



WEST AUSTRALIAN
BALLET

2010 Annual Report





WEST AUSTRALIAN BALLET

2010 ANNUAL REPORT

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WEST AUSTRALIAN BALLET

PATRONS

H.E. Dr Ken Michael AC Governor of Western Australia and Mrs Julie Michael

BALLET CIRCLE PATRON

Alexandra Wright

PROFILE

West Australian Ballet (WAB) is the State ballet company for Western Australia, based in Perth, and is proud of its heritage as Australia's first ballet company – est.1952. WAB boasts a full time professional troupe of dancers, and presents a diverse repertoire of full-length ballets and modern repertoire locally, nationally and internationally.

MISSION

To present outstanding classical and contemporary dance for the enjoyment, entertainment and enrichment of our communities.

VISION

To be a world class ballet company for the benefit of all Western Australians and the pre-eminent dance company in the Asia Pacific region.

GOALS

West Australian Ballet will achieve its VISION by:

- positioning itself as Australia's most innovative and dynamic ballet company by presenting a diverse repertoire in fresh and original ways
- working closely with State, private and corporate partners to maximise its relevance as a highly valued and sought after cultural and economic asset
- providing a first-class flagship arts company for Western Australia
- ensuring a secure and sustainable ballet company that can play its full part in achieving a vibrant, diverse, and civilised society for the benefit of future generations of West Australians
- offering ballet to West Australians that is benchmarked to an international level.

BRAND VALUES

Excellence Diversity Access Innovation



WAB's bold logo symbolises the dynamic movement of dancers intersecting through space and time. It is also representative of the art of choreology, and stands alone as a work of art. It defines the strong visual imagery of ballet and the quality of art that WAB produces. It is a highly visible and recognisable symbol, which brings a level of strength and sophistication to WAB's public profile.



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CHAIRMAN'S REVIEW

In 2010, West Australian Ballet (WAB) continued its artistic and business renaissance. Working within robust governance guidelines and a clear strategic direction set by the Board, the General Manager, Steven Roth, has focused on innovation and sustainability – on building the Company into a strong ensemble of dancers that can undertake almost any ballet work, operating from a spacious and attractive new headquarters, and with a significant and reassuring cash reserve. This was the vision of the business case published in December, 2007: 'The Future of WA Ballet - The Case for Breakthrough Public Investment', that was accepted by the State Government as the basis for a major funding uplift that commenced in 2009. That publication made the case for a State Company that by 2011 would be operating a full ensemble of 32 + 8 Young Artists (the 8 being talented recent graduates chosen for their potential), capable of developing a vibrant home-grown repertoire of works using local and international choreographers, guest artists, designers and musical directors. The vision is to make Perth a regional centre of ballet excellence, and a model arts business. The State Government bought into this vision early, providing the funding to grow the company and, more recently, to help fund our move to iconic new premises (more about that later). But the structure of WAB's public funding has always been dependent on an 80:20 split of State and Federal contributions. The company's business case was, therefore, built on a need for \$400,000 pa of additional income from the Commonwealth over three years. Unfortunately, the Commonwealth has ignored requests from the WA Government, from the company and from its supporters to provide this supplementary support to WAB. So we find ourselves at an ironic juncture in the history of Australia's oldest ballet organisation when, despite growing artistic excellence, exceptional management, a burgeoning box office, increasing private support, the company has not yet been able to grow to its optimal size, with sufficient "bench strength" in the ensemble to avoid issues related to dancer fatigue and injury. Solving this issue, and securing the funding necessary to grow the company to the size envisaged in our Business Case, will be a priority for the Board in 2011.

Last year, I reported to you that the company's four key initiatives for 2010 were: to lock in recurrent funding; facilitate a move to new premises; build an endowment fund of up to \$5 million; and continue to strengthen the company's management and governance. Not surprisingly, we have similar goals for 2011 – we will secure supplementary funding from the Commonwealth Government, or else find that essential operational capital elsewhere; we will fit out and move into our new headquarters in Maylands; and we will continue to raise money for our endowment fund to provide a secure basis for future growth and a financial platform to support our community, education and youth development roles. On the final point – the company now has robust business planning, strategy-setting, risk management and fund-raising processes in place, under the stewardship of Steven Roth and Operations Manager Trish Wyn-Jones and their team. The Board of Directors is a highly functional group of experienced professionals that bring skills (mandated by the Board constitution), connections and passion to the governance of the company. Only one change occurred in the makeup of the Board in 2010 – late in the year Susan Haynes, our financial expert, retired. Over the next 12 months, the Board expects to lose more of its long-standing members to retirement, but a succession strategy is being implemented that is designed to keep the momentum going by allowing us to identify and appoint new, talented Directors.

To focus back on West Australian Ballet's performance: in 2010, under the inspirational artistic direction of Ivan Cavallari, we continued with our structured, deliberate process of growth and continuous improvement. The aim is to develop our audience and financial base by performing outstanding local and international classical and contemporary ballet, always with a strong local signature regardless of the provenance of the work, and (with a view to the future) incorporating it into the company's portfolio. We began in February with a positive season of *Ballet at the Quarry*, a Perth International Arts Festival event,



featuring pieces by Petr Zuska, Uwe Scholz, Ivan Cavallari and Tim O'Donnell. In May, the legendary ballet star Lucette Aldous brought her version of *Don Quixote* to the stage of His Majesty's, and created an artistic triumph. In September and November, there were two more successful seasons with Marcia Haydee's staging of *The Sleeping Beauty*, followed by a *Gala* triple bill of works by Uwe Scholz and Perth's Kim McCarthy, plus divertissement danced by guest artists from around the world. We finished the year with a growing reputation for artistic excellence, net operational income of almost \$80,000 and a net cash position of \$1.2 million. Meanwhile, the WAB Board and management were well on the way to raising the \$11 million necessary to allow the company to move from its cramped accommodation at His Majesty's to a new home in a beautiful 2000 sq.m Art Deco building in Maylands. By the end of 2010 – thanks to Lead Donor Wesfarmers and its CEO Richard Goyder, to the State Government through the Premier Colin Barnett and the Minister for Culture and the Arts John Day for \$2 million in matching funds, Lotterywest and its CEO Jan Stewart, the City of Bayswater, and to very generous private support – the dream of a new home was becoming reality.

2010 was also the first full year of our Principal Partnership with Woodside and the support of its Chief Executive Officer, Don Voelte. The two companies are of similar age and share a common vision of Western Australia as not just the resources capital of Australia, but as a cultural and artistic hub for the western half of the country, and for the Indo-Pacific region. We both see Perth as a city that people will increasingly want to move to permanently – a safe city with amazing natural attributes, and an exciting cultural scene that includes arts companies of international repute. Part of our value proposition to Woodside and our other corporate supporters is also to tour great ballet into regional WA on a regular basis – to take ballet to the bush.

Collective and heartfelt thanks also go to our other Major partners, Wesfarmers Arts, Hollywood Private Hospital, Singapore Airlines, Neptune Marine and Lotterywest; to all of our sponsors, donors and loyal audience; and to our Government partners – the Government of WA, through the Department of Culture and the Arts, and the Australian Government through the Australia Council.

A special vote of thanks from everyone associated with WAB to our Patrons, His Excellency the Governor, Dr Ken Michael AC and Julie Michael. These are patrons extraordinaire – they have always taken a close personal interest in the company, and been energetic and proactive with their encouragement and patronage. They have gone out of their way to help and support us.

I also acknowledge and thank our fundraising groups – the Ballet Circle led by Patron and passionate balletophile Alex Wright (thank you also to the Wright/Bennett families for their fantastic support of the company); and the Friends of West Australian Ballet under its Chairman Rodney Thompson.

In closing, I repeat the promise that I have been making since 2008 – on behalf of the dancers, staff and Board of WAB, I pledge to continue the company's rapid artistic and business growth. The vision is undiminished – over the next 5-10 years WAB will flourish into one of the world's pre-eminent dance companies on behalf of the people of Western Australia. The key goal for 2011 is to lock in sufficient recurrent funding to allow us to become a permanent ensemble of 40 dancers with the appropriate artistic and technical support. At that point, to scramble a metaphor, the world becomes our oyster.

Bret Mattes

Chair



ARTISTIC DIRECTOR'S REPORT

In my fourth year with West Australian Ballet and in line with the 'repertoire led strategy' identified in the WAB Business Case, my priority was to deliver a broad range of quality repertoire from recognised Australian and international choreographers, and to support young and emerging talent. However, providing Perth audiences the opportunity to see and enjoy the kind of ballet repertoire that is typical in any company, in any modern, metropolitan city anywhere in the world is a considerable challenge without 32 dancers (plus young artists) – we were still six dancers short in 2010.

The repertoire selected for 2010 challenged my dancers and helped West Australian Ballet (WAB) to take a big leap forward. Starting the year with Uwe Scholz' *Suite No. 2* gave the dancers an opportunity to rise out of their shadows, and in closing the year with another Uwe Scholz work, *Seventh Symphony*, they were rewarded for their hard work with a standing ovation. Over the course of the year, the dancers had the great honour to work with Lucette Aldous and Marcia Haydee. This was an unforgettable, life changing experience, from which the entire company profited.

The repertoire for our annual *Ballet at the Quarry* season consisted of a new *The Rite of Spring* created for the company by renowned choreographer Petr Zuska. This highly demanding work involved almost all the dancers and pushed them to their limits. Alongside *Rite* sat the challenging, neoclassical *Suite No. 2* from Uwe Scholz, set to Rachmaninov's *Suite* for two pianos. This was, in contrast to all the modern works presented at the Quarry over previous years, a very classical ballet – a transparent choreography based on precision, great musicality and poetry. Besides a few issues at this open air venue caused by strong humidity and moisture on the stage, the company learnt how to overcome their fear towards pure classical line. A month later *Suite* was performed with great confidence and success on tour in Korea.

I also created my third work for the company, *Dolly*, which was a very specific choreography that I have always wanted to realise on Prokofiev's second piano concerto. My only regret is not having the chance to perform it with a live orchestra. The Quarry season also provided an opportunity for one of the company's talented emerging choreographers, Timothy O'Donnell, to restage his work, *The Games We Play*, created in 2009 for the Milwaukee Ballet Choreographic Competition.

The May season at His Majesty's Theatre saw a brand new production of *Don Quixote*, choreographed by Australian legend Lucette Aldous, after Petipa, and with sets and costumes designed by Allan Lees. Lucette worked with great intensity and inspiration creating her new production and was able to help immensely my principal dancers. She had a lot to offer and left a diamond in the repertoire of WAB.

The third season for 2010 was Marcia Haydee's *The Sleeping Beauty*. This was the biggest production that WAB has ever staged, and the first time superstar Marcia Haydee has worked in Australia. We involved many young dancers from the local dance community in this season – with 65 dancers and artists on stage – providing them with a wonderful opportunity to collaborate and learn from our great local artists as well as world stars. Marcia took with her back to Chile, the set and costumes and the smile of a warming and welcoming Australian audience. She also left us all with a smile on our face that will shine forever.

The final season for the year was West Australian Ballet's *Gala*, which featured guest performances by Royal Ballet's Leanne Benjamin and Edward Watson; Stuttgart Ballet's Sue-Jin Kang and Jason Reilly; and The Australian Ballet's Lana Jones and Daniel Gaudiello. Alongside these luminaries performing divertissement, the company premiered Uwe Scholz' *Seventh Symphony* and performed *19* by West Australian choreographer, Kim McCarthy. The Gala was a special way to celebrate the 40th anniversary of WAB becoming the State Company.



Sergey Pevnev was once again recognised at the WA Dance Awards in 2010, winning the category 'Outstanding Performance by a Male Dancer' for the role of Romeo in Yuri Vamos' *Romeo and Juliet*, presented in 2009.

My vision remains focused on continuously creating attention and interest around the dancers and around the quality of art that the company can deliver. It is important to provide my dancers with challenging repertoire, and to keep them busy in order to retain them in this isolated city. There are many Australian dancers who are obliged to find work outside of Australia, due to lack of opportunity in the three Australian ballet companies. Therefore, it is not only important that we offer quality repertoire that attracts these talented dancers back to Australia, but also have places available to engage them. There is currently a long waiting list of dancers applying for positions with WAB – which is why it is vital that the company is able to expand to full strength as soon as possible.

Although we have been working with passion, and dealing with constraints such as being six dancers short of full complement and some prolonged injuries etc, the company gave all they could to prove to themselves, the audience, and the State and Federal Governments, our will to become a well established institution with great repertoire and dancers.

In summary, 2010 was an extremely challenging and rewarding year for the company, with a broad mix of classical, neoclassical and contemporary works over four seasons, and a multitude of stand-alone events. My dancers rose to the challenge with works from some of the most accomplished, internationally renowned choreographers.

Ivan Cavallari

Artistic Director



GENERAL MANAGER'S REPORT

Riding the wave of recovery after the nervousness of the GFC in 2009, West Australian Ballet (WAB) embarked on its most ambitious and artistically diverse program in its 58 year history. The repertoire enabled the company to soar to new heights artistically and professionally, earned it considerable positive reviews, broadened our audience, and elicited many enquiries from top Australian dancers working abroad to return to Australia. The program demonstrated – beyond doubt – that WAB's new business plan, based on a 'repertoire led strategy' (implemented as a result of the 2008 business case 'The Future of West Australian Ballet', John Knell) was in every way as transformative as it set out to be, and is the fundamental driver to building the business and long term sustainability.

In essence, good repertoire, led by great artists – in 2010: Petr Zuska, National Ballet Prague, Lucette Aldous, former Australian Ballet Prima Ballerina Assoluta, ballet legend Marcia Haydee – brings with it: increased audiences, increased local, national and international profile, increased sponsorship, increased donations, increased artistic standards and credibility, and attraction of higher quality dancers to the company.

However, our continuing issue with regard to the Federal Government's lack of recognition of the business case and the commitment of 20% (\$400K) funding required to complete the uplift to 32 dancers (currently only 26) continues to constrain growth and long term sustainability. Without a full complement of dancers, delivering the 'repertoire led strategy' is an incredible challenge. Of particular concern is risk of injury as most dancers are required on stage every night. Some nights there are no dancers on the 'bench', which proves highly stressful, not only to the dancer troupe, but to the artistic staff who have to re-rehearse or cut sections of works in order to bandaid gaps incurred through injury.

West Australian Ballet also introduced a number of new programs that extended our audience reach and community engagement in 2010. Of particular note were special 'community' matinees sponsored by Lotterywest. A community outreach officer position was established to ensure that the community program is more than just a 'free ticket opportunity', but fully engages with disadvantaged community groups. During the May season of *Don Quixote*, refugees and marginalised migrant groups were provided with an opportunity to experience our art form. And in a world first at the September season of *The Sleeping Beauty*, blind and vision impaired groups were introduced to the ballet world via a 'tactile tour' and special audio commentary prior to the performance. Feedback has shown that that this first year of the program has far exceeded expectations.

Ten members of the company embarked on a tour to Korea to perform a Gala headlined by Korean-born Prima Ballerina Sue Jin Kang (Principal with Stuttgart Ballet). The sell-out performances were highly acclaimed and achieved great kudos for West Australian Ballet.

West Australian Ballet's long-awaited new home moved a step closer with the WA State Government committing a matching grant of \$2 million towards the \$6.4 million refurbishment and fit out of the heritage listed former Royal Institute for the Blind building in Maylands. We were very grateful for the lead support of Wesfarmers, who committed \$500K to name studio one, as well as and some generous private donors who have enabled the fundraising campaign for the refurbishment of the building to begin strongly.

Donations and major gifts continue to underpin repertoire development and WAB's ability to stage and deliver quality productions and internationally recognised choreography. Without these generous gifts from our cherished *Friends* and patrons, along with the commitment of our corporate sponsors – the Western Australian Government, through the Department of Culture and the Arts and the Federal Government



through the Australia Council for the Arts; our major sponsors Lotterywest, Woodside, Wesfarmers, Hollywood Private Hospital, Singapore Airlines and Neptune – who continue to support and believe in the company’s vision, West Australian Ballet would not have been able to produce this incredibly ambitious and artistically satisfying season.

Whilst there are still some major challenges ahead, not least being to progress the negotiations with the Federal Government around the additional 20%-\$400K required to bring the dancer troupe to 32, the company will continue to strongly focus on progressing the new business model and delivering its vision

“to be a world class ballet company for the benefit of all Western Australians, and the pre-eminent dance company in the Asia Pacific region”.

Finally, without our loyal and enthusiastic audience, we would be an unhappy troupe playing only to the footlights!

Steven Roth
General Manager



KEY FOCUS AREAS

The WAB business plan is underpinned by five key focus areas (or strategies) including:

1. **Artistic vibrancy** – artistic vibrancy and high artistic values: quality repertoire, benchmarked internationally;
2. **Access and audience development** – access, growing audiences (including broadening demographic and increasing profile);
3. **High quality personnel** – highly skilled artists and quality creative and corporate personnel;
4. **Financial viability** – strong financial growth (including box office, private gifts and corporate sponsorship); and
5. **Corporate governance** – best practice corporate governance

1. ARTISTIC VIBRANCY

The company commissioned two new major ballets in 2010: *The Rite of Spring* and *Don Quixote*. World ballet legend Marcia Haydee journeyed from Chile to stage her *The Sleeping Beauty*, which included 65 dancers and set and costumes from Ballet de Santiago. The year concluded with a *Gala* to celebrate 40 years as the 'State' Ballet Company, featuring Uwe Scholz' *Seventh Symphony* and stars from the Royal Ballet, Stuttgart Ballet and The Australian Ballet.

The 2010 season enabled the dancers to grow and to excel. Reviewers and audience feedback noted the dancers looked more refined, the ensemble tighter, and with a level of consistency across all casts not previously seen. The Artistic Peer Assessment Panel, along with positive media public response attest to the direction Artistic Director, Ivan Cavallari, is moving the company.

Our key artistic partner, West Australian Symphony Orchestra (WASO) continues to provide outstanding support to the company's main stage seasons. WAB was also pleased to welcome a new orchestral partner, the WA Philharmonic Orchestra, for the *Gala*.

2. ACCESS/ AUDIENCE DEVELOPMENT

48,200 people attended WAB performances and events in 2010 – an increase of 10%.

Education and community outreach

In association with the Heart Foundation's BE ACTIVE message, WAB reached over 5,000 young people via masterclasses, workshops and schools' performances – an increase of 40% from 2009.

With the support of Lotterywest and in partnership with peak community bodies, a special program was implemented in 2010 to examine the barriers and deliver solutions to enable greater access to ballet performances. Two matinees were held, one for refugee and migrant groups and another for vision impaired patrons. Both represented unique obstacles to address. The key to ensuring the success and accessibility of this program is comprehensive research combined with strong collaborative partnerships with participating organisations.

The matinee held for those within the vision-impaired community was truly groundbreaking. The Association for the Blind WA had never previously been presented with an opportunity for such large numbers of vision impaired guests (200 attendees) to attend the theatre and all that it evokes. The ballet experience included audio descriptors, preshow talks and a 'tactile tour'.



'I am especially appreciative of (West Australian Ballet's) work to help us produce an audio described CD that our clients who are blind or vision impaired could access prior to the performance. Extra touches like this make such a positive and genuine difference to the experience of our clients.' Rachel Le Moignan, Association for the Blind of WA

The Community Matinee also gave volunteer staff from WAB sponsor Neptune, in partnership with the Council of the Aging, the chance to host a group of elderly patrons – up to 104 years in age! – with physical or financial barriers at the performance.

Regional touring

The company travelled to the Pilbara region to perform a mixed bill at the Walkington Theatre in Karratha. WAB's education team went ahead of the main company to present workshops and masterclasses in schools throughout the Pilbara including Exmouth. These classes were enthusiastically received.

"I really want to see you again so I can learn more about ballet. I learnt that a boy is important to ballet. I thought that when I grow up I will be a ballet dancer. I think ballet is good. I love ballet."
Aaron Wallace Exmouth Primary School

Positioning the WAB brand

West Australian Ballet's branding has remained fiercely consistent in 2010. The strength of the brand appears to be increasing steadily year on year. Since 2008, annual brand tracking results have showed a steady rise in awareness from 81% in 2008, 84% in 2009, to 88% in 2010. During 2010 there was a focus on creating special 'experiences' around performances (e.g. Mother's Day High Tea, Lipstick Barre), thereby increasing the perceived *value* of purchasing a ticket for potential new ballet-goers. 2010 brand tracking results showed that of people with an awareness of WAB, who could also recall a season in 2010, 35% had actually attended a performance. This represents an increase from 19% in 2009.

3. QUALITY PEOPLE

In 2010 WAB engaged seven new full time dancers from Australia and abroad, however as mentioned previously, it was not possible to complete the uplift to 32 full time positions and additional support staff: Head Mech and Operations Manager.

Two young graduates from WAAPA and one ex student of The Australian Ballet School were awarded places in the 2010 Young Artist Program. West Australian Ballet is grateful for the continuing support of the Simon Lee Foundation, Dr and Mrs Gates and the Bendat Family Foundation for funding this essential training program for young dancers.

Dancer well-being

Dancer injury is an ongoing concern that is exacerbated without the full complement of 32 (plus young artists) dancers. Without a full troupe, most dancers are onstage in every performance, which doesn't allow time for respite or recuperation from minor problems. Where major injuries have occurred, it has been necessary to fly in replacement dancers from abroad, which is a considerable cost burden on the company.

4. FINANCIAL VIABILITY

Although WAB was operating under a very tight, break-even budget in 2010, a small but pleasing surplus was achieved.



This unexpected achievement in a year full of artistic challenges was due to three key factors:

- Cost savings due to stringent management of budgets and cost savings identified;
- strong box office revenue, particularly with *Don Quixote* and *The Sleeping Beauty*; and
- growth in sponsorship and philanthropic gifts.

All salaries were frozen in 2010 as a result of the pressures caused by the GFC. The company is commended for their understanding and patience whilst new income streams, such as sponsorship, were developed.

WAB continues to build its reserves – beyond the contracted minimum of 20% of annual operating expenses – in order to safeguard the bottom line and provide a modicum of financial security into the future.

Box office

The ‘repertoire led strategy’ has proved that quality repertoire, particularly main-stay classical ballet titles i.e. *The Sleeping Beauty* and *Don Quixote*, equates to box office success. Strong box office growth over the past three years has mirrored the artistic direction of the company and the quality of repertoire now offered.

In 2010, box office revenue accounted for 32% of total income, and is again close to where it should sit ~35% of aggregate revenue. Box office revenue sitting higher than 35% as a percentage of annual income is deemed an unacceptable risk should one main season fail.

Sponsorship

Sponsorship revenue increased 5%, largely due to WAB entering a three year Principal Partnership with Woodside. 2010 also saw the launch of a new corporate membership program, which provides hospitality benefits and money-can’t-buy experiences to WA’s corporate sector.

The company remains sincerely grateful for the support it receives from all of our corporate partners, both financial and in kind. In 2010 new sponsors PriceWaterhouseCoopers, CSG Corporation, Gerard Daniels, Juniper Estate and Jane Brook were enthusiastically welcomed into the WAB family.

Private giving

Although total philanthropic income (including major gifts and grants) was slightly down in 2010, private giving grew by 30%. This was in part due to the successful ‘Campione’ appeal which raised funds for the new set and costumes for *Don Quixote*. The Campione appeal proved successful in engaging and exciting our patrons to support repertoire development.

The annual mail appeal saw a growth of 10%. Of particular note this year was a 14% increase in the number of donations greater than \$500.

5. CORPORATE GOVERNANCE

The Board of West Australian Ballet continues to advocate for the company’s ongoing development, provide links into the corporate world and governance at the highest level.

The Artistic Peer Assessment Panel has been invaluable in providing the artistic director with support and feedback in relation to artistic planning and repertoire selection. The panel has also reviewed the technical progress of the dancer troupe. This group has resoundingly supported the repertoire and direction provided by WAB’s artistic director. WAB sincerely thanks the panel for their time and dedication to this governance task.



STATISTICS

1. ARTISTIC VIBRANCY

	2006	2007	2008	2009	2010
Australian					
Commissions	4	4	6	4	2
Acquisitions		1		1	0
Revivals	2	1	1	1	2
International					
Commissions	1			1	1
Acquisitions			5	4	7
Revivals					2
Total	7	6	12	11	14
Total Full Length Ballets	2	2	3	2	2
Total Other Works	5	4	9	9	12

SEASONS AND REPERTOIRE

<p>Season One – Ballet at the Quarry <i>Quarry Amphitheatre, Perth 12 February – 6 March 2010 (16 performances)</i> <i>(UWA Perth International Arts Festival 2010)</i></p>	
<p><i>Rite of Spring</i> (World Premier) Choreographer: Petr Zuska Music: Igor Stravinsky Lighting: Jon Buswell Costumes: Lucie Loosova Set: Jan Dušek</p>	<p><i>The Games We Play</i> (Australian Premier) Choreographer: Timothy O'Donnell Music: various classical Lighting: Jon Buswell Costumes: Sara Walker</p>
<p><i>Suite No. 2</i> Choreographer: Uwe Scholz Music: Sergie Rachmaninov Lighting: Jon Buswell Costumes: M. Ruprecht Set: R. Clemens</p>	<p><i>Dolly</i> Choreographer: Ivan Cavallari Music: Sergie Prokofiev Lighting: Jon Buswell Costumes: Ivan Cavallari</p>



Season Two – Don Quixote (World Premier)

*His Majesty's Theatre, Perth 7 May – 22 May 2010 (14 performances)
with the West Australian Symphony Orchestra*

Choreography: Based on original choreography by Mauris Petipa
Restaged by Lucette Aldous
Music: Ludwig Minkus, Arranged by J. Lanchbery
Conductor: Enrique Carreon-Robledo
Set & Costume: Allan Lees
Lighting: Jon Buswell

Season Three – The Sleeping Beauty (Australian Premiere)

*Burswood Theatre, Perth 10 September – 25 September 2010 (11 performances)
with the West Australian Symphony Orchestra*

Choreography: Marcia Haydee after Maurice Petipa
Music: Ilyich Tchaikovsky
Conductor: Myron Romunal
Set & Costume: Pablo Nunez
Lighting: Jose Luis Fiorruccio

Season Four – Gala

His Majesty's Theatre, Perth 17 November – 21 November 2010 (5 performances)

<p>19 Choreographer: Kim David McCarthy Music: Wolfgang Amadeus Mozart Lighting: Jon Buswell Costumes: Kim David McCarthy & Noeleen Hill</p>	<p>Seventh Symphony (Australian Premier) Choreographer: Uwe Scholz Music: Ludwig van Beethoven Set & Costumes: Uwe Scholz, based on the painting "Beta Kappa" by Morris Louis Lighting: Uwe Scholz</p>
<p>Legende – pas de deux Choreographer: John Cranko Music: Weiniawski</p>	<p>Mundaldjali Choreographer: Stephen Page Music: David Page</p>
<p>Romeo and Juliet – Balcony pas de deux Choreographer: Sir Kenneth MacMillan Music: Sergie Prokofiev</p>	<p>Onegin – Act 3, Pas de deux Choreographer: John Cranko Music: Pyotr Ilyich Tchaikovsky</p>
<p>Grand Pas Classique Choreographer: Victor Gsovsky Music: Daniel Auber</p>	<p>Qualia Choreographer: Wayne McGregor Music: Scanner</p>



STATE REGIONAL TOUR

<u>Ballet at the Walkington</u> <i>The Sleeping Beauty Suite</i> <i>Seventh Symphony – Second Movement</i> 19 7 August 2010 Walkington Theatre, Karratha

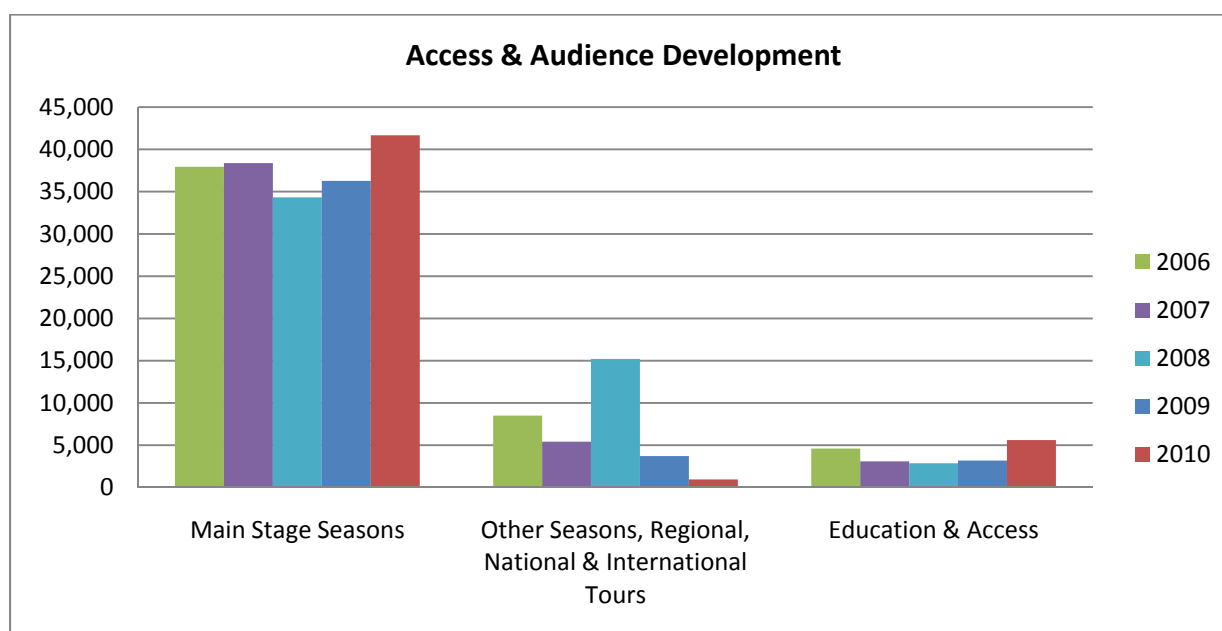
OTHER PERFORMANCES

<u>Live@Woodside</u> <i>Suite No. 2</i> 16 April 2010 Woodside Plaza
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2. ACCESS/ AUDIENCE DEVELOPMENT

Number of Attendances	2006	2007	2008	2009	2010
Main Stage Seasons	37,943	38,379	34,334	36,268	41,671
Other Seasons	5,367	3,283	2,500	2,789	533
Regional Tour	3,130	2,141	1,067	923	425
Education & Access	4,615	3,100	2,862	3,382	5,604
National Tour			13,649		
International Tour					
Total	51,055	46,903	54,412	43,362	48,233



EDUCATION AND COMMUNITY PROGRAM

WAB offered access to over 6,000 people in 2010 via open days, workshops, masterclasses, schools' visits and matinees. Partnering organisations included youth, community and disadvantaged groups from across the State.

Programs offered:

- **Be Active Insight into Dance**
- **Be Active Hands On**
- **Masterclasses**
- **Open Classes**
- **School Holiday Open Days**
- **Schools' Matinees**
- **Jumpstart! and Previews**
- **Lotterywest community matinees**
- **Sponsors' & Friends 'Behind the Scenes' previews**



PERFORMANCE STATISTICS

	No. of Performances & Events	No. of Attendances		
		Paid	Unpaid	Total
PERFORMANCES				
Perth – Main Seasons				
Ballet at the Quarry	16	7,752	1,039	8,791
Don Quixote	13	10,047	1,528	11,575
Don Quixote Schools / Community Matinee	2	259	776	1035
The Sleeping Beauty	10	13,040	1,567	14,607
The Sleeping Beauty Schools / Community Matinee	1	739	952	1691
Gala	5	3,262	710	3,972
TOTAL	47	35,099	6,572	41,671
Perth – Other				
Live at Woodside	1	0	533	533
TOTAL	1	0	533	533
Regional Tour				
Ballet at the Walkington	1	305	120	425
TOTAL	1	305	120	425
TOTAL PERFORMANCES	49	35,404	7,225	42,629
Perth – Education & Access Program				
Hands On workshops	19	397	240	637
Jumpstart! / Dress Rehearsal Previews	4	233	1708	1941
Chance to Dance Tour of His Majesty's Theatre	7	0	216	216
Insight into Dance workshop	13	421	177	598
Open Classes	8	154	49	203
Sponsor/Friends of the Ballet Previews	12	70	558	628
School Holiday Open Days	10	400	82	482
Master Classes	2	0	36	36
TOTAL	77	1,675	3,066	4,741
Regional – Education & Access Program				
Hands On workshop	16	0	533	533
Insight into Dance workshop	1	0	26	26
Open Classes	1	0	250	250
Professional Development for Teachers	3	0	20	20
Career development for dance students	3	0	34	34
TOTAL	24	0	863	863
GRAND TOTAL	150	37,079	11,154	48,233



3. QUALITY PEOPLE

WAB actively aims to improve salaries and conditions for all employees, and to maintain a skilled ensemble and quality workforce.

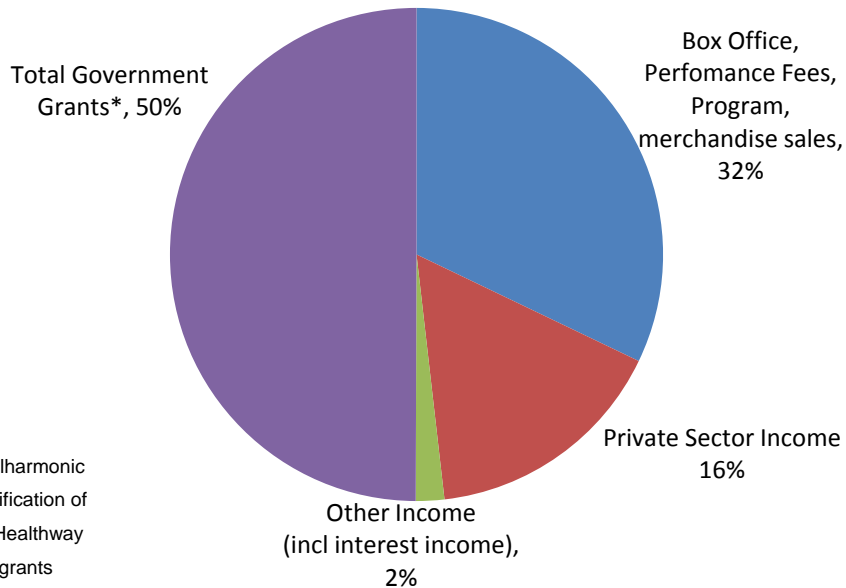
Employee retention was 84%, up from 83% in 2009.

Australian dancers working in Spain, Belgium, and Singapore were attracted back to Australia to take up positions with the Company. Three Australians were offered Young Artist places.

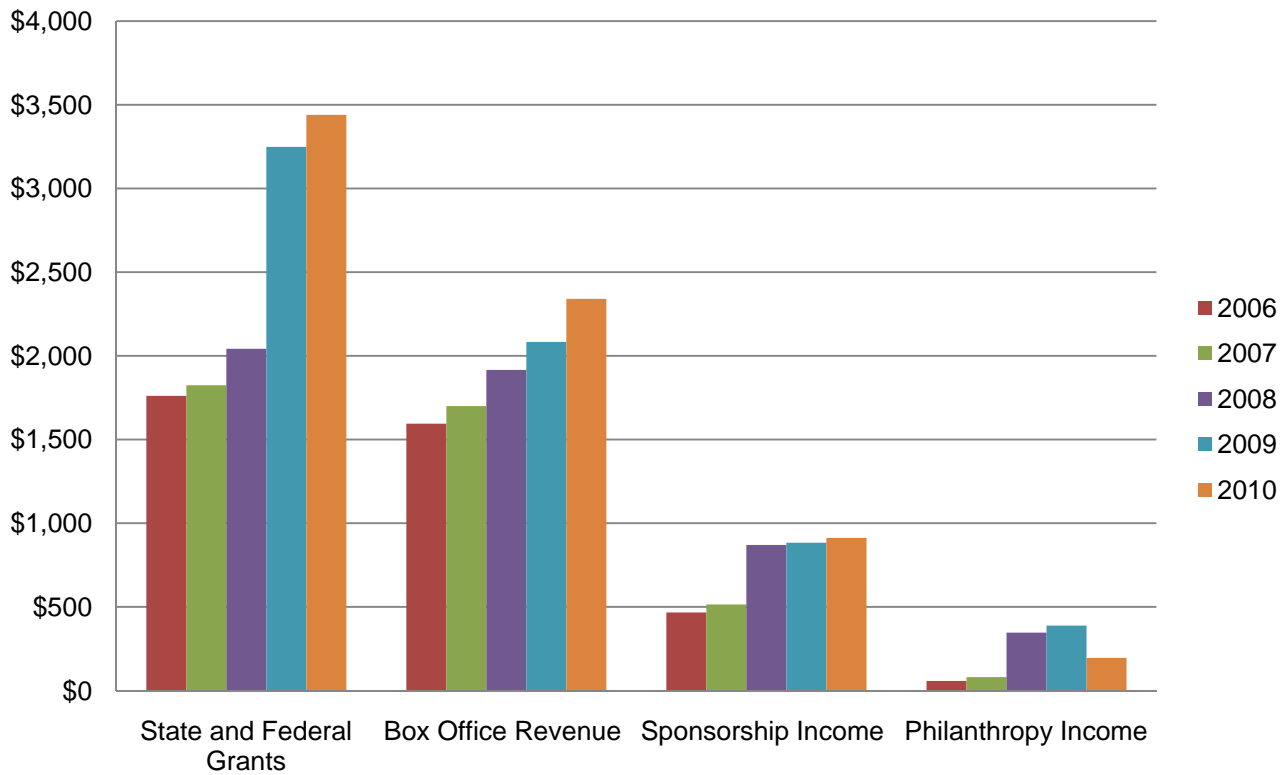
4. FINANCIAL VIABILITY

	2006		2007		2008		2009		2010	
Box Office revenue, Performance Fees	\$1,544,897	40%	\$1,700,257	41%	\$1,916,346	37%	\$1,965,604	30%	\$2,212,448	32%
Corporate & Private Sector Income	\$574,436	15%	\$596,175	14%	\$1,216,356	24%	\$1,271,132	19%	\$1,107,095	16%
Other Income (incl interest income)							\$117,939	2%	\$128,478	2%
Total Earned Income	\$2,119,333		\$2,296,432		\$3,132,702		\$3,399,675		\$3,448,021	
Government Grants	\$1,761,271	45%	\$1,823,908	44%	\$2,042,241	39%	\$3,204,036	48%	\$3,440,358*	50%
Total Income	\$3,880,604		\$4,120,340		\$5,174,943		\$6,603,711		\$6,888,379	
Total Expenditure	\$3,818,995		\$4,149,303		\$5,520,232		\$5,736,109		\$6,809,192	
Profit (Loss)	\$61,609		(\$28,963)		(\$345,289)		\$867,602		\$79,187	
Total Equity	\$837,989		\$809,026		\$463,737		\$1,331,339		\$1,410,526	

*Includes WA Philharmonic grant and reclassification of Lotterywest and Healthway sponsorships as grants



Income





5. CORPORATE GOVERNANCE

The Board of Directors is responsible for:

- Establishing the strategic direction of the company, including the approval of business plans and budgets
- Monitoring the implementation by management of the approved strategic business plans and objectives
- Reviewing the outcomes achieved against the approved strategic business plans and objectives
- Ensuring that effective policies, practices and processes are in place and adopted to provide for proper governance, risk management and compliance with regulatory requirements and ethical standards.

There were eight board meetings during 2010 with an average attendance of 82%.

The board establishes committees to assist it in carrying out its responsibilities and seeks external advice whenever appropriate.

During 2010 the Finance and Risk Management Committee met prior to board meetings.

The Artistic Peer Assessment Panel carried out an appraisal of each season during 2010, and then undertook a broad review of the year as a whole, considering quality of repertoire, dancers' skill development and training, and an assessment of the Young Artist program.



PRIVATE DONORS

West Australian Ballet gratefully acknowledges our very generous donors in 2010.

Patron

Ms Alex Wright

Major Benefactors

Bendat Family Foundation
The Forrest Family

\$5000+

Ian & Rosana Cochrane
Patricia Gates
Philip Griffiths Architects
Rella Consultants
Anonymous (1)

\$2000+

Susie Bailey
Sally Burton
Gena Culley
Marco D'orsogna
Charles & Patricia Galluccio
Jane & Jock Morrison
The Stan Perron Charitable Trust
E and M Townsen
Tuite Family Foundation
Jim & Gill Williams

\$1,000+

Tony & Mary Beeley
Matthew J C Blampey
Marilyn Burton
Fred and Jody Chaney
Patti Chong
Clelia & Brian Cole
Carol Conley
Alan R Dodge AM
Hon Peter & Mrs Benita Dowding
David & Hannah Goldstone
John Goodlad
Sue Hartree
Helen Hollingshead
John Kobelke
John Langoulant
Rosalind Lilley
Dennis & Margaretha Maltz
Mattes-Harris Family
Dr William Muston
Esplanade Hotels Group
Keynes Capital
Paul & Sonya Owen
Clair & John Stanley

Leanne and sam Walsh
Heather Zampatti
Anonymous (5)

\$500+

Elizabeth Allen
Tomio & Sachiko Amagasu
Helen Ansell
Neil Archibald
Diana Beck
Gerard Brennan
C & K Brownlie
Ivan Cavallari
D.G Cruickshank
Michael & Wendy Davis
Dr & Mrs H Derham
David Doepel & Barbara Connell
John Down
Lorraine Ellard
Bendon & Susan Grylls
Ole & Gerie Hansen
Sue James
Max & Susan Haynes
Janet Hazell
Brit & Edward Helgeby
Sandy Honey
Louise Howden-Smith
Nicola Iffla
James & Freda Irenic
Jennie Kennedy
PJ Kinder Consulting
Ian Kinnane
Gaye McMath
Dr Karen McNally
Paul Jones & Clair Medhurst
Norah Ohrt
Pamela Platt & Janet Williams
Rosemary Pratt
Mark & Ingrid Puzey
Steven Roth
Fiona & Kurt Sassenfeld
Linda Savage
Eve Shannon-Cuilly
John & Joy Shepherd
Jon, Jayne, Lilly, Arabella &
Cooper Smeulders
Joy Sparrow
Jan Stewart
Gail Taylor
RAD & Cecchetti Ballet

Rodney & Penny Thompson
Barry & Tamara Walters
Diana Warnock
Karina & Craig Waters
Sue Wenn
Olive Wheeler-Brennan
Margaret Whitter
Freddi Wilkinson
Anonymous (11)

\$200+

Marissa Bechta
Mary Briffa
Muriel Button
Mr & Mrs David Calmyre
Daphne Corboy
Leslie Davies
Mark & Yvette Dawson
Toni Frank
Tamara Gibbs
Mr & Mrs T Godsell
Malcolm Hay
Leonie Kirke
Peter, Vicki, Treya Long
Roberta Pearce
Mrs Pamela Platt
Nick and Claire Poll
E/Prof Margaret Seares
Margaret Slavin
Alison Watson
Peter Wesley
Donald Young
Anonymous (6)

Up to \$199

Shirley Barraclough
Margaret Bassett
Judith Battaglia
Catherine Callow
Iain & Marlene Carmichael
R Catchadoor
Helene Gowers
Marion Hailes-Macdonald
Dale Halnan
Doretha Hansen-Knaroi
S.C. Hicks
Aleksandra Jaksic
George Lagrange
Marilyn Lantzke
Ross Ledger



Up to \$199 cont.

Janet Liddellow
Megan Loneragan
Rosemary McGlashan
Amanda Mitchell
June Mulder

Irina Norris
Peter J Ray
Justin Reid
The Le May Family
Deborah Trinder

Anne Watson
Nedra Weerakoon
Lovell Wolman
Anonymous (22)

Kira Bousloff Bequest Circle

Leslie Davies
Anonymous (4)

Estates

West Australian Ballet appreciates and pays tribute to the generosity of those who have chosen to remember us in their will. These estates have been invaluable to the ongoing achievements of the company.

Mrs Ella Fry
(through the Ella Fry Trust)
Mrs Dorrie Watson
Kitty Rix



CORPORATE PARTNERS

Principal Partner



Major Sponsors

Major Supporter



Opening Night Series Sponsor



Ballet at the Quarry Sponsor



Official International Airline Partner



Government Partners

Major Funding Partner



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



CVIC Partner



Community Access Partner



Media Partners



Education and Access Partners



Supporting Sponsors



Dancer Wellbeing



Hospitality



Corporate Members

CSG

PwC

Gerard Daniels



DIRECTORS

BRET MATTES

Elected 2004

Appointed Chair 2007

Expertise: Business Management, Marketing, Fundraising and Government Relations, Visual and Performing Arts

Bret Mattes is currently CEO and Managing Director of Star Energy Holdings Pte Ltd (a Singaporean/UK/Indonesian energy company); Chairman of The Chemistry Centre (WA); Chairman of New World Energy Pty Ltd; Chairman of EcoCarbon Incorporated; Chairman of APGAS Pty Ltd; immediate Past Chairman of the Perth Institute of Contemporary Arts; a Director of PT Chandra AsriPetrochemical Tbk; a Director of the International Skills and Training Institute in Health; a Director of The National Centre for Asbestos Related Diseases; a Director of the WA State Library Foundation Inc; a Director of the Australia/Indonesia Business Council; and a Member of the Australian Institute of Company Directors.

Bret has a long history in management of international business, strategy development, mergers & acquisitions, corporate finance and marketing through senior positions that he has held with companies such as Shell International and BHP Billiton. After leaving Australia as a post-graduate student to study in Canada and the US, Bret taught at universities in North America, ran his own business in Florida and travelled extensively. Throughout the eighties and nineties he lived and worked in various parts of Europe, the Soviet Union, Scandinavia and Asia. He has always been closely involved with the arts in each of the communities in which he has lived and worked. Bret and his family have now settled permanently in Perth

Bret has a passion for the arts and in particular ballet and has built an enduring relationship with the Company. He was instrumental in facilitating the sponsorship of West Australian Ballet by BHP Billiton. He has a strong track record in fundraising for the arts and for education, and a deep involvement in various art forms - for example, as a Board member of PICA for many years, as a Director of AMPAG, as a Director of the Berndt Museum Advisory Board and as Chairman of Berndt Museum Fundraising. He has a broad network of relationships in government, business and the arts and within indigenous communities throughout the country.

JOHN LANGOULANT

Elected: April 2005

Expertise: Corporate Development, Business & Financial Management, Governance

John Langoulant is the Chief Executive of Oakajee Port and Rail a position he has held since January 2010. Prior to this role John held the positions of Chief Executive of Australian Capital Equity (2008 – 2010), the Chief Executive of the Chamber of Commerce and Industry of Western Australia between (2004 – 2008) and the Western Australian Government's Under Treasurer (1995 – 2004).

In addition to these executive roles John has a range of other interests through a number of bodies. These include being a Senator at the University of Western Australia, Chair of the Boards of the Telethon Institute for Child Health Research, and Leadership Western Australia, the GESB, a member of the Council of Australian Government's Reform Council, the Committee for Perth, and the Chamber of Commerce & Industry.



SUSAN HAYNES

Elected: April 2007 (retired November 2010)

Expertise: Business Management and Accounting and Financial

Susan is currently a partner in a Chartered Accounting firm and also a member of the Governing Council of Central TAFE. Susan is a member of the Institute of Chartered Accountants in Australia with an Honours degree in Accounting.

Her previous career experiences include dealing in matters of finance and taxation, Government grants, executive planning workshops and also the development of performance and activity based funding models at the University of Western Australia. Prior to her time at the University, Susan was a senior manager at Coopers & Lybrand and also worked in a corporate environment with a public listed construction company.

BRIAN COLE

Elected April 2001

Expertise: Strategic Planning and Marketing

Brian has had over 20 years experience in financial, management and property consulting. Brian is a Chartered Accountant and Fellow of the Institute of Management Consultants in Australia and a past State and Federal Council member of the same organisation. He is currently a Director of Management Consultancy Pracsys. During his 10 years on the Board, Brian has held various positions including Chair, Marketing and Sponsorship Committee, Chair of the 50 year celebration committee and member, Finance and Risk Committee. Brian believes he can offer West Australian Ballet the benefit of many years of management experience, having viewed a wide range of businesses from a different perspective.

IAN COCHRANE

Elected April 2001

Expertise: Corporate Governance, Securities Law and Legal

Ian Cochrane is a founding Partner of the boutique mergers and acquisitions legal firm Cochrane Lishman Carson Luscombe. He was previously a Partner in National Law firms. Ian has extensive experience in high profile corporate transactions with a focus on mergers and acquisitions, equity issues, public company work, corporate governance and securities law generally.

HEATHER ZAMPATTI

Appointed by Board in February 2008

Expertise: Financial and Wealth Management

Heather has over 20 years experience in investment advising, providing investors with professional portfolio management. Heather's widely acknowledged expertise in stockbroking and financial investment planning and attention to individual client needs and circumstances explain her success in providing a complete wealth management package. That combination of experience and expertise enables her to manage investment portfolios and self-managed superannuation funds for retirees, high net worth individuals and foundations.

Heather is a graduate of the University of Western Australia (UWA) with a Bachelor of Science (BSc) and Diploma of Education (Dip Ed), both from UWA. She is a Certified Financial Planner (CFP). As Head of Wealth Management, Australia, for Bell Potter Securities, Heather combines her strengths as an adviser with a leadership role to help Bell Potter achieve its goal of establishing itself as the nation's most respected provider of wealth management advice and service.

Heather is on the board of the West Australian Ballet, Hunger Project Australia and Osteoporosis Australia. Heather is on the University of Western Australia (UWA) Strategic Resources Committee and Board of



Advisers for the UWA University Club. Heather is also a member of The Takeovers Panel. She lectures for the Australian Stock Exchange and the Securities Institute of Australia and gives many public seminars.

PATTI CHONG

Appointed by Board 2007

Expertise: Law

Patti was born and educated in Batu Pahat, in the state of Johore, Malaysia and came to Perth in 1973. She studied law at the University of Western Australia and graduated in 1979 with a Bachelor of Jurisprudence and a Bachelor of Laws in 1980.

Patti was articled to the Director of Legal Aid and was admitted to practice in December 1981. After leaving Legal Aid in 1982, she joined the Australian Government Solicitor's Office in 1983. Patti worked in AGS until 1992. In July 1992, Patti joined the State Director of Public Prosecutions Office as a Crown Prosecutor, prosecuting a whole range of criminal offences in the Supreme, District and Children's Courts. In November 2004, Patti was appointed the inaugural General Counsel to the Corruption and Crime Commission. She held this appointment until December 2005 when she returned to the Office of DPP.

In addition to her busy practice as a Senior State Prosecutor, Patti had been involved extensively in fund raising for the Leukaemia Foundation, sat on a number of Law Society Committees and was, for a number of years, on the Committee of Women Lawyers' Association. In private practice since September 2006 in the heart of King Street, she is currently Vice President of the WA Chinese Chamber of Commerce, a member of the Chung Wah Association, a Board member of Constable Care, a Board member of Celebrate WA, a Board member of West Australian Ballet, a Trustee of the Simon Lee Foundation and was Former Chairman of the Board of Costarella Design Ltd, a company which was recently listed on the Australian Stock Exchange.

In March 2006, Patti became the Patron of the Dyslexia-Speld Foundation and in September 2006, she was appointed the Ambassador of the Leukaemia Foundation. In early 2008 she was appointed 2008 Australia Day Ambassador for Western Australia by the Australia Day Council.

Eve Howell

Appointed by Board 2009

Expertise: Business Management

Executive Vice President Health, Safety & Security, Woodside Energy Ltd

Prior to her current role, Eve was Executive Vice President North West Shelf for Woodside and before that Managing Director of Apache Energy, the Australian subsidiary of Apache Corporation. Eve began her industry career in England with Amoco Europe and Exploration Consultants Ltd. She moved to Australia in 1981 and has held senior positions with Occidental Petroleum, Bond Petroleum, Hadson Energy and Apache.

Eve has a bachelor's degree with honours in geology and mathematics from Kings College, University of London, and a masters in business administration from Heriot Watt University at the Edinburgh Business School.

At Woodside, as Executive Vice President, Health, Safety & Security, she has responsibility for all the activities associated with ensuring the security and protection of Woodside's people, information, assets and reputation throughout the company's operations.



COMPANY DETAILS

Founder

Mme Kira Bousloff OAM (1914 – 2001)
Awarded State Living Treasure 1999

Patrons

His Excellency, Dr Ken Michael AC, Governor of Western Australia
and Mrs Julie Michael

Ballet Circle Patron

Alex Wright

Honorary Life Members

Barbara Ahern	John Ahern
John Down	Michael Chappell
Gayle Watson Galbraith	Mme Gundi Ferris OAM
Clair Medhurst	Ken Perry

Board of Directors

Chairman	Bret Mattes
Deputy Chairman	John Langoulant
Member	Patti Chong
Member	Ian Cochrane
Member	Brian Cole
Member	Susan Haynes
Member	Eve Howell
Member	Heather Zampatti

Executive

General Manager	Steven Roth
Artistic Director	Ivan Cavallari
Executive Assistant & Philanthropy Coordinator	Lisa Ashby

Artistic

Ballet Mistress	Eva Zmekova
Ballet Master	Craig Lord-Sole
Assistant Ballet Master	Guangchen Fu
Artistic Administrator	Alica Byfield

Technical

Technical Director	Jon Buswell
Wardrobe Manager	Sara Walker
Production Stage Manager	Deborah Whiteley
Wardrobe Assistants	Melinda Henderson Kate Gudsell

Corporate Administration

Finance & Operations Manager	Trish Wyn-Jones
Sponsorship & Communications Manager	Debra Reinecke
Finance Assistant	Lilian Ochieng/ Yun Yen Khor
Business Development Executive	Lisa Barrett
Marketing Executive	Alexandra Robertson
Sponsorship Coordinator	Rachel Breidahl
Customer Services & Events Coordinator	Camille Thomas/ Nick Lord-Sole/ Kasey McCarthy
Education Officer	Jennifer Loth



Company Associates

Publicity Consultant

Rosita Stangl

Teachers

Pablo Aharonian, Lucette Aldous, Mark Brinkley, Jacinta Ehlers, Askhat Galiamov Benazir Hussain, Kim McCarthy, Gary Trinder, Andries Weiss

Pianists

Michael Brett, Gennaro Di Donna, Tim How, Coral Jeffrey, Ewa Jelonek, Sarah Soon, Mark Turton

Company Physiotherapist

Vicki Negus/ Jenny Woods

Masseurs

Rob Collins/ Dean Gathercole

Medical Consultant

Dr Scott Isbel

Dancers –**Leading Artists**

Daryl Brandwood

Fiona Evans

Benjamin Marett

Yu Takayama

Sergey Pevnev

Jennifer Provins

Jayne Smeulders

Artists

Alessandra D'Arbe

Mathias Deneux

Mark Dennis

Sophie Fletcher

Georgina Hagerty

Claire Hill

Yann Laine

Michael Levchenko

Christian Luck

David Mack

Victoria Maughan

Robert Mills

Kyla Moore

Marco Pagetti

Meg Parry

Kasey Polkinghorne

Andre Santos

Sarah Sutcliffe

Brooke Widdeson-Jacobs

Seasonal Artists

Anna Ishii

Benjamin Kirkman

Matthew Lehman

Reed Luplau

Lauren Murray

Milos Mutavdzic

Francisco Rojas

Joseph Simons

Georgia Taylor

Sacha Wakelin

Young Artists

William Banks

Angus Furnell

Chloe Henderson

Guest Artists (Gala)Stuttgart Ballet

Sue Jin Kang

Jason Reilly

The Royal Ballet

Leanne Benjamin OBE

Edward Watson

The Australian Ballet

Daniel Gaudiello

Lana Jones

WEST AUSTRALIAN BALLET COMPANY (INC)
2010 FINANCIAL REPORT



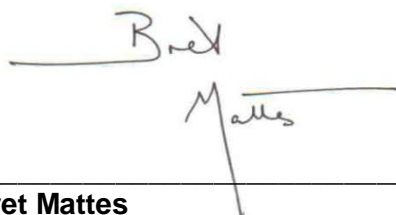
WEST AUSTRALIAN BALLET COMPANY (INC)
ABN : 55 023 843 023

STATEMENT BY THE BOARD

In the opinion of the Board of West Australian Ballet Company (Inc.), the attached financial statements and notes represent the financial position of the association as at 31 December 2010 and the results of its operation and cash flows for the year then ended, and are in accordance with the applicable accounting standards as listed in Note 1.

DATED at Perth this 15th day of April 2011

Signed for and on behalf of the Board



Bret Mattes
CHAIRMAN



John Langoulant
DIRECTOR

15 April 2011

West Australian Ballet Company (Inc)
The Board of Directors
Level 2, 825 Hay Street
PERTH, WA, 6000

Dear Sirs,

DECLARATION OF INDEPENDENCE BY BRAD MCVEIGH TO THE DIRECTORS OF
WEST AUSTRALIAN BALLET COMPANY (INC)

As lead auditor of West Australian Ballet Company (Inc) for the year ended 31 December 2010, I
declare that, to the best of my knowledge and belief, there have been no contraventions of:

- the auditor independence requirements of the Corporations Act 2001 in relation to the audit;
and
- any applicable code of professional conduct in relation to the audit.



Brad McVeigh
Director



BDO Audit (WA) Pty Ltd
Perth, Western Australia

INDEPENDENT AUDITOR'S REPORT TO BOARD OF DIRECTORS OF WEST AUSTRALIAN BALLET COMPANY (INC)

Report on the Financial Report

We have audited the accompanying financial report, being a special purpose financial report of West Australian Ballet Company (Inc), which comprises the statement of financial position as at 31 December 2010, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the Board's declaration.

The Board's Responsibility for the Financial Report

The Board of West Australian Ballet Company (Inc) are responsible for the preparation of the financial report, and have determined that the basis of preparation described in Note 1, is appropriate to meet the requirements of the constitution and is appropriate to meet the needs of the members. The Board's responsibility also includes such internal control as the Board determine is necessary to enable the preparation of a financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

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

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

Independence

In conducting our audit, we have complied with the independence requirements of the Australian professional accounting bodies.



Opinion

In our opinion the financial report presents fairly, in all material respects, the financial position of West Australian Ballet Company (Inc) as at 31 December 2010, and its financial performance and its cash flows for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

Basis of Accounting

Without modifying our opinion, we draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared to West Australian Ballet Company (Inc) to meet the requirements of the members. As a result, the financial report may not be suitable for another purpose.

BDO Audit (WA) Pty Ltd

A handwritten signature in black ink. The word 'BDO' is written in a simple, blocky font. Below it, the name 'Brad McVeigh' is written in a cursive, flowing script.

Brad McVeigh
Director

Perth, Western Australia
Signed this 15th day of April 2011

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2010**

	Note	2010	2009
		\$	\$
Revenue from continuing operations	2(a)	2,340,267	2,032,760
Other income	2(b)	4,548,112	4,420,951
Employee benefits expense		(3,821,819)	(3,321,515)
Depreciation and amortisation expenses	3(a)	(72,958)	(56,114)
Other expenses			
Administration		(259,780)	(269,596)
Artistic and production		(1,475,557)	(1,096,713)
Development		(219,827)	(192,234)
Marketing		(959,251)	(799,937)
Net profit/(loss)		79,187	717,602
 Other comprehensive income			
Restricted scholarship fund gift		-	150,000
Total comprehensive income attributable to the company		79,187	867,602

The accompanying notes form part of these financial statements

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2010**

CURRENT ASSETS	Note	2010 \$	2009 \$
Cash assets	5	3,448,622	1,587,149
Receivables	6	34,940	45,380
Other assets	7	83,659	106,970
TOTAL CURRENT ASSETS		3,567,221	1,739,499
 NON-CURRENT ASSETS			
Plant & equipment	9	193,042	183,765
Other investments in art	8(b)	9,025	14,905
TOTAL NON-CURRENT ASSETS		202,067	198,670
 TOTAL ASSETS		 3,769,288	 1,938,169
 CURRENT LIABILITIES			
Payables	10	334,190	260,863
Other liabilities	11	1,972,989	302,839
Provisions	12	16,884	13,464
TOTAL CURRENT LIABILITIES		2,324,063	577,166
 NON-CURRENT LIABILITIES			
Other liabilities	11	-	3,285
Provisions	12	34,699	26,379
TOTAL NON-CURRENT LIABILITIES		34,699	29,664
 TOTAL LIABILITIES		 2,358,762	 606,830
 NET ASSETS		 1,410,526	 1,331,339
 EQUITY			
Reserves	13	360,000	360,000
Retained profits		1,050,526	971,339
TOTAL EQUITY		1,410,526	1,331,339

The accompanying notes form part of these financial statements

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2010**

	Retained Profits	Reserves	Total
	\$	\$	\$
Balance 31 December 2009	413,737	50,000	463,737
Comprehensive income attributable to the company	867,602	-	867,602
Transfer of reserves upon sale of investment in art	50,000	(50,000)	-
Transfer to reserves from retained profit	(360,000)	360,000	-
Total recognised income and expense during the year	971,339	360,000	1,331,339
Balance 31 December 2009	971,339	360,000	1,331,339
Comprehensive income attributable to the company	79,187	-	79,187
Total recognised income and expense during the year	79,187	-	79,187
Balance 31 December 2010	1,050,526	360,000	1,410,526

The accompanying notes form part of these financial statements

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF CASH FLOW
FOR THE YEAR ENDED 31 DECEMBER 2010**

Cash flows from operating activities:	Note	2010 \$	2009 \$
Receipts from customers		2,225,540	1,985,900
Sponsorship/donations received		1,204,295	1,198,632
Grants received		4,222,068	3,369,617
Payments to suppliers and employees		(6,594,189)	(5,657,577)
Interest received		100,167	48,363
Net cash provided by/(used in) operating activities	15	<u>1,157,881</u>	<u>944,935</u>
 Cash flows from investing activities:			
Payment for property, plant and equipment	9	<u>(82,235)</u>	<u>(68,914)</u>
Net cash provided by/(used in) investing activities		<u>(82,235)</u>	<u>(68,914)</u>
 Cash flows from financing activities:			
Proceeds from scholarship fund gift		9,320	153,285
Proceeds from Ballet Centre Fundraising Campaign		<u>776,507</u>	<u>-</u>
Net cash provided by/(used in) financing activities		<u>785,827</u>	<u>153,285</u>
Net increase/(decrease) in cash held		1,861,473	1,029,306
Cash at the beginning of the financial period		<u>1,587,149</u>	<u>557,843</u>
Cash at the end of the financial period	5	<u>3,448,622</u>	<u>1,587,149</u>

The accompanying notes form part of these financial statements

WEST AUSTRALIAN BALLET COMPANY (INC)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2010

Note 1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

Basis of preparation

This financial report is a special purpose financial report. The directors have determined that the association is not a reporting entity.

No Accounting Standards or authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The report is also prepared on an accruals basis and is based on historical costs and does not take into account changing money value or, except where specifically stated, current valuations of non-current assets.

The carrying amounts of non-current assets do not exceed the net amounts that are expected to be recovered through the cash inflows and outflows arising from continued use and subsequent disposal. The expected net cash flows included in determining the recoverable amounts have not been discounted to their present values.

Cost is based on the fair values of the consideration given in exchange for assets. The accounting policies have been consistently applied, unless otherwise stated.

The following specific accounting policies which are consistent with the previous period unless otherwise stated have been adopted in the preparation of this report:

Going Concern

The accounts have been prepared on a going concern basis.

(a) Revenue Recognition

Box Office Income

Income from performance ticket sales are recognised as revenue when the performances for which the tickets were sold, take place. Performance fees are recognised as revenue when the performance takes place.

Donations

Donations are recognised in the year it is received unless the receipt is subject to conditions being met in a future period. Notwithstanding this, donations received in respect of the Ballet Centre Fundraising Campaign that may not be subject to conditions being met in a future period have been treated as income received in advance. The directors believe that the accounting treatment adopted accords with the intent of the donations given.

Sponsorships and Government Grants

Sponsorships and Government Grants are recognised in the period to which they relate.

WEST AUSTRALIAN BALLET COMPANY (INC)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2010

(b) Production Costs

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

(c) Depreciation of Plant and Equipment

Plant and equipment is depreciated at rates based upon their expected useful lives. The depreciation rates used range between 10-40%.

(d) Plant and Equipment

Plant and equipment is measured on the cost basis.

(e) Investments in Art

Investments in art are measured on the cost basis.

(f) Employee Entitlements

Provision is made for the association's liability for employee entitlements arising from services rendered by employees to balance date. These benefits include wages and salaries, annual leave and long service leave. Employee entitlements expected to be settled within one year have been measured at their nominal amount. Other employee entitlements payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those entitlements.

(g) Income Tax

West Australian Ballet Company (Inc) is exempt from income tax under Subdivision 20-A of the Income Tax Assessment Act 1997,

(h) Cash

For the purposes of the Statement of Cash Flow, cash includes cash on hand and in banks, deposits at call and money market investments which are readily convertible into cash.

(i) Comparative Information

Where required by Accounting Standards, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

(j) Impairment of Assets

At each reporting date, the association reviews the carrying values of its tangible and intangible assets to determine if there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less cost to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expensed to the income statement.

Impairment testing is performed annually for goodwill and intangible assets with indefinite lives.

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

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

(k) Judgements and Estimates

The preparation of the financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the association's accounting policies. There have been no instances involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements.

Note 2	REVENUE & INCOME	Note	2010 \$	2009 \$
	(a) Revenue from continuing operations			
	Box office sales, performance fees & programme sales		2,212,448	1,965,604
	Interest	3(b)	111,763	55,367
	Other revenue		16,056	11,789
			<u>2,340,267</u>	<u>2,032,760</u>
	(b) Other income			
	Sponsorship & donations		1,107,095	1,121,132
	DCA (WA Govt.) – base grant		1,555,421	1,510,118
	Australia Council – base grant		375,246	364,316
	DCA (WA Govt.) – project grant		1,200,000	1,200,000
	DCA (WA Govt.) – orchestra reserve fund grant		179,691	77,000
	DCA (WA Govt.) & DLGRD (WA Govt.) – tour grant		-	52,602
	Australia Council – emerging artist grant		10,000	-
	Australia Council –digital project grant		15,000	-
	Other Grants		105,000	45,000
	Sundry income		659	50,783
			<u>4,548,112</u>	<u>4,420,951</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

Note 3	PROFIT	2010	2009
		\$	\$
	(a) Charging as an expense		
	Depreciation of non-current assets - property, plant & equipment	72,958	56,114
	Total depreciation	<u>72,958</u>	<u>56,114</u>
	(b) Crediting as income:		
	Interest revenue from other persons	111,763	55,367
	Total interest	<u>111,763</u>	<u>55,367</u>
Note 4	REMUNERATION OF AUDITORS		
	Remuneration of the auditors for: - auditing or reviewing accounts	17,000	17,000
		<u>17,000</u>	<u>17,000</u>
	Auditors' remuneration includes \$10,000 of Contra Sponsorship (2009 : \$12,000)		
Note 5	CASH ASSETS		
	Cash on hand	2,534	1,667
	Cash deposits with banks	2,902,155	1,074,469
	Restricted cash deposit - held in escrow under the terms and conditions of the Reserve Incentive Scheme Funding Agreement.	381,327	357,728
	Restricted cash deposit - under the terms of the Bendat Family Foundation Deed of Gift	162,606	153,285
		<u>3,448,622</u>	<u>1,587,149</u>
Note 6	RECEIVABLES CURRENT		
	Trade debtors	11,504	5,755
	Other debtors	23,436	39,625
		<u>34,940</u>	<u>45,380</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

Note 7	OTHER ASSETS CURRENT	2010	2009
		\$	\$
	Prepayments	83,659	106,970
		<u>83,659</u>	<u>106,970</u>
Note 8	INVESTMENTS IN ART		
	Other investments in art - non current		
	Sculpture – at cost	9,025	9,025
	Prints – at cost	-	5,880
		<u>9,025</u>	<u>14,905</u>
Note 9	PLANT & EQUIPMENT		
	At cost	558,242	476,007
	Less accumulated depreciation	(365,200)	(292,242)
		<u>193,042</u>	<u>183,765</u>
	Total Owned Plant & Equipment		
	Carrying amount at start of year	476,007	522,999
	Additions	82,235	68,914
	Write offs	-	(115,906)
	Carrying amount at end of year	<u>558,242</u>	<u>476,007</u>
	Accumulated Depreciation		
	Opening accumulated depreciation	(292,242)	(352,034)
	Depreciation expense	(72,958)	(56,114)
	Write offs	-	115,906
	Closing accumulated depreciation	<u>(365,200)</u>	<u>(292,242)</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

Note 10	PAYABLES CURRENT	2010	2009
		\$	\$
	Unsecured liabilities		
	Trade creditors	216,665	175,112
	Other creditors	69,904	48,921
	Employee entitlements – annual leave	47,621	36,830
		<u>334,190</u>	<u>260,863</u>

Note 11	OTHER LIABILITIES CURRENT		
	Unsecured liabilities		
	Grants received in advance	832,170	50,460
	Other income received in advance	930,213	54,379
	Deferred reserve incentive scheme revenue	198,000	198,000
	Deferred scholarship fund revenue	12,606	-
		<u>1,972,989</u>	<u>302,839</u>

The deferred reserve incentive scheme revenue is made up of funds from DCA (State Government) and Australia Council (Federal Government) of \$99,000 each and is held in escrow, subject to the terms and conditions of the Reserve Incentive Scheme Funding Agreement.

OTHER LIABILITIES NON CURRENT

Deferred scholarship fund revenue	-	3,285
	<u>3,285</u>	<u>3,285</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

Note 12	PROVISIONS CURRENT	2010	2009
		\$	\$
	Employee entitlements – long service leave	16,884	13,464
		<u>16,884</u>	<u>13,464</u>
	PROVISIONS NON-CURRENT		
	Employee entitlements – long service leave	34,699	26,379
		<u>34,699</u>	<u>26,379</u>
	Aggregate employee entitlement liability	<u>51,583</u>	<u>39,843</u>
	Number of employees at year end	52	43
Note 13	RESERVES		
	Endowment reserves - restricted	150,000	150,000
	Endowment reserves - unrestricted	210,000	210,000
		<u>360,000</u>	<u>360,000</u>
Note 14	LEASING COMMITMENTS		
	Operating lease commitments		
	Being for rent of property and photocopier and payable:		
	- no later than 1 year	2,473	41,574
	- later than 1 year but no later than 5 years	-	2,473
		<u>2,473</u>	<u>44,047</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

Note 15	RECONCILIATION OF CASH	2010	2009
		\$	\$
	Reconciliation of cash flow from operations with profit/(loss) after income tax:		
	Profit/(loss) after income tax	79,187	717,602
	Non-cash flows in profit/(loss)		
	Depreciation	72,958	56,114
	Increase/(decrease) in employee provisions	11,740	2,510
	Changes in assets and liabilities		
	(Increase)/decrease in trade & term debtors	10,440	158,691
	(Increase)/decrease in prepayments	23,312	(36,575)
	(Increase)/decrease in investments in art	5,880	50,560
	Increase/(decrease) in income received in advance	99,326	(70,450)
	Increase/(decrease) in grants in advance	781,710	10,000
	Increase/(decrease) in trade creditors and accruals	73,328	56,483
	Cash flows from operations	1,157,881	944,935

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2010**

Note 16 CAPITAL COMMITMENTS

At balance date there were no capital commitments.

Note 17 EVENTS SUBSEQUENT TO BALANCE DATE

No matters have arisen since the end of the financial year which have significantly affected or may significantly affect the operations, results of operations and the state of affairs of the consolidated entity in subsequent financial years.

Note 18 ADDITIONAL DISCLOSURES

Directors:

The names of persons who were directors of West Australian Ballet Company (Inc) at the end of the financial year were:

Bret Mattes	Brian Cole
John Langoulant	Susan Haynes(resigned November 2010)
Patti Chong	Eve Howell
Ian Cochrane	Heather Zampatti

Principal place of business:

West Australian Ballet is an association incorporated in Western Australia and domiciled in Western Australia.

Level 2, 825 Hay Street
PERTH Western Australia 6000