Hull, Ruby Rowat, Scott Neill, Seth Scheuner, Stephen Quaill, Werner Skrypczak

Back in the Big Top

Big Top, Hovell Tree Park

Dates

4 – 7 December

Cast

Abbey Szakal, Abigail Sandral, AJ Johnson, Amelia Cole, Angus Foley, Austin Clear, Ava Paydon, Aysha Guilliamse-Witt, Ayva Armstrong, Bailey Cooke, Barney Herrmann, Bianca Hall, Campbell Clarke, Cate Kelly, Chelsea Quaill, Chloe Pirie, Claire Braunack, Clancy Rosewarne, Dakota Skrypczak, Ella Saabel, Elli Cooper-Stonehouse, Ellie Marks, Emma Giasoumi, Ewan Schell, Fidel Lancaster-Cole, Finn Neill, Harry McEachern, Holly-Rose Boyer, Hudson White, Isobella Meola, Jacinta Rensen, Jacob Kavanagh, Jazmine Armstrong, Jessica Hupfield, Kai Murphy, Kelsey Eckhardt, Kezia Sutton, Khalan Walsh-Young, Lilly Holmes, Lucie Mariethoz, Lucy Tan, Meg Shiels-Jones, Milanni Klippel, Mitch Kilsby, Molly James, Natasha Hall, Nate Klippel, Nell Finch, Nicolas Fourie, Nicolaas Pope, Oliver Foley, Oscar Quealy, Paige-Taylor Stiffe, Peter Giasoumi, Poppy McFarlane, Rachael Carey, Roscoe Harris-Westman, Ruby Myers, Savanna Barker, Soma

Murphy, Taj Murphy, Taliyah Walsh-Young, Tameka Rees, Tess Spry, Tom Leask, Tom Paydon, Tyce Binding, Will Ledingham

Director

Anni Davey

Associate Director

Natano Fa'anana

Associate Artist

Tim Coldwell

Musical Director and Composer

Bec Matthews

Lighting Designer

Rob Scott

Training Director

Loic Marques

Creative Circus Associates

Alex Mizzen, Bec Neill, Ben Lewis, Phil Witt

Circus Trainers

Julie Wilson, Lauren Shepherd, Misha Reale, Per Westman, Scott Neill, Seth Scheuner, Tanya Lester

Costume Designer

Lyn Shields

Costume Assistants

Alex Heien, Eleanor Tan, Julia Quaill,

Heather Heather, Noeleen Wilks, Rhiannon Ersser

Rigging Designer and Rigger

Simon Yates

Stage Manager

Jo Lancaster

Lighting Operators

Lauren Shepherd, Thea Rosa

Sound Operator

Steve Froudist

Crew

Julie Wilson, Misha Reale, Seth Scheuner

Production Manager

Scott Stoddart

Executive Producer

Tahni Froudist

Performances

6

Type

Self-entrepreneured

Audience

2,953

Fruities at 40

MC

John Walker

Cast

Ben Lewis, Crystal Stacey, Daniel McBurnie, Deb Batton, Dylan Singh, Earl Shatford, Flip Kammerer, Kelsey Shepherd, Luke Taylor, Marcela Scheuner, Mark Barlow, Michael Ling, Nicci Wilks, Nyree Camden, Per Westman, Pippin Davies, Roscoe Harris-Westman, Sharon Gruenert, Scott McBurnie, Spenser Inwood, Tanya Lester, Tom Flanagan, Tully Fedorowjtsch

Producer

Flip Kammerer

Stage Manager

Bec Cooen

Rigger

Brooke Lester

Lighting Operator

Kofi Isaacs and Lauren Shepherd

Sound Operator

Marcela Scheuner

Performances

1

Type

Self-entrepreneured

Audience

521

Now & Then

Film Directors

Helen Newman, Rob Scott

Fruit Bats

Laurie Frost, Libby Simpson, Nola Skey, Terry Carvan, Vicki Knight

Project Partners

Regent Cinema, HotHouse Theatre, Flying Fruit Fly Circus School

Performances

1

Type

Self-entrepreneured

Audience

139

Circus Arts Show

Director

Tanya Lester

Act Directors

Various

Trainers

Arabella Slattery, Ava Paydon, Campbell Clarke, Carley Finlayson, Chloe Hall, Genavieve Neal, Kai Murphy, Kayla Hulm, Kezia Sutton, Misha Reale, Mitch Kilsby, Natalie Dyball, Oliver Foley, Per Westman, Rhe Ersser, Seth Scheuner, Tess Spry, Tracey D'Elton

Costumes

Alex Heien, Bron Kouw, Lyn Shields, Noeleen Wilks

Lighting Operator

Kofi Isaacs, Rob Scott

Follow Spot Operator

AJ Johnson

Sound Operator

Marcela Scheuner

Administration

Bron Kouw, Lily Schell

Box Office

Donna Baldwin, Tahni Froudist

FoFF Barbecue

Arthur Hull, Ewan Schell, Jacqui Herrmann, Jodie Sandral, Paul Armstrong

Costume Volunteers

Karen Rose, Meredith Wallace

Chaperones

Cathy Williams and various parents

Cast

Various students from 2019 Circus Arts, Acro/Parkour and Night Flies

Performances

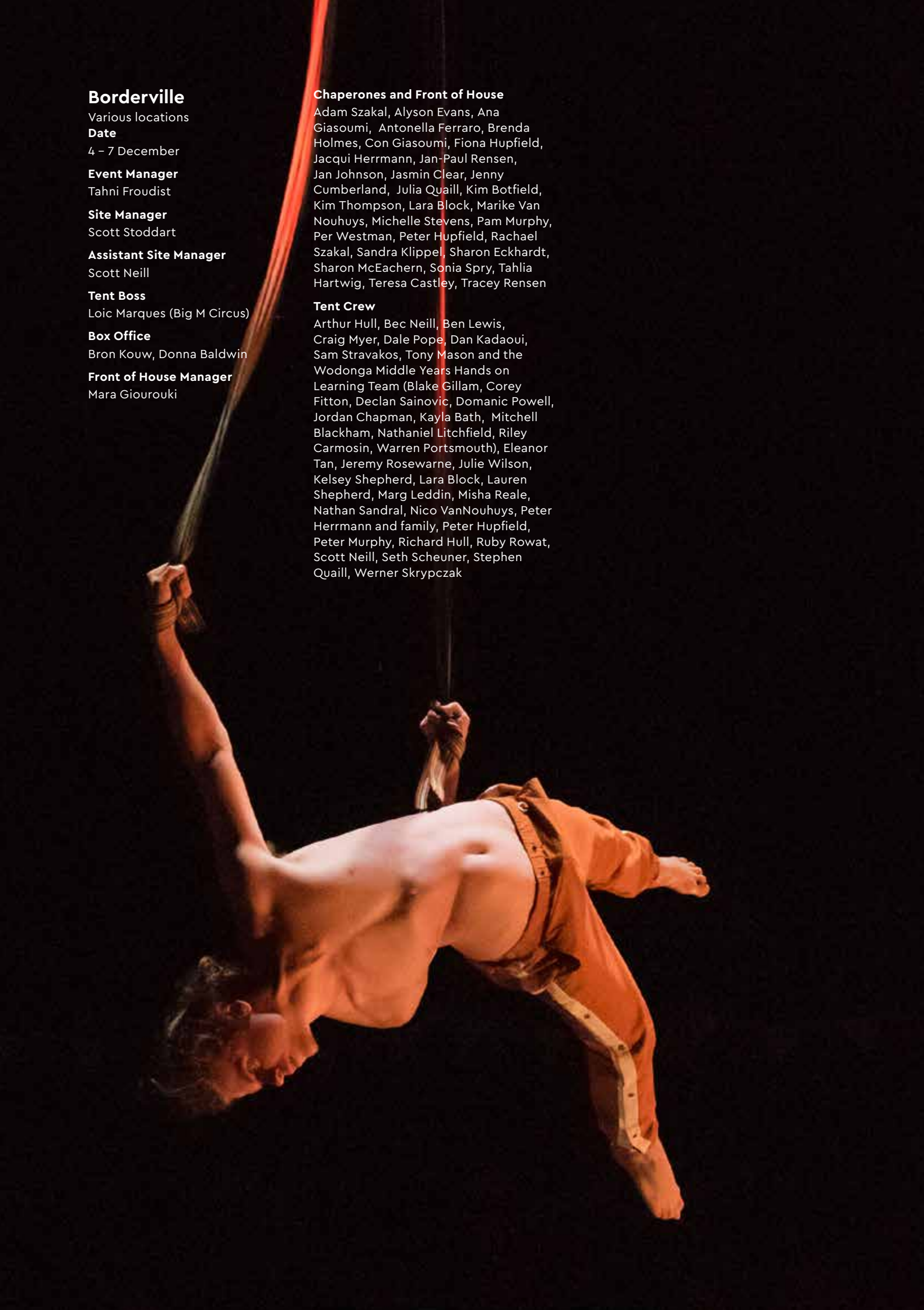
4

Type

Self-entrepreneured

Audience

1,059



A group of young women are performing handstands on a lush green lawn. They are wearing various casual clothing like t-shirts and leggings. The background features large, leafy trees under a clear blue sky. The overall scene is bright and sunny.

MASTERCLASSES

We undertook a range of creative developments, training intensives and masterclasses in 2019, providing valuable opportunities for our students and staff.

Masterclasses and Excursions

Amy Nightingale-Olsen

Risley, Albury, February and August

Nicci Wilks

German Wheel, Albury, April

Lydia Dawed Ebrahim, Nahome and Luel Yeneta (Silver's Circus)

Risley, Albury, July

Wolfgang Bientzle

German Wheel, Melbourne, August

Theatre Kimberley Collaboration

Beagle Bay Sacred Heart School
Beagle Bay, Broome, August

NICA 3rd Year Student Solos

Melbourne, October

COMMUNITY ENGAGEMENT

The Flying Fruit Fly Circus was founded as a community project and community remains at the heart of our endeavours. We engage in a number of events and programs each year designed to make circus arts accessible to as many people as possible.

BURRANH A BILA BURAA Y

Burranha Bila Buraay: Leaders targets young Indigenous people that are enrolled at James Fallon High School, and is aimed at developing community leaders and potential junior circus trainers. Most of the leaders have been chosen from the original Bouncing River Kids program and have been training in circus since they were in primary school. The students work under the guidance of our senior trainers, shadowing training and learning the ropes. The program has demonstrated some outstanding results for young people since its inception. Its enormous benefits include allowing young people to channel energy positively, exposing them to an environment that fosters teamwork, promoting individual learning development, and ultimately leading to positive long-term changes.

In 2019 we re-established Bouncing River Kids in partnership with Glenroy Public School, with the aim of creating a clear pathway from primary to high school between the two programs. The Leaders are part of the teaching team for the Kids each week, and act as role models.

Albury City Council and the Flying Fruit Fly Circus work together on this program. Mandy Wilson, Youth Development Officer, is responsible for the transport of the students to and from Circus.

Anni Gifford from James Fallon High School has been instrumental in ensuring this program continues.

Co-ordinator

Michelle Stevens

Trainers

Michelle Stevens, Phillip Witt

Participants:

14 leaders from James Fallon High School

10 BRK from Glenroy Primary School.

Participants

24

COMMUNITY WORKSHOPS

This year we worked with local and interstate businesses, regional schools and Albury and Wodonga councils.

The workshop facilitators involve our senior trainers as well as our FFFC students who learn to teach under direct supervision from our more experienced trainers.

Participants

1,179

FRUIT BATS

This program has been running since 2002 and is very well received by the local and interstate community. Participants are aged between 50-80 years and train twice a week focusing on circus skills that support falls prevention, bone strengthening and balance. The Fruit Bats regularly conduct and participate in performances throughout the local community at fairs, festivals, fundraising events and aged care facilities.

Participants

7

"While the physical skills they develop are impressive, accomplishing much in the few hours they spend down in the training space each week, the real growth we see each year reaches beyond that."

James Fallon High School
Burranha Bila Buraay: Leaders



PARTNERSHIPS AND COLLABORATIONS

Academic Partners

Our two partner schools are the select entry Flying Fruit Fly Circus School, annexed to the Wodonga Middle Years College Felltimber campus and the Wodonga Senior Secondary College.

Both schools deliver a comprehensive curriculum to students of the FFFC while offering a unique flexibility to timetabling that accounts for the demands of regular and project based circus training.

Six FFFC senior students were enrolled with alternative vocational training institutions.

Flying Fruit Fly Circus School

Our select entry Flying Fruit Fly Circus School is a specialist school supporting educational opportunities for students at the FFFC.

The dedicated and experienced teachers work closely with students to assist them to achieve and be successful in their learning and development.

School students traditionally achieve high academic outcomes in an environment that supports the diversity of every student. The connection with Wodonga Middle Years College and Wodonga Senior Secondary College allow FFFC students to access a comprehensive educational pathway from Year 3 through to VCE or a Certificate III in Circus.

Students attend school from 8.50am, with the school day ending at 3.10pm. Primary and Secondary school classes are taught through the Victorian Department of Education & Training, AusVELS curriculum. The primary school class is made up of Year 3, 4 and 5, operating in a traditional primary school structure. The Year 6/7 group and our Year 8/9 group, operate in a traditional secondary school model, with core subjects being conducted in our purpose built and exclusive school. Elective subjects are broad and varied and are offered by Wodonga Middle Years College.

Students enrolled 50

Wodonga Secondary Senior College

Wodonga Senior Secondary College is committed to providing support and flexibility for students of the FFFC and opportunities for all students via:

- State of the art Visual Arts, Technology, Performing Arts facilities.
- High Achieving Year 12 students.
- Programs of Excellence.
- One of the broadest range of subject offerings available.
- A history of sporting excellence including many state champions.
- An extensive student support Pathways program offering guidance and careers counselling.
- Outstanding ICT and Technology programs.
- Partnerships with a wide range of community organisations.
- Hospitality Training restaurant Peppers.
- Senior Student Learning Centre and Library Complex.

FFFC Students enrolled 25

ARTS8

After three years in conjunction with NICA, in March 2019 we passed the position of Co-Chairs to our colleagues at the Australian Ballet School and ANAM.

We enjoyed regular meetings throughout the year, ideas and resource sharing and hosted the 2019 creative collaboration, BELONGING (see below).

BELONGING

FFFC, Albury

Date 3 – 5 May

The Flying Fruit Fly Circus hosted the 4th annual collaboration between the eight National Arts Training organisations. Two students from each organisation came together in the 'Y' for a creative workshop. Concurrently key creative personnel from the organisations joined in discussions around methodology and shared initiatives.

The theme was BELONGING - participants were asked to consider their own notions of belonging, and to share those with the group throughout the weekend.

The weekends activities culminated in a showing of developing ideas by the students.

Participants

Tanya Lester, Anni Davey and Richard Hull attended with students Jacinta Rensen and Oliver Foley. Recent graduate Kofi Isaacs also participated as Mentor.

NICA

We continued our strong relationship with the National Institute of Circus Arts. NICA delivered information sessions to senior students as well as participating in an immersive exchange.

The Cube Wodonga

We continued our circus-in-residence partnership with The Cube Wodonga, an ideal space for our work. In 2019 this collaboration presented *The Big Hoorah!*, *Springboard* and *eMerge*.

Projection Dance

In 2019 Projection Dance continued to deliver dance curriculum to our students in their regular training hours. We also partnered with their Junior Artist Ensemble to create a joint performance work with our year 11 certificate III students. *eMerge* was performed at The Cube Wodonga in September featuring six performers from FFFC and four Projection Dance performers.

FEDEC

FEDEC is an international network of about 70 members representing secondary, vocational and higher education training institutions as well as information, research and circus arts advocacy, located in more than 20 countries in Europe and beyond.

FEDEC is committed to supporting the development and evolution of training, teaching and creation in the field of circus arts. In 2019 we transitioned from an associate to a full member.

Arts on Tour

Arts on Tour continues to be an essential partner for our regional touring work. They assist us to plan our tour itineraries, build relationships with our regional presenting partners and develop our funding applications. Arts on Tour provide comprehensive logistical support when we are on the road.



PATHWAYS AND SECTOR ENGAGEMENT

We aim to offer a range of opportunities to our senior students and graduates, designed to transition them into further training, creative developments or professional performing contracts. As a leader for the Australian youth circus sector, we also offer opportunities to companies and artists, free of charge.

Creative Space

This program offers free access to our training space and equipment, designed for emerging and established circus artists to engage in focused and concentrated development time. In 2019 Lalla and The Amazing Other (Denmark), Maite Miramontes (Victoria) and One Fell Swoop (Victoria) utilised this program.

National Training Project (NTP)

The NTP is a signature event for the Flying Fruit Fly Circus and in 2019 we welcomed 83 participants from around Australia.

The NTP is designed specifically for anyone serious about a career in circus, or a chance for those already working in the industry to improve and refine their skills. It is an extraordinary opportunity to be trained by internationally renowned trainers in our award-winning training facility and in the company of like-minded circus practitioners. The emphasis is on advancing skills, but there are also opportunities to develop new skills.

Date

1 – 12 July 2019

Venue

Flying Fruit Fly Circus, Albury

Type

Self-entrepreneuried

Participants

83

Guest Trainers

Alex Mizzen
Byron Hutton
Daniel Power
Kenneth Lindemann
Simon McClure

FFFC Trainers

Bec Neill
Julie Wilson
Kelsey Shepherd
Lauren Shepherd
Loic Marques
Misha Reale
Tanya Lester
Phil Witt
Ben Lewis
Scott Neill

Open Training Program

The Open Training Program aims to provide a safe and free training space for Fruit Fly students, staff, graduates and other circus professionals. This often includes circus artists travelling through the area between Sydney and Melbourne. These artists also engage with FFFC students through coaching and mentoring.

Deckchair Cabaret

(Terms 1, 2 and 3) Informal showings of acts designed and devised by the students themselves with guidance from Julie Wilson and Anni Davey. This offers students an invaluable opportunity to try out their own ideas in an informal and friendly setting to an audience of friends and parents. It is deliberately not heavily produced with no special lighting or costumes, and the audience is seated on the training floor.

Our Graduates

We farewelled eight graduating Fruit Flies and produced a final show with them at the Cube Wodonga. In 'Springboard' they displayed their key specialty skills guided by Anni Davey and guest artist Alex Mizzen and contributions from

the training team. The 2019 Graduates were:

Arabella Slattery

Bailey Cooke

Kai Bailey

Lily Schell

Lucy Tan

Mali Warburton

Meg Shiels-Jones

Oscar Quealy

Alumni

Congratulations to all our Alumni around the world for their achievements this year.



RECREATIONAL PROGRAMS

ALBURY

SATURDAY CIRCUS ARTS

Circus Arts is a recreational program for children aged 4 to 16. It continues to be a key feeder into our select-entry circus program and provides an important recreational alternative for children in Albury-Wodonga and the surrounding regions.

Four classes are available for students in different categories based on age.

Participants

9:15am – 37
10:30am – 64
1pm – 63
3:15pm – 39

TOTS AND PARENTS

A new class to help kids transition into the FFFC training space. Parents with their bubs attend a 45 minute class to jump, roll, climb and learn how to catch. We plan for the bubs to get used to the training space, so when they reach 2½ they are confident to come into the space without their parents.

Participants 6

PRE-SCHOOL

A step up from Circus ToTs, more challenging in circus skills for students aged 4 to 6 years.

We also delivered a tailored class for a local pre-school group Goodstart.

Participants 12

GOODSTART

Goodstart Preschool successfully received funding to attend class once a week.

This was a beautiful group of 10 well behaved kids, and it was amazing to see how much they achieved during the 9-week term. The class focused on acrobatics, aerial training, manipulation and balance. During term 2 a different group of kids had the opportunity to attend the same class.

Participants 20

ACRO/PARKOUR TWEEN

The success of our Acro classes saw us add another parkour class to offer a better range to students. Acro Tween is for students aged 7 to 11. This is an exciting high energy class for those interested in acrobatics, tumbling and parkour.

Participants 21

EXTREME TRAMPOLINE

This is a dynamic class combining all of the extremes of trampoline and tramp wall to refine the techniques and acrobatic skills of the participants.

Participants 7

ACRO/PARKOUR TEEN EXTREME

This is an exciting high energy class for those interested in acrobatics, tumbling and parkour. It is an introduction to flipping, twisting, jumping and flying through the air for students aged 12 and up.

Participants 18

NIGHT FLIES

This program is for young people aged between 9 – 16 years with a passion for circus. Students receive advanced circus training twice a week and receive performance opportunities.

Participants 21

ADULT AERIAL

A specialised one-hour aerial class training skills in A-ring, Trapeze and Silks.

Participants 18

ADULT ACROBATICS

A range of circus skills are offered, designed to work on strength, balance, hand eye coordination, explosive power, team building and conquering fear. There are no age limits and participants find this two-hour class more fun than going to a gym.

Participants 4

YACKANDANDAH CIRCUS ARTS

In 2019, FFFC Yackandandah continued to offer recreational classes in Circus, Dance, Drama and Yoga during the Victorian school terms.

PRE SCHOOL CIRCUS

Children are introduced to the foundations of circus arts through skills such as tight wire, scarf juggling, hula hoops, pyramids, tumbling, mini tramps, trapeze and aerial silks. Improved development of hand eye coordination, balance, strength, confidence, spatial awareness and social skills are just some of the benefits enjoyed from this program.

Participants 18

SCHOOL AGE CIRCUS

With a key focus on acrobatics and aerial skills, children have fun with peers whilst developing confidence, strength, flexibility, coordination and balance. Classes are carefully designed to cater for mixed levels in a non-competitive, safe environment.

Participants 92

ADULTS / TEENAGE CIRCUS

Aimed at developing core strength, balance, flexibility and coordination. Students are offered lessons in hula hoops, aerial skills, acrobatics, pyramids, tight wire, juggling and group skipping. In this group we enjoy watching students supporting and celebrating each other's achievements and efforts.

Participants 18

ADULTS / TEENAGE SPECIALIST AERIAL

Students work on aerial hammocks, aerial silks and trapezes. Time will be allocated for group work on the hammocks and for individual exploration and learning on the silks and trapezes.

Participants 9

DRAMA

An introduction to improvisation and storytelling. These classes use drama games and play-making to build imagination, creativity and confidence. Above all else, it's fun!

Participants 13

DANCE

Through dance, students improve their coordination, motor skills, rhythm and musicality in a fun and friendly environment

Participants 22

CHILDREN'S YOGA

The Little Yack Yogis classes are all about learning mindfulness, breathing techniques and how to move the body in a fun, playful, safe and accepting environment.

Participants 11



MARKETING AND FUNDRAISING

Total social media followers

31,935   

TOTAL WEB
PAGE VIEWS
104,912

NEWSLETTER
SUBSCRIBERS
1,235

YOUTUBE
VIEWS
17,230

The Flying Fruit Fly Circus reaches its diverse audience of circus artists, adults and children locally, nationally and internationally primarily through our strong social media presence and high-profile media opportunities.

We maintain a strong relationship with our marketing partner OGA Creative Agency. OGA provide all of our graphic design and website support, as well as working with us on key strategy pieces. In 2019 we began a review of our activities in order to develop an overarching marketing plan to help us tell our story and increase brand recognition as an iconic Australian circus organization.

In 2019 our primary focus was the 40th anniversary of the company, which we celebrated throughout the year, culminating in the Borderville Circus Festival. With support from Destination NSW through the regional flagship event program, we worked with OGA to rebrand the festival and launched www.borderville.com.au in May. 4,943 people attended ticketed events during the 2019 Borderville Circus Festival, and we estimate a minimum of 21,375 views of Capturing Creativity, the street exhibition of Ian Sutherland's circus photography, pasted on walls across Albury-Wodonga November 2019 – February 2020. Our return

"The marketing for this show was smooth from the outset. The company provided an extensive array of marketing collateral including social media tiles, production shots, several videos (including one that could easily be edited into a TVC at minimal cost), easy to use artwork for posters and flyers, and extensive background and media release information. The company was easy to work with especially in the arrangement of pre-arrival interviews and in-person media sessions on the day."

Rockhampton Venues & Events (*Junk* 2019)

on investment for Borderville marketing spend was 218%, and we saw audience growth of 281%, with 32% from out of the local Albury-Wodonga area.

Additional marketing partnerships for Borderville included The Border Mail, Prime7, The Edge FM and 2AY radio.

We continue our relationship with Nomad Films, who capture our live performances on film, including a range of promotional videos, and a special documentary showcasing students past and present – Now

and Then premiered at Regent Cinemas as part of Borderville Circus Festival.

Our main communication channels are Facebook (27,721 followers) and our monthly newsletter (1,235 subscribers) with a strong and growing following on Instagram and YouTube. We work closely with our presenting partners to provide content for their own channels in the lead up to our visits, including high quality photography by Ian Sutherland, venue specific behind the scenes videos and other content.

FLYING FRUIT FLY FOUNDATION

The Foundation is a charitable fund that supports the activities of the Flying Fruit Fly Circus, including helping us attract world-class instructors and international master trainers; provide health, injury prevention and physiotherapy programs; providing outstanding performance opportunities locally, nationally and internationally; and attracting the very best creative leaders and arts practitioners.

The Foundation runs three annual campaigns to underpin our activities, an annual appeal for the core program, the Noel Tovey Scholarship Fund (including the Hovell Tree Inn Scholarship), and The Ringmasters.

The **Noel Tovey Scholarship Fund** provides financial assistance to the families of young artists who, without this support, could not participate. In 2019, three partial scholarships were awarded.

Hovell Tree Inn Scholarship pays one year's full fees to a student who might otherwise not be able to attend the circus. It is presented by The Hovell Tree Inn, Albury.

The Ringmasters are a collective like-minded small businesses across the local region who support our artistic program through annual donations. Together, their support enables us to complete a creative development for a new work each year. In 2019 the Ringmasters supported the creation of Back in the Big Top.

The Ringmasters are:

Harris Lieberman Solicitors

Active Print and Design

Cuss Bus Lines

Jones Winery and Vineyard

Mynyx – First Aid Training

Regent Cinemas

Kim Thompson

THESE DONATIONS HELP US TO

1

Keep our fees pegged at a reasonable level (equivalent to about 25% of the total program cost for each student)

2

Continue to improve student services

3

Expand performance and other creative opportunities

4

Attract the best national and international arts educators

5

Plan more community activities and have more fun!

Our passionate and hard working committee of volunteers is Friends of Fruit Fly. This is an essential group of fundraisers and circus community advocates. In 2019 they planned a number of social events that foster a sense of community and connect families, including the inaugural FoFF Bush Dance, held at the Barnawartha Soldiers Memorial Hall.

They helped our interstate students and raised vital funds for our charitable Foundation. In 2019 Friends of Fruit Fly raised \$7,500 which went towards supporting the Foundation to provide additional fee relief to families experiencing financial hardship.

GOVERNANCE

The Flying Fruit Fly Foundation is a registered charity and a company limited by guarantee governed by a Board of Directors who meet between six and eight times a year.

Board members are elected to hold office for three-year terms from the point of endorsement at an Annual General Meeting. There is no limit to the number of terms that a director may serve.

In 2019 a change to Clause 45 of the Constitution was endorsed by Members to the Foundation to allow for an increase to the maximum number of directors. The foundation is now allowed to have between six and not more than nine directors.

During 2019 the Board met six times.

The Board of Directors

CHAIR

LARA
BLOCK

TREASURER

DIANNE
MCGRATH

DIRECTORS

GLENN MANCER
JAMES JENKINS
JONATHAN BIELSKI
MARGARET MURRAY
MARGUERITE
PEPPER
NICHOLAS MARKS
VERN HILDITCH

FINANCE COMMITTEE

DIANNE MCGRATH
LARA BLOCK
RICHARD HULL
SAMUEL MOREY
CLAIRE OVENS
(UNTIL MAY)
OLIVIA GILES
(FINDEX)

COMPANY SECRETARY

DONNA
BALDWIN

Directors' attendance

	A	B
Dianne McGrath	6	6
Glenn Mancer	5	6
James Jenkins (from May)	4	4
Jonathan Bielski	3	6
Lara Block	6	6
Margaret Murray (from May)	4	4
Marguerite Pepper	5	6
Nicholas Marks	6	6
Vern Hilditch	4	6

A - Number of meetings attended
B - Number of meetings held during the time the director held office during the year

Circus Personnel

- Anni Davey Artistic Director
- Bec Neill Resident Trainer
- Ben Lewis Resident Trainer
- Bron Kouw Community Programs Administrator
- Carley Finlayson Administration Assistant/Casual Trainer
- Cathy Williams (from May) Finance Officer (Findex)
- Craig Rodgers (March – April) School Liaison Officer
- Don Gargan (from August) School Liaison Officer
- Donna Baldwin Executive Officer
- Genaveive Neal Casual Trainer
- Julia Drage (to May) – Finance Officer (Findex)
- Julie Wilson Property Manager/ Resident Trainer
- Kelsey Shepherd Administration Assistant/Casual Trainer
- Lauren Shepherd Resident Trainer
- Lily Schell Administration Assistant
- Loic Marques Training Director
- Lyn Shields Costume Designer
- Madge Fletcher Tour Manager
- Michelle Stevens Circus Program Coordinator
- Misha Reale Resident Trainer
- Natalie Dyball Casual Trainer
- Per Westman Resident Trainer
- Phillip Witt Resident Trainer
- Rhiannon Ersser Administration Assistant/Casual Trainer
- Richard Hull Chief Executive Officer

- Sam Waite Casual Trainer
- Scott Neill Resident Trainer
- Scott Stoddart Technical Director
- Seth Scheuner Resident Trainer
- Simon Yates Rigger
- Tahni Froudish Executive Producer
- Tanya Lester Coordinator, Recreational and Certificate Programs
- Tracey D'Elton Resident Trainer
- Tully Fedorowjtsch Casual Trainer

Yackandandah

- Brendan Hogan Drama Teacher
- Chelsea Harrison Casual Trainer
- Donna Jones Casual Trainer
- Jo Lancaster Casual Trainer
- Julie Wilson Casual Trainer
- Kate Muntz Casual Trainer
- Katja Schoenfelder Casual Trainer
- Madelaine Enright Casual Trainer
- Ruby Rowat Casual Trainer
- Seth Scheuner Casual Trainer
- Per Westman Casual Trainer
- Tully Fedorowjtsch Casual Trainer
- Xavier Pinard Casual Trainer
- Zoe Pinard Director

Our school staff

- Adrian Ried
- Dan Kadaoui
- Derek Bowey (WSSC)
- James Foley
- Jan Johnson
- Jan White
- Marg Leddin School Coordinator
- Vern Hilditch Executive Principal

Guest Personnel

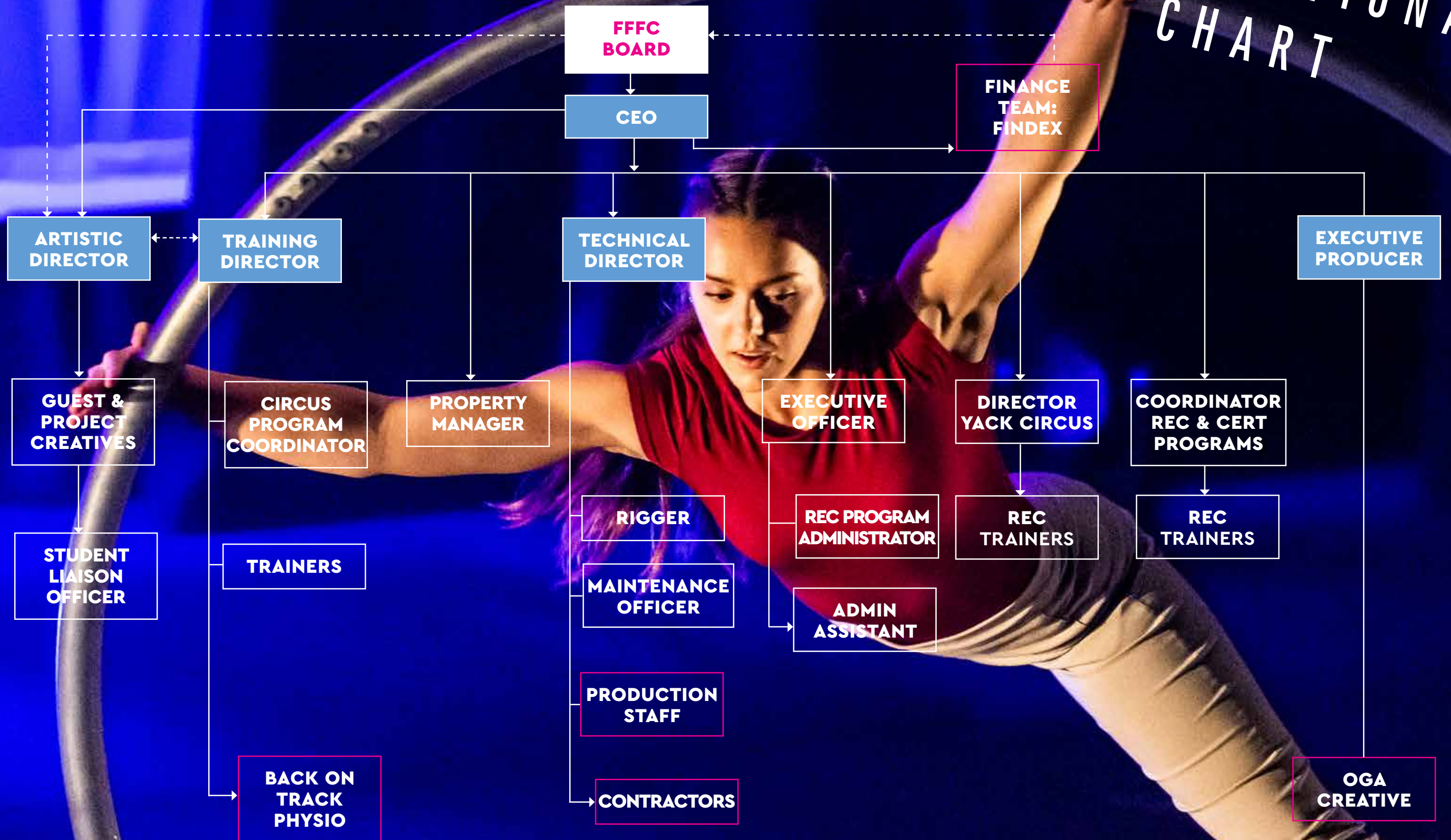
- Adam Boon
- Alex Mizzen
- Ania Reynolds
- Bec Matthews
- Byron Hutton
- Dan Powers
- Jodie Farrugia
- Jo Lancaster
- Joe Fisher
- Judy Horacek
- Kenneth Lindemann
- Kofi Isaacs
- Kris Chainey
- Kyle Walmsley
- Mara Giourouki
- Marcela Scheuner
- Matthew Brown
- Natano Fa'anana
- Nicci Wilks
- Rob Scott
- Simon McClure
- Steve Froudish
- Teresa Blake
- Tim Coldwell
- Tom Willis
- Wiggy Brennan
- Zachariah Johnson

Life Members

- Audray Banfield
- Kath Dobson
- Karen Donnelly
- Mara Giourouki
- Heather Heather
- David Lester
- Guang Rong Lu
- Trevor Matthews
- Neil McDermott
- Dr Jane Mullett
- Jacqui Nelson
- Charles Parkinson
- John Paxinos
- Robert 'Bomber' Perrier
- Jim Saleeba
- Rob Scott
- Faye Stevens
- Kim Walker
- Elizabeth Walsh



ORGANISATIONAL CHART



FINANCIALS

Flying Fruit Fly Foundation Limited and Controlled Entities

ABN 52 057 916 257

Financial Statements

For the year ended 31 December 2019

Contents

Directors Declaration	1
Statement of Profit or Loss and Other Comprehensive Income	2
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Directors' Declaration

For the year ended 31 December 2019

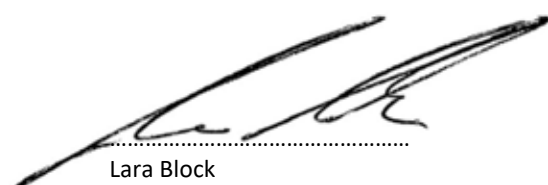
The directors declare that the financial statements and notes set out on pages 2 to 15:

- comply with Accounting Standards – Reduced Disclosure Requirements, the *Australian Charities and Not-for-profits Commission Act 2012* and other mandatory professional reporting requirements; and
- give a true and fair view of the Company's financial position as at 31 December 2019 and of its performance, as represented by the results of its operations and its cash flows, for the financial year ended on that date.

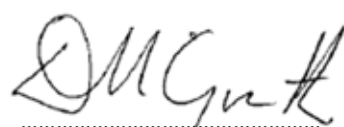
In the director's opinion:

- the financial statements and notes are in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*; and
- there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

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



Lara Block
Director



Dianne McGrath
Director

Albury
16 April 2020

Statement of Profit or Loss and Other Comprehensive Income

For the year ended 31 December 2019

	Note	Consolidated 2019 \$	2018 \$
Revenue	4	2,848,165	2,976,871
Employee related expenses		1,753,915	1,669,744
Depreciation and amortisation	5	58,972	50,354
Production expenses		535,133	335,290
Administration expenses		164,902	176,059
Lease expense		250,000	250,000
Loss on disposal of non-current assets	5	(623)	-
Other expenses		81,174	69,609
Surplus before income tax		3,446	425,815
Income tax expense	1(b)	-	-
Net Surplus for the year		3,446	425,815
Other Comprehensive Income		-	-
Total Comprehensive Result for the year		3,446	425,815

The above statement of profit or loss and other comprehensive income should be read in conjunction with the accompanying notes.

Statement of Financial Position

As at 31 December 2019

	Note	Consolidated 2019 \$	2018 \$
ASSETS			
Current Assets			
Cash and cash equivalents	6	455,720	558,292
Trade and other receivables	7	249,329	307,843
Inventories	8	890	2,986
Other	9	42,120	165,712
Total Current Assets		<u>748,059</u>	<u>1,034,833</u>
Non-Current Assets			
Property, plant and equipment	10	827,884	864,871
Total Non-Current Assets		<u>827,884</u>	<u>864,871</u>
Total Assets		<u>1,575,943</u>	<u>1,899,704</u>
LIABILITIES			
Current Liabilities			
Trade and other payables	11	168,395	293,982
Provisions	12	121,132	80,214
Contract liabilities	13	516,187	738,745
Total Current Liabilities		<u>805,714</u>	<u>1,112,941</u>
Non-current Liabilities			
Provisions	14	1,485	21,465
Total Non-current Liabilities		<u>1,485</u>	<u>21,465</u>
Total Liabilities		<u>807,199</u>	<u>1,134,406</u>
Net Assets		<u>768,744</u>	<u>765,298</u>
EQUITY			
Retained profits		768,544	765,098
Settlement funds		200	200
Total Equity		<u>768,744</u>	<u>765,298</u>

The above statement of financial position should be read in conjunction with the accompanying notes.

Statement of Changes in Equity

For the year ended 31 December 2019

	Note	Retained Profits \$	Consolidated Settlement Funds \$	Total \$
Balance as at 1 January 2018		339,283	200	339,483
Surplus for the year		425,815	-	425,815
Balance as at 31 December 2018		<u>765,098</u>	<u>200</u>	<u>765,298</u>
Surplus for the year		3,446	-	3,446
Balance as at 31 December 2019		<u>768,544</u>	<u>200</u>	<u>768,744</u>

The above statement of changes in equity should be read in conjunction with the accompanying notes.

Statement of Cash Flows

For the year ended 31 December 2019

	Note	Consolidated 2019 \$	2018 \$
Cash Flows from Operating Activities			
Receipts from grants and patrons		2,433,076	2,912,193
Payments to suppliers and employees		(2,514,085)	(2,508,123)
		(81,009)	404,070
Interest received		1,045	3,080
Net cash inflow/(outflow) from operating activities		(79,964)	407,150
Cash Flows from Investing Activities			
Payments for property, plant and equipment	10	(22,608)	(456,005)
Receipts from the sale of property, plant and equipment		-	-
Net cash inflow/(outflow) from investing activities		(22,608)	(456,005)
Net Increase/(Decrease) in Cash Held		(102,572)	(48,855)
Cash at the beginning of the financial year		558,292	607,147
Cash at the End of the Financial Year	6	455,720	558,292

The above statement of cash flows should be read in conjunction with the accompanying notes.

Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 1. Summary of significant accounting policies

The Flying Fruit Fly Foundation Limited and Controlled Entities 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 statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB) and the *Australian Charities and Not-for-profit Commission Act 2012*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Basis of preparation

The principal accounting policies adopted in the presentation of the financial statements are set out below. These policies have been consistently applied to both years presented, unless otherwise stated.

Under Australian Accounting Standards, there are requirements that apply specifically to not-for-profit entities that are not consistent with International Reporting Standards (IFRS) requirements. The company has analysed its purpose, objectives and operating philosophy and determined that it does not have profit generation as a prime objective. Consequently, where appropriate the company has elected to apply options and exemptions within the accounting standards which are applicable to not-for-profit entities.

Comparative information has been reclassified where appropriate to enhance comparability.

(a) Principles of Consolidation

The consolidated financial statements incorporate the assets and liabilities of all controlled entities of the Flying Fruit Fly Foundation Limited as at 31 December 2019 and the results of all controlled entities for the year then ended. Flying Fruit Fly Foundation Limited and its controlled entities together are referred to in this financial report as the consolidated entity. The effects of all transactions between entities in the consolidated entity are eliminated in full. A list of controlled entities is contained in note 17. All controlled entities have a 31 December financial year end.

(b) Income Tax

Flying Fruit Fly Foundation Limited and Controlled Entities is exempt from income tax under section 50-45 of the Income Tax Assessment Act 1997.

(c) Cash and Cash Equivalents

Cash and cash equivalents includes cash on hand and other short term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash which are subject to an insignificant risk of changes in value.

(d) Trade and Other Receivables

All trade receivables are carried at their nominal amount. Collectability of debtors is reviewed on an ongoing basis. Debts, which are known to be uncollectible, are written off. A provision for doubtful debts is raised based on an expected credit loss model.

(e) Inventories

Inventory is stated at the lower of cost and net realisable value.

(f) Maintenance & Repairs

Maintenance, repair costs and minor renewals are charged as expenses as incurred.

Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 1. Summary of significant accounting policies (continued)

(g) Revenue

All revenue is stated net of the amount of goods and services tax (GST).

(i) Grant Revenue

Government grants are generally recognised as revenue over time when the specific performance obligations are met. The specific performance obligations for most operating grants are deemed to be met when the grant funds are expended on applicable activities. Where grants funds have been received but performance obligations have not been met at the end of the reporting period, these funds are deferred to the balance sheet as a liability called contract liabilities (refer note 13).

(ii) Performance Fees and Ticket sales

Performance fees are recorded as revenue when the related performance obligation is met. The performance obligations are met are a point in time when the related service is provided.

(iii) Training Fees, Circus Art Fees and Recreational Program Fees

Training fees, Circus Arts fees and Recreational Program fees are generally recorded as revenue over time as the related performance obligations are met. Performance obligations are met over the period to which the fees relate. Fee received for which performance obligations are yet to be met are deferred to the balance sheet as a liability called contract liabilities (refer note 13).

(iii) Interest

Interest revenue is recognised on an accrual basis taking into account applicable interest rates.

(iv) ‘In Kind’ or Gifted Services

Where significant services are provided free of charge to the Company to assist in the operation of the Company or an event, these items, where possible, will be assigned and assessed at market value.

The Company occupies premises at 605 Hovell Street, Albury, under a peppercorn lease agreement with Albury City Council. The market value of the lease has been recognised as revenue in the statement of profit or loss and other comprehensive income and the lease expense has been recognised for the commercial value of this arrangement. An estimate of the commercial value is disclosed at Note 2.

(h) Property, Plant & Equipment

All leasehold improvements, buildings and plant and equipment are stated at cost less depreciation and impairment losses. Cost is measured as the fair value of the assets given up, liabilities undertaken at the date of acquisition plus incidental costs directly attributable to the acquisition.

The purchase method of accounting is used for all acquisitions of assets. Assets acquired at nominal cost or at no cost are brought to account at their fair value.

The company has performed capital improvements to the leased premises it operates from. Leasehold improvements are amortised over the expected life of the physical asset rather than the term of the lease.

All depreciation is calculated using straight line or diminishing value methods, depending on when the financial benefits of an asset will be derived, to write off the net cost of each item of leasehold improvement and plant and equipment over its expected useful life to the Company. The expected useful lives are as follows:

Leasehold improvements	10-40 years
Plant and equipment	2-10 years
Buildings	50 years

Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 1. Summary of significant accounting policies (continued)

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

(i) Trade and Other Payables

These amounts represent liabilities for goods and services provided to the Company prior to the end of the financial year and which are unpaid. These amounts are unsecured and usually paid within 30 days of recognition.

(j) Impairment of Assets

Assets that are subject to amortisation are reviewed for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset’s carrying amount exceeds its recoverable amount. The recoverable amount is the higher of the asset’s fair value less costs to sell and value in use. As the company is a not-for-profit entity, the value in use is the depreciated replacement cost of the asset.

(k) 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 Tax 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 expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

(l) Employee Entitlements

(i) Annual Leave

A liability for annual leave is recognised in respect of employees’ services up to the reporting date and is measured at the amount expected to be paid when the liability is settled, including on-costs. All annual leave balances are classified as a current liability.

(ii) Long Service Leave

Long service leave entitlements payable are assessed at balance date having regard to expected employee remuneration rates on settlement, employment related on-costs and other factors including accumulated years of employment. All long service leave which the company does not have an unconditional right to defer settlement of the liability for at least twelve months after reporting date is disclosed as a current liability and is measured at nominal value based on the amount expected to be paid when settled. Long service leave expected to be paid later than one year is measured at the present value of expected future payments to be paid to employees.

(m) Critical Accounting Estimates

The directors evaluate estimates and judgements incorporated into the financial statements 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 internally and externally.

Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 1. Summary of significant accounting policies (continued)

(n) New accounting standards and interpretations

The following new accounting standards and interpretations have been issued as at 1 January 2019 and are effective for the financial year ending 31 December 2019.

AASB 16 – Leases

The entity has adopted AASB 16 *Leases* with a date of initial application of 1 January 2019.

This standard introduces a single lessee accounting model that eliminates the requirements for leases to be classified as operating or finance leases. The main change introduced by the standard will be for all leases to be recognised on the statement of financial position at the inception of the lease with the exception of short term leases (less than 12 months) and leases of low value assets. The lessee must recognise a right of use asset and a corresponding lease liability in the amount of the net present value of the lease payments. Subsequent to this initial measurement, the right of use asset is depreciated over the lease term, whilst lease payments are separated into principal and interest portion to wind up the lease liability over the lease term.

Management have applied AASB 2018-8 Amendments to Australian Accounting Standards – Right of Use Assets of Not-for-profit Entities to defer the fair valuing of the ‘peppercorn lease’ to the Albury City Council. Refer note 2 of the financial statements for further information on the peppercorn lease.

The directors have assessed the impact of this standard and determined that this has had no material impact on the balances reported. Accordingly, no adjustment has been made on transition to this standard as at 1 January 2019, nor has there been an impact on the 31 December 2019 balances.

AASB 15 – Revenue from Contracts with Customers

The entity has adopted AASB 15 *Revenue from Contracts with Customers* with a date of initial application of 1 January 2019.

This standard shifts the focus from transaction-level accounting to a contract-based accounting approach. This accounting standard may impact on profit or loss statements, with revenue from grants or other income recognised only when the specific performance obligation to provide the goods or services is satisfied. This may result in revenue being deferred as a contract liability on the balance sheet where performance obligations are yet to be satisfied (refer to note 13).

The directors have assessed the impact of this standard and determined that this has had no material impact on the balances reported. Accordingly, no adjustment has been made on transition to this standard as at 1 January 2019.

AASB 1058 – Income of Not-for-profit Entities

The entity has adopted AASB 1058 *Income of Not-for-Profit Entities* with a date of initial application of 1 January 2019.

This standard applies to all income that is not captured by AASB 15 *Revenue from Contracts with Customers*. This standard will impact the revenue recognition treatment applied to grant and other income which does not meet the criteria to be accounted for under AASB 15 *Revenue from Contracts with Customers*.

The directors have assessed the impact of this standard and determined that this has had no material impact on the balances reported. Accordingly, no adjustment has been made on transition to this standard as at 1 January 2019.

Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 2. Leasehold Arrangements

The Flying Fruit Fly Foundation Limited occupies premises at 605 Hovell Street, Albury, NSW.

Ownership of the property is vested with the Albury City Council, and the property is made available to the Company on a rent-free lease basis. There is no fixed term for the usage of these properties and the arrangement can be terminated by either party. Management have applied AASB 2018-8 Amendments to Australian Accounting Standards – Right of Use Assets of Not-for-profit Entities to defer the fair valuing of this ‘peppercorn lease’, accordingly no related right-of-use asset or lease liability has been recognised.

The market value of the twelve months of the lease (\$250,000) is recognised as revenue in the statement of profit or loss and other comprehensive income, and a lease expense has been recognised for the commercial value of this arrangement.

Note 3. Parent Information

	2019 \$	2018 \$
Statement of Financial Position		
ASSETS		
Current Assets		
Cash and cash equivalents	412,378	530,146
Trade and other receivables	249,329	307,843
Inventories	890	2,985
Other	42,120	165,712
Total Current Assets	704,717	1,006,686
Non-Current Assets		
Property, Plant and Equipment	827,884	864,871
Total Assets	1,532,601	1,871,557
LIABILITIES		
Current Liabilities		
Trade and other payables	168,395	293,982
Provisions	121,132	80,214
Other	516,187	738,745
Total Current Liabilities	805,714	1,112,941
Non-current Liabilities		
Provisions	1,485	21,465
	1,485	21,465
Total Liabilities	807,199	1,134,406
Net Assets	725,402	737,151
EQUITY		
Retained earnings	725,402	737,151
Total Equity	725,402	737,151
Statement of Financial Position		
Net surplus/(Loss) for the year	(11,749)	419,082

Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 3. Parent Information (continued)**Contingent Assets and Liabilities**

As at 31 December 2019 the Flying Fruit Fly Foundation Ltd had no known contingent assets and liabilities (2018: Nil).

Contractual Commitments

At 31 December 2019 the Flying Fruit Fly Foundation Ltd had not entered into any contractual commitments for the acquisition of property, plant and equipment.

Note 4. Revenue

	Consolidated	
	2019	2018
	\$	\$
Continued operations		
Revenue from contracts with customers	2,391,855	2,515,606
Other sources of revenue	456,310	461,265
	<u>2,848,165</u>	<u>2,976,871</u>
Revenue from operating activities		
Performance, box office and merchandise sales	248,594	208,831
Training and Circus Art fees	516,968	528,059
Government grants	1,384,151	1,545,804
Recreational Programs	242,142	232,912
Total Revenue	<u>2,391,855</u>	<u>2,515,606</u>
Timing of revenue recognition		
Products and services transferred to customer at a point in time	248,594	208,831
over time	2,143,261	2,306,775
	<u>2,391,855</u>	<u>2,515,606</u>
Revenue from outside the operating activities		
Interest	1,045	3,080
Donations and sponsorship	79,415	126,440
Market value of commercial rent	250,000	250,000
Other	125,850	81,745
	<u>456,310</u>	<u>461,265</u>

Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 5. Surplus**Net gains and expenses**

Surplus before income tax expense includes the following expenses:

	Consolidated	
	2019	2018
	\$	\$
Expenses		
Superannuation expense	128,237	124,533
Depreciation and amortisation		
- Depreciation of P&E	45,845	38,848
- Amortisation of leasehold improvements	13,127	11,506
	<u>58,972</u>	<u>50,354</u>
Living Away from Home expenses	187,571	153,974
Marketing expenses	78,351	41,063
Insurance expense	40,280	38,270
Loss on disposal of non-current assets	623	-

Note 6. Current assets – Cash and Cash Equivalents

Cash at bank	<u>455,720</u>	<u>558,292</u>
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Note 7. Current assets – Trade and Other Receivables

Trade debtors	<u>249,329</u>	<u>307,843</u>
	<u>249,329</u>	<u>307,843</u>

All debtors are considered collectible.

Note 8. Current assets – Inventories

Merchandise on hand	<u>890</u>	<u>2,986</u>
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Note 9. Current assets – Other

Prepayments	<u>42,120</u>	<u>165,712</u>
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Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 10. Non-current assets – Property, Plant and Equipment

	Consolidated	
	2019	2018
Leasehold Improvements	\$	\$
Leasehold improvements – at cost	404,099	404,099
Less: Accumulated depreciation	(87,931)	(74,803)
	<u>316,168</u>	<u>329,296</u>
Plant and equipment		
Plant, Furniture and Equipment – at cost	595,047	582,391
Less: Accumulated Depreciation	(420,758)	(386,082)
	<u>174,289</u>	<u>196,309</u>
Land & Buildings		
Land at cost	100,000	100,000
Buildings at cost	226,277	226,277
	<u>326,277</u>	<u>326,277</u>
Fixtures & Fittings		
Fixtures & Fittings – Kiewa St – at cost	15,915	13,301
Less: Accumulated Depreciation	(4,765)	(312)
	<u>11,150</u>	<u>12,989</u>
Total Property, Plant and Equipment	<u>827,884</u>	<u>864,871</u>

Movements in carrying amounts:

	Leasehold improvements	Plant and equipment	Land & Buildings	Fixtures & Fittings Kiewa Street	Total
	\$	\$			\$
WDV 1 January 2019	329,296	196,309	326,277	12,989	864,871
Additions	-	19,993	-	2,615	22,608
Disposals	-	(623)	-	-	(623)
Depreciation	(13,128)	(41,390)	-	(4,454)	(58,972)
WDV 31 December 2019	<u>316,168</u>	<u>174,289</u>	<u>326,277</u>	<u>11,150</u>	<u>827,884</u>

Note 11. Current liabilities – Trade and Other Payables

Trade creditors and accruals	54,967	202,252
GST and PAYG	78,691	57,831
Superannuation payable	34,737	32,899
	<u>168,395</u>	<u>293,982</u>

Note 12. Current liabilities – Provisions

Employee Entitlements - Annual Leave	53,182	45,461
Employee Entitlements - Long Service Leave	67,950	34,753
	<u>121,132</u>	<u>80,214</u>

Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 13. Current liabilities – Contract Liabilities

	Consolidated	
	2019	2018
	\$	\$
Grants in advance	498,807	667,533
Training fees received in advance	17,380	71,212
	<u>516,187</u>	<u>738,745</u>

The performance obligations in respect to all contract liabilities balances held at year end are expected to be fulfilled during the year ended 31 December 2019. Accordingly these contract liability balances are expected to be recognised as revenue during the year ended 31 December 2019.

Note 14. Non-Current liabilities – Other

Employee Entitlements - Long Service Leave	<u>1,485</u>	<u>21,465</u>
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Note 15. Related party transactions**(a) Key Management Personnel**

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the Company either directly or indirectly. The key management personnel of the company comprise the directors and executives who are responsible for the financial and operational management of the Company.

Compensation paid to key management personnel of the company was as follows:

Short-term employee benefits	180,046	167,318
Post-employment benefits	20,841	7,175
	<u>200,887</u>	<u>174,493</u>

(b) Transactions with related parties

All transactions with related parties were made on normal commercial terms and conditions no more favourable than those available to other persons. Revenue from related parties totalled \$18,986 for the financial year (2018: \$14,930). Purchases from related parties totalled \$2,286 for the financial year (2018: \$145).

Note 16. Financial Risk Management

The company's financial instruments consist mainly of deposits with banks, accounts receivable and payable. The totals for each category of financial instruments, measured in accordance with AASB 9 as detailed in the accounting policies to these financial statements, are as follows:

(i) Financial Assets

Cash and cash equivalents	6	455,720	558,292
Trade and other receivables	7	249,329	307,843
Total Financial Assets		<u>705,049</u>	<u>866,135</u>

(ii) Financial Liabilities

Trade and other payables	11	89,704	235,151
Income in advance	13	516,187	738,745
Total Financial Liabilities		<u>605,891</u>	<u>973,896</u>

Notes to and forming part of the financial statements

For the year ended 31 December 2019

Note 17. Controlled Entities

The consolidated financial statements incorporate the assets, liabilities and results of the following controlled entities:

Name of entity	Country of incorporation	Relationship	Control	
			2019 %	2018 %
Flying Fruit Fly Capital Development and Income Trusts	Australia	Trustee	100	100
Noel Tovey Scholarship Fund	Australia	Trustee	100	100

The Flying Fruit Fly Foundation Ltd acts as trustee of the above trust and fund. The accounting policies adopted by the Flying Fruit Fly Foundation Ltd in the preparation of the financial statements reflects the fiduciary nature of the Company's responsibility for the assets and liability of the trust and fund.

Note 18. Economic Dependency

The Flying Fruit Fly Foundation is economically dependent upon the continued support and funding received from both State and Federal governments.

Note 19. Contingent Assets & Liabilities

The directors are not aware of any contingent liabilities or contingent assets that may exist as at 31 December 2019.

Note 20. Events Occurring after Reporting Date

Coronavirus (COVID 19) was first reported to the World Health Organisation as an unknown virus in late December 2019, developments thought out 2020 to date are causing great uncertainty in respect to both health and safety and for the global economy.

In the interest of the health and safety of its students and staff, the Federal Government made the decision as at 29/03/2020 to restrict public gatherings to no more than two (2) people. This decision will impact on performances and training services provided which will cease temporarily, whilst the Company is also in the process of developing out online exercise learning modules. Given the nature of this event the period of impact cannot be determined and accordingly a reliable estimate of the financial impact cannot be determined at the time of issue of these financial statements.

Independent auditor's report to the members of The Flying Fruit Fly Foundation Ltd and controlled entities

Opinion

We have audited the financial statements of Flying Fruit Fly Foundation Limited ('the Company'), which comprises the consolidated statement of financial position at 31 December 2019, and the consolidated statement of profit or loss and other comprehensive income, the consolidated statement of changes in equity and the consolidated statement of cash flows for the year ended on that date, a summary of accounting policies, other explanatory notes and the Directors' declaration for the Company and its controlled entities (the consolidated entity).

In our opinion, the accompanying financial statements of the Group are in accordance with the *Australian Charities and Not for Profits Commission Act 2012*, including:

- giving a true and fair view of the Group's financial position as at 31 December 2019 and of its performance for the year ended on that date; and
- complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not for Profits Commission Regulations 2013*.

Basis of 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 Statements section of our report. We are independent of the Group in accordance with the auditor independence requirements of the *Australian Charities and Not for Profits Commission Act 2012* and 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 statements in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We confirm that the independence declaration required by the *Australian Charities and Not for Profits Commission Act 2012*, which has been given to the directors of the Group, would be in the same terms if 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.

Basis of Accounting

Without modifying our opinion, we draw attention to Note 1 to the financial statements, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the directors' financial reporting responsibilities under the *Australian Charities and Not for Profits Commission Act 2012*. As a result, the financial statements may not be suitable for another purpose.

Responsibility of the Directors for the Financial Statements

The Directors of the Company are responsible for the preparation of the financial statements 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 the financial statements that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

Independent auditor's report to the members (continued)

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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


Johnsons MME
Chartered Accountants



Ryan Schischka
Director

Albury
16 April 2020

Flying Fruit Fly Foundation Limited and Controlled Entities

Detailed profit and loss statement

For the year ended 31 December 2019

	Consolidated	
	2019 \$	2018 \$
INCOME		
Grants		
Australia Council – Other	310,811	150,843
DEWHA	695,500	1,000,013
Other Federal	-	6,960
Arts Victoria	106,785	106,785
Arts Victoria – Projects	19,001	43,438
NSW Ministry	117,000	117,000
NSW Ministry – Projects	50,440	95,525
Regional Arts – NSW	-	20,240
Creative Partnerships Australia	39,614	-
Albury City	45,000	5,000
Earned Income		
Performance & box office income	248,594	208,831
Training fees & circus arts fees	516,968	528,059
Recreational Programs	242,142	232,912
Interest	1,045	3,080
Donations, sponsorship & fundraising	79,415	126,440
Workshops	43,034	28,132
Operating lease	250,000	250,000
Merchandise on hand	(2,095)	(347)
Sundry income	84,911	53,960
TOTAL INCOME	2,848,165	2,976,871
EXPENSES		
Creative wages	914,443	842,047
Production wages & fees	154,404	144,236
Administration wages	345,441	352,845
Marketing wages & fees	51,725	23,199
Fees/allowances/on-costs	287,902	307,417
LAHA accommodation & travel	187,571	153,974
Production costs	269,211	140,253
Marketing costs	78,351	41,063
Administration costs	164,902	176,059
Operating lease	250,000	250,000
Insurance costs	40,281	38,270
Depreciation & amortisation	58,972	50,354
Noel Tovey fellowship	3,600	3,193
Sundry costs	33,693	28,146
Other Scholarships	3,600	-
Loss on disposal of non-current assets	623	-
TOTAL EXPENSES	2,844,719	2,551,056
SURPLUS FOR THE YEAR	3,446	425,815

This supporting statement is not subject to audit.

The FFFC gratefully acknowledges financial support from local, state and federal government organisations. We pay tribute to our sponsors and individual supporters. Their continued support ensures our long-term sustainability as Australia's National Youth Circus.

Government Australian Government Creative Victoria Create NSW Albury City	Projects JUNK Australia Council and Playing Australia Creative Victoria Arts on Tour Galah Bar HotHouse Theatre The Weirdest Kid in the World Regional Arts Fund through Regional Arts NSW Borderville Circus Festival Australia Council for the Arts NSW Government Albury City Regional Arts Fund through Regional Arts NSW Hume Bank Regent Cinema Nomad Films Murray Arts Hovell Tree Inn 2AY and Edge FM Prime7 The Border Mail Carnival Cinema Circus Oz
Academic Flying Fruit Fly Circus School Wodonga Middle Years College Wodonga Senior Secondary College NICA (Swinburne University)	eMerge Regional Academy of Performing Arts Professional Audio Services Going on a Bear Hunt Murray Conservatorium
Marketing Ian Sutherland Photography OGA Creative Agency Nomad Films Regent Cinemas	
Presenting The Cube Wodonga Sydney Opera House Arts Centre Melbourne	
Touring Arts on Tour	
Business APCO Express, Wodonga Back on Track Physiotherapy Best Western Plus Hovell Tree Inn Findex	
Affiliations Albury Northside Chamber Arts8 FEDEC International Performing Arts for Youth Live Performance Australia	





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