



WEST AUSTRALIAN
BALLET

2015 Annual Report



PRINCIPAL PARTNER



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WEST AUSTRALIAN
BALLET

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Cover: Photo by Sergey Pevnev

Company Overview



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.

PATRON

Her Excellency the Hon. Kerry Sanderson
AO, Governor of Western Australia

PRIVATE GIVING PATRON

Mrs Alexandra Burt

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 – established in 1952. WAB has currently 38 full time 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 South East Asia 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 Western Australians;
- offering ballet that is both benchmarked at an international level and inspires and develops audiences.

BRAND ESSENCE

Anything is possible

Reports



*Meg Parry and Liam
Green in Hold the Fourth.
Photo by Sergey Pevnev*



Chairman's Report

DR ROBERT EDWARDES

In my first year as Chair of this wonderful company, there have been many challenging ups and downs and changes behind the scenes. Through it all, the dancers and staff, with great support from our many 'friends', have gone way beyond the call of duty to deliver outstanding performances and to bring the pleasure of dance to the greater community.

Aurélien Scannella did us proud with his second program in 2015, commencing with the whimsical *Zip Zap Zoom* and other cutting edge pieces. We were blown away by the opening season at the unique Quarry venue in February. From here on the bar was raised by every season – from *Embraceable You* celebrating the very different Balanchine style of dance, through the original choreography of the *Genesis* offering, then on to the magical *Coppélia* in an Australian setting, to *Cinderella*, the enchanting family favourite

choreographed by our own Jayne Smeulders. The five seasons delivered great variety in dance style from classical to contemporary, from fairy tale stories to unexpected drama, and sets and costumes that dazzled and amazed. We all dreamed a little and forgot for a while about the economy and other mundane matters.

We farewelled Steven, our long serving Chief Executive, who has moved to run the Scottish Ballet from his new home in Glasgow. Just this week he explained to me by email that 'a ballet company is a ballet company... except this one wears kilts!' We look forward to having him back to visit us for *The Nutcracker* opening night in November. I am so grateful to Jan Stewart for graciously stepping into the role as we continue the search for a permanent replacement.

Sergey Pevnev joined the company in 2004 and has amazed us in so many lead roles. During the year he decided that after 11 years it was time to move on to other ballet related endeavours. We are proud that he has decided to continue to support us going forward as a member of our Artistic Review Panel. I express my gratitude to Clare Medhurst who stood down as chair of the Artistic Review Panel at the end of the year.

The company continues to serve the community in so many different ways, including the Great Leaps program, adult dance classes at Maylands, and touring – with the grand highlight in 2015 being the Balanchine performance on the beach at Karratha on a balmy evening in June.

Our Patron, H.E. the Hon. Kerry Sanderson AO has given generously of her time, attending opening nights and extolling the merits of WAB

wherever she goes, and our Patron of Private Giving, Alexandra Burt, continued to inspire with her speeches and quiet endeavours. In return she was rewarded with a special personal treasure which is expected soon and may even become a very early enrollee in our successful Young Artist Program.

I am particularly grateful for the unwavering support of the Board following my appointment to fill John Langoulant's big shoes, however even this group was not immune from change. We farewelled Heather Zampatti as she took up her role as Chair of Lotterywest, and also Carolyn Kidd who returned to her home country of New Zealand. However we have been lucky to enrol three very accomplished new executive women to fill the vacancies, and I welcome Margit Mansfield, Sandy Anghie, and Sinead Taylor, all with great passion for dance and taking on important portfolio roles at the Board table.

West Australian Ballet receives support from so many and in so many ways. Thank you to our Principal Partner Woodside who has just renewed that support for a further three years, and thank you to all of our corporate partners, government partners, private donors, and a myriad of other contributors that enable the miracles to happen on stage to enliven all our spirits.

I am thoroughly enjoying my new role and being part of such an exciting performing arts company, getting to know the dancers, the set designers, the costume makers, the choreographers, the technicians, and all of the others that display such an extraordinary passion for what they are creating. It is a continuing privilege for me to be part of this wondrous phenomenon.



Artistic Director's Report

AURÉLIEN SCANNELLA

2015 was my third year with West Australian Ballet. It was another busy year full of exciting challenges for the company, and we have been rewarded with many moments of pure joy on stage.

Over the course of the year, we presented four major seasons, two regional tours, a choreographic development season, a glamorous Black and White Ball, attended by many of our loyal supporters, and a host of community engagement and outreach activities connecting us with Western Australians from all corners of our great State.

Opening the year was the high energy *Zip Zap Zoom: Ballet at the Quarry* season which contained a mix of wildly contrasting styles and something to appeal to absolutely every type of dance enthusiast!

The title work, *Zip Zap Zoom* from Annabelle Lopez Ochoa presented a dynamic fusion of jazz dance and ballet, along with a good dose of humour. Set on a diverse mix of music from Bart Rijnink, Michel Banabila, Juliete Gréco, Mikis Theodorakis, Doctor Dre and MC Solar, this work was clearly an audience favourite. Also from Lopez Ochoa but in extreme contrast of tempo was the mesmerizing pas de deux, *La Pluie*. This exquisite work is in equal measures delicate and powerful, and had a unique poignancy as it was performed under the breathtaking canopy of stars that we are blessed with each summer at the Quarry.

The program also included a highly challenging neo-classical piece from the legendary William Forsythe – *Steptext*. Set on Bach's Partita No. 2 in D minor, this work presents a challenge for the most prodigious of dancers. Bringing this kind of repertoire to WAB enables us to maintain an international standard for both

the dancers and our public.

WAB dancer Daniel Roberts had the opportunity to develop and present his work *Hold the Fourth* on the music of Max Richter, a piece that was initially developed for the company's 2014 *Genesis* season.

Once again, our Ballet at the Quarry season was a huge success with many shows selling out and an additional performance again added to meet ticket demand. The company then took the whole show on the road south to our wonderful audiences in Mandurah and Bunbury.

In May, we took our audience to New York with *Embraceable You* - an evening of glittering works from the 'Father of American Ballet' George Balanchine. Set on the music of Gershwin, Bach and Tchaikovsky, these uplifting works drew a rousing response. It was a great pleasure for the company to host Balanchine Repetiteur, Diana White here in Perth. Also on the bill was Jayne Smeulders' Balanchine inspired *Tarantella*. The season was accompanied superbly by West Australian Symphony Orchestra.

Straight out from the Perth season, we headed north to present the *Embraceable You* program for our friends in Karratha, and performed on a purpose built stage in the spectacularly beautiful setting of Hearson's Cove.

June saw the company presenting another sell-out *Genesis* season in the intimate setting of our ballet studio in Maylands. This small but important season gives our dancers the opportunity to explore their creative talents and develop their choreographic skills.

Our September offering was the second in a series of planned co-productions with Queensland Ballet – Greg

Horsman's delightful version of *Coppélia*, re-set in the small South Australian town of Hahndorf. With costumes by Noelene Hill and sets by Hugh Coleman, this new very Aussie version of one of the oldest classical ballets in the repertoire was a real artistic success.

Rounding off the year, we remounted Jayne Smeulders' charming family ballet *Cinderella* which was a joyous way to transition into the holiday season. Accompanied by the West Australian Philharmonic Orchestra, the season was once again a great triumph with several sell-out shows. This 2015 version of *Cinderella* was successfully refreshed in terms of choreography and we also made a few costume changes which Jayne and I worked closely on at the end of last year.

In 2015 we had to bid farewell to some very dear friends:

Sergey Pevnev, Principal Dancer, who has delighted audiences at countless performances since 2004, retired from the stage to start his own dance school. I am happy to report that Sergey is still often to be seen wandering down the corridors at the West Australian Ballet Centre, remaining our official ballet photographer.

Jon Buswell, Technical Director since 2009, relocated to Melbourne in 2015 after accepting a position

with The Australian Ballet. Jon was a major contributor to WAB's growth over the years with his innovative approach to solving technical challenges and ongoing commitment to ensuring the highest production standards were achieved.

John Langoulant, who held a position on the WAB Board since 2005 and was Chair from 2012, retired in 2015. I personally would like to express my thanks to John for his enduring support and for the major role he has played in the company's evolution.

And lastly I would like to make a very special mention of former WAB Chief Executive, Steven Roth. At the end of 2015 Steven announced his intention to accept a position at the Scottish Ballet. Over the past eight years, Steven worked tirelessly to facilitate the greatest period of growth and investment that the company has ever seen. We are so grateful to Steven for his dedication and hard work and we wish him well in his new post.

I would like to sincerely thank our sponsors, donors, patrons and friends for helping us to get to where we are today. Without your support none of the above achievements would have been possible. Thank you for embracing our vision for the company and supporting its growth.

I would also like to acknowledge our generous donors to our young artist scholarships who have helped to facilitate the dreams of many young Australian dancers. WAB's young artist program continues to nurture our State's aspiring young artists and in 2015 we were able to offer opportunities to seven young Australian dancers.

Our State and Federal Governments are great supporters of WAB but despite the company's longevity and its many achievements, the financial security of WAB - similar to many other arts organisations in this country - is a constant uncertainty. Our goal is to reduce our dependency on box office revenue which can be precarious even with the best of programs and to find more dependable sources of sustainable income. Achieving that goal would mean we could work confidently on planning for the future and building the capacity and quality of not only our dancers, but of every aspect of WAB's operations, all of which is critical to our long term success.

I am now commencing my fourth year in Perth with the same enthusiasm and motivation that I had when I started. WAB has become one of the most versatile and interesting Australian ballet companies and it is now time for us to be seen on the international stage.



Christopher Hill, Claire Hill
and Alessio Scognamiglio
in *Zip Zap Zoom*.
Photo by Sergey Pevnev



Acting Chief Executive's Report

JAN STEWART PSM

This Chief Executive's report of 2015 reflects the achievement and activities of West Australian Ballet under the reins of the former Chief Executive, Steven Roth who left the company in February 2016 after almost nine years in the role.

The results described below are a tribute to the leadership and commitment of Steven Roth and the Artistic Director Aurélien Scannella and to the work of all the dancers and the WAB staff.

2015 proved to be another very busy and successful year for the company:

- The Strategic Plan 2016 – 2020 was launched and approved by our funding partners
- Major core funding (Department of Culture and the Arts and Australia Council) was approved for next three years: 2016 - 2018
- 78 main stage performances were held including dress rehearsals, touring and the *Genesis* season (77 in 2014)
- 13 incidental performances were given (9 in 2014)

- 53 events were held for our corporate partners (49 in 2014)
- 26 donor/patron events were held (23 in 2014)
- *Ballet at the Quarry* this year was another sell out, extended season
- An inaugural *Ballet on the Beach* in Karratha was a sell out
- A second co-production was developed with Queensland Ballet, *Coppélia*
- More than 6,000 people have accessed the West Australian Ballet Centre for functions and events, workshops, auditions, and the hire of the studios for various events and functions (excluding public classes)
- Sponsorship income (cash and contra) increased by 19%
- Philanthropy income grew by 26%
- Public Classes income increased 46%
- Enrolments in Great Leaps (our membership program for dance students aged between 5 – 17) grew by 6.2% to 1,300

The only exception to an otherwise positive year was the lower than anticipated sales for the season of *Embraceable You*. The Box Office for that season was undoubtedly impacted by the timing of a season by St Petersburg Ballet of the more familiar offering of *Giselle* and *Swan Lake* at His Majesty's Theatre directly following the *Embraceable You* season.

The addition of a Content Development and Publicity position within the Marketing department has made a highly positive impact on engagement with those who regularly prefer to use digital channels for information and communication. Already we can see the positive impact on our sales. We plan to focus more of our resources on this channel of marketing and communication in the forthcoming year as a means to attract a new and younger market to the ballet.

Working within a budget of just \$9.5M, WAB continues to achieve excellent results, presenting five seasons annually

and a vast array of engagement and outreach programs.

Western Australia's four major arts companies continue to receive just 8.3% of the national MPA arts budget. However, Western Australia demonstrates above average arts consumption. At 10.9% of Australia's population, WA represents 11.8% (\$177,327M) of Australia's live performance revenue, and 12.2% (\$2,267M) of Australia's national attendance.

Both WA and Victoria command a larger share of both revenue and attendance compared with share of population. These figures and the description of the wide range of activities of WAB give only one side of the story of the achievements of the company.

The other side, much harder to measure and describe, is the intrinsic and intangible value of the many and varied experiences we have offered our many patrons and supporters. The feedback we receive from those who attend a performance, who come to our special Behind-the-Scenes events at the ballet centre, or attend an adult ballet class is that an encounter with WAB brings them huge pleasure. They always leave the performance or the function uplifted and inspired.

Our goal for the year ahead is to build on these achievements – to extend our audience and our repertoire and continue to build on the excellent standards the company has achieved in recent years.

Specifically our goals include:

- To continue to build box office revenue and attendance through a whole range of activities
- To build a balanced repertoire with loved familiar works as well as new signature works which will extend the dancers and bring new and exciting programs to our public. This will include a new production of *The Nutcracker* in 2016
- To explore opportunities for regional, national and international touring

- To develop engaging marketing campaigns with particular focus on digital and social media platforms and to launch a new brand campaign to raise the public's awareness of the magic of ballet in general but in particular to build loyalty to our company
- To ensure our current Sponsors are well looked after in every way and actively engaged with the company and also to secure new Sponsors who will experience tangible value from their partnership with WAB
- To continue to show our appreciation to our Philanthropic donors who have supported us loyally for many years and to identify new donors who may welcome the opportunity to contribute to the growth of WAB
- To extend our education and access programs to reach the widest possible audience
- To increase our public classes as well as community use of the Maylands Centre which already is frequently used by all sorts of organisations for all sorts of events including in more recent times as a popular venue for wedding ceremonies
- To review our dancer wellbeing program and consider what further improvements can be introduced including the potential to extend some elements of the program to become a comprehensive staff wellbeing program. Ensuring the wellbeing of our dancers whose training, rehearsal and performing schedule is highly demanding, as well as providing the best possible care if they incur an injury, is an important responsibility of WAB. Since moving to the Maylands Centre a structured wellness service has been provided which includes physiotherapy, massage and medical care in the case of injury. This program is supported by a number of generous donors to whom we are very grateful.

The challenge in achieving our goals and to have the means to build the capacity of the company, as was identified by the former

Chief Executive and referred to in the Artistic Director's report, remains to grow our income in a balanced way from the various sources of revenue – government grants, box office, sponsorship and support from individual donors, grants from philanthropic foundations and income derived from the use by the public of the Maylands Centre. The aim ultimately is to reduce our reliance on government grants and box office.

On behalf of the whole company I express our gratitude to all our partners including our Principal Partner Woodside, and all our corporate sponsors, to our landlord, the City of Bayswater and to our other civic partner, the City of Perth, and to all our generous philanthropic donors including our Private Giving Patron, Alexandra Burt. We could not have achieved these results this year without your support.

We appreciate not only the funding we receive from both the Department of Culture and the Arts in Western Australia and the Australia Council, but also the encouragement and guidance they offer us.

Finally, there are a number of people who work in the company who I would like to acknowledge - our hard working staff who as the Chairman said in his report, go far beyond 'the call of duty'. This includes the production team, those who create and look after the sets and lighting as well as the people in wardrobe who make the glorious costumes for the dancers, the people in our wellbeing department who take care of the dancers, those who work in the marketing and administration sections whose work 'behind the scenes' is essential to everything that we do at WAB.

Our artists, the talented dancers who train so diligently under the guidance of our ballet masters and ballet mistress, all led by our visionary artistic director, Aurélien Scannella are the public face of WAB. Their performance under

Aurélien's leadership has been admired by all who come to the ballet. It has been a pleasure to work with Aurelien since my arrival.

The Board of course are the group who are ultimately responsible for WAB. They give of their time generously and are involved in many ways in supporting the work of WAB. I thank the Chairman, Robert Edwardes and all members of the board for their work in the year just past. I particularly acknowledge John Langoulant, the long serving Chairman who stood down last year and who did so much for WAB during his term of office.

And my personal acknowledgement must be added to those already expressed by the Chairman and Artistic Director to Steven Roth, the former Chief Executive for all he has done for WAB in the eight years since he first arrived in Western Australia and took on the job. I particularly acknowledge in this report his part in the establishment of the West Australian Ballet Centre. Without this beautiful 'home', many of the achievements of WAB in recent years would not have been possible. We all wish him well for everything he does in the future.



*Steven Roth, Chief Executive,
West Australian Ballet
January 2007 - February 2016*

Key Focus Areas



*Christian Luck and Florence
Leroux-Coléno in Steptext.
Photo by Sergey Pevnev*

1. Artform

Artistic vibrancy and international benchmarking remain key drivers in repertoire selection. The company continues to invest in one major new narrative ballet each year, and presents a multitude of works from iconic Australian and international choreographers.

2015 saw the realisation of WAB's second co-production with Queensland Ballet, *Coppélia*. Choreographed by Greg Horsman, with sets by Hugh Colman and costumes by Noelene Hill, this new production, re-set in the small South Australian town of Hahndorf, lent a distinctly Australian flavour to this classic in the ballet repertoire.

The *Ballet at the Quarry* season contained four Australian premieres and offered a diverse range of styles with Annabelle Lopez Ochoa's works *Zip Zap Zoom* and *La Pluie*, ballet legend William Forsythe's challenging *Steptext*, and *Hold the Fourth* - a new work by WAB dancer Daniel Roberts.

The *Embraceable You* season at His Majesty's Theatre in May showcased three works from George Balanchine, widely regarded as the foremost contemporary choreographer in the world of ballet. *Concerto Barocco*, *Who Cares?*, and *Tchaikovsky Pas de deux* were presented, as well as the Balanchine inspired *Tarantella* created by WAB Principal dancer Jayne Smeulders.

Reviews and feedback received on the diverse collection of works presented in 2015 attests to the company's high performance standards.

"...a spectacular crowd pleaser demonstrated by the applause and gasps of appreciation as the dancers performed amazing jumps and tornado twirls, and consistently displayed their individual virtuosity."

– The Australian, 18 May, 2015.

"This company, this night, were outstanding"

– The Australian, 9 February, 2015.

*Below: Polly Hilton and Christian Luck
with WAB Dancers in Concerto Barocco.
Photo by Sergey Pevnev*



2. Sector Development



Matthew Lehmann & Sandy Delasalle-Scannella
in *La Pluie*. Photo by Sergey Pevnev

Four Australian dancers were accepted into the company in 2015. Kimberleigh Cowley (who returned to Australia from Europe to accept a corps de ballet position), and three dancers from our 2014 Young Artist Scholarship Program, Phebe Sleeman, Liam Green and Andrew Radak, whom were offered corps de ballet positions.

In addition, seven aspiring young Australian dancers were awarded Young Artist Scholarships 2015. Almost one third of WAB's current company members began their professional dance careers through the WAB Young Artist Program, which is testament to its continued growth and success. WAB applauds the ongoing commitment of the Bendat Family Foundation, Simon Lee Foundation, Mrs Patricia Gates, the Stan Perron Charitable Trust and Wesfarmers Arts, who provide scholarships in support of these talented young people.

WAB continues to work closely with WAAPA under a MoU agreement for training and development of dancers, providing opportunities for students to perform with the company in *Embraceable You*, *Coppélia* and *Cinderella*. WAB also provides invaluable career development opportunities for talented young dancers from ballet schools and academies throughout the State through its masterclass workshop programs.

WAB's annual *Genesis* season offers a platform for its company members to develop and showcase their choreographic talents. In 2015, as well as the program of new works presented for *Genesis*, WAB performed a host of works choreographed by company members within its main stage seasons, including;

- *Hold the Fourth* by Daniel Roberts, presented at *Ballet at the Quarry*,
- *Tarantella* by Jayne Smeulders, presented as part of the *Embraceable You* season,
- a full length narrative ballet of *Cinderella* by Jayne Smeulders, and
- a new work by Christopher Hill performed at WAB's Season 2016 launch.

3. Access



Jayne Smeulders visiting
Starlight Children's Foundation

63,501 people attended performances or participated in access programs in 2015.

COMMUNITY OUTREACH

Through the *Lotterywest Community Matinee Series* and *Jumpstart General Dress Rehearsals* WAB continued to provide access to the arts for those most disadvantaged in the WA community. There were four *Jumpstart General Dress Rehearsals* to which 1,490 people across a range of areas in need attended, and two *Lotterywest Community Matinees* to which 1,365 people participated. The two areas of disadvantage addressed through the matinees were recent immigrants and refugees (*Coppélia*), and the elimination of violence against women (*Cinderella*). The organisations WAB worked with through the Community Matinee Series were:

Coppélia: Coalition for Asylum Seekers Refugees and Detainees, Association of Services for Torture and Trauma Survivors (ASeTTS), Edmond Rice Centre, Mercycare, Centrecare, St Vincent de Paul Society, Aranmore Catholic College Intensive English Centre and Lynwood Senior High School Intensive English Centre.

Cinderella: Women's Council for Domestic and Family Violence, Women's Health and Family Services – Domestic Violence Advocacy Service, Anglicare WA, RUAH, The Esther Foundation, and Relationships Australia.

Feedback across the board was once again very positive, the most common response being that through attending the most vulnerable people in our society feel that they are valued.

"I just wanted to thank you so very much. The ladies all had such a great time. They loved the performance and the outing. Some had never even been into the city. They were enthralled with the dance, the music and the building. When they got back they were giggling and chatting – it was so nice to see them like that. And thank you also for arranging all the different interpreters which certainly helped with following the story." Community Cultural Liaison Officer, Edmond Rice Centre. *Coppélia* Community Matinee.

"It gave us great pleasure to distribute the tickets to the refuges for the women and children escaping domestic and family violence. This is a wonderful opportunity you have provided for women and children, who would rarely have the chance to experience the wonder of ballet." Angela Hartwig, CEO, Women's Council for Domestic and Family Violence. *Cinderella* Community Matinee.

"It was like a holiday from my suffering. It was like I was living a different life for two hours, it totally carried me away to a beautiful place." Client, Richmond Fellowship WA, *Cinderella* Jumpstart.

EDUCATION PROGRAMS

With support from Woodside, the Clough Foundation and the WA Department of Culture and the Arts, WAB's education programs were delivered across metropolitan and regional ballet schools, primary and secondary schools, as well as at the WABC. Over 11,600 students and teachers participated in a range of activities including workshops, presentations, performances, and Q&A's. This was 15% higher than the previous touring year (10,017 people in 2013), however the number of locations was down from the previous touring year (five regional centres in 2015 compared to seven in 2013) indicating a significant increase of participation in each location. In 2015 WAB



South-West Education Tour, 2015

toured to Bunbury, Mandurah, Carnarvon, Kalgoorlie, and Karratha where a very in-depth program was delivered resulting in a youth ensemble performing alongside the company in *Ballet on the Beach*.

"I would first like to thank you for coming up and helping us to become more confident and better dancers. It has honestly been a dream, to be able to have the opportunity to dance on a stage in front of more people than I could've ever imagined, including WA Ballet, is amazing. Meeting all the dancers was an incredible experience, they were all extremely nice and they took the time to talk to us." Karratha Youth Ensemble Participant

"Workshop was brilliant. All students were completely engaged. Boys, several who thought they wouldn't do it, participated and seemed the most engaged. I've never seen some of our students that quiet before!" Teacher, Greenfields Primary School. Ballet Moves Workshop.

"I would just like to extend a BIG THANKYOU to all the team-Ballet Troupe, Orchestra and You and all the other staff who contributed to a marvellous day!!! I would say that most of our year 3 students may never have the opportunity to go to His Majesty's Theatre again to watch the WA Ballet perform with the accompaniment of the WA Philharmonic Orchestra. I'm sure the students will always remember this very special event!" Teacher, South Coogee Primary School. Cinderella Schools' Matinee.

GREAT LEAPS

The Bankwest Great Leaps membership program maintained membership numbers in 2015, with a small increase of 6.2%, taking the total members to 1,300. A total of 746 Great Leaps tickets were sold to the productions at His Majesty's Theatre, highlighting that members value other aspects of the program as well as discount tickets, such as direct information about WAB activities and opportunities, and discounts on workshops and merchandise.

PUBLIC CLASSES

Public classes continued grow exponentially in 2015. Enrolments were up 65% on 2014 with 617 members in 2015, and revenue was up 46% on 2014 generating \$130,262 gross income. Public classes continue to provide an opportunity for adults to engage in the art form in a way that builds community connections to WAB and our dancers, whilst increasing the capacity of our dancers as teachers. The quality and scale of our classes is not available anywhere else in WA.

WEST AUSTRALIAN BALLET CENTRE (WABC)

Over 8,300 people visited the WABC in 2015, taking advantage of public classes, workshops and masterclasses, school holiday activities, open classes and rehearsals, and patron and corporate events. This figure includes WAB's own activities combined with hirers of the WABC such as local community groups, dance organisations and ballet schools, musical theatre production companies, national performing arts institutions, and corporate hirers.

Whilst overall figures for access to the WABC are down 16% on 2014 figures, in contrast there has been dramatic increases to the number of participants, contact hours and income for public classes. The WABC continues to be a major hub of dance, arts and community events in Perth, and we continue to explore avenues for increased access in line with the values of the company.

4. Financial

Once again 2015 delivered a good overall financial result, with strong revenue growth in philanthropy, sponsorship, commercial activities and prudent cost management, however box office was slightly below budget. The 2015 operating surplus was \$238,123 (net loss of \$443,024 adjusted for depreciation and the impairment loss).

BOX OFFICE

In 2015, the company saw a 6% decrease in Box Office revenue from the previous year's exceptional sales. In setting expectations for the year, the risk to box office results in presenting artistically challenging and varied repertoire was accounted for in the sales targets. The underperformance in ticket sales came primarily from the critically acclaimed George Balanchine mixed bill, *Embraceable You*. Despite lower than expected sales results for this season, the company believes it is essential to continue to present a diverse selection of high quality repertoire in accordance with our key objectives. The contemporary Quarry season and Christmas family ballet continues to appeal to a wide range of audience demographics and consistently meets revenue targets.

SPONSORSHIP AND PHILANTHROPIC SUPPORT AND INCOME

West Australian Ballet has a number of generous supporters; some are sponsors from the business sector, others are private donors and private philanthropic foundations.

A highlight included the Black & White Ball which raised a total of \$272,000, including \$62,000 in philanthropic income, and \$50,000 in sponsorship income. The Ball in total contributed a net of \$157,555 to the company, supporting future repertoire and enabling two new Young Artist Scholarships to be funded in 2016. We are grateful to Woodside, Satterley, Bankwest and Ernst and Young for their support of the Ball.

Despite the tough economic climate, total Sponsorship income increased by 19%, with a retention of 97% of the previous year's income and significant growth in contra income from our current base of sponsors. The increase was also attributable to our regional Karratha Tour, kindly supported by Woodside, Mermaid Marine and the Karratha Council.

Philanthropic income increased by 26%, with a similar increase in the number of individual donors. A major factor in this increase was a new 'Campione Pre-Launch' event which saw the early commitment in 2015 of major gifts towards *The Nutcracker* production which will open in November 2016.

We acknowledge our extended family of supporters for their investment in WAB which enables us to achieve new heights in technical excellence, diversified repertoire, creative education and outreach activities. The excitement and genuine enthusiasm around WAB performance and artistic achievements combined with patron engagement opportunities, continue to build momentum in this area.

5. Governance



The Board under the constitution of West Australian Ballet has the responsibility for the leadership and oversight of every aspect of the company's activities and financial management.

This includes:

- Setting the strategic direction for the company and the approval of all business plans and budgets
- Monitoring the implementation of the strategic plan
- Reviewing outcomes achieved against agreed objectives
- Ensuring compliance with all relevant legislation and regulatory standards including all employment and occupational health and safety laws
- Ensuring the company has adequate policies and procedures in place to cover all aspects of its operations
- Ensuring that risk management processes and risk mitigation strategies are in place
- Setting ethical standards for the company and monitoring organisational culture against those ethical standards

The Board met eight times in 2015 including a special meeting to set the new Strategic Plan 2016-2020, with an average attendance of 76%.

To assist the Board in its work, we recognise our various Committees and Sub-Committees, whom have been established as working groups behind the scenes to support WAB's activities and operations.



Carina Roberts and Adam Alzaim in Tarantella. Photo by Sergey Pevnev

Key Performance Indicators



*Brooke Widdison-Jacobs,
Florence Leroux-Coléno, and
WAB Dancers in Cinderella.
Photo by Emma Fishwick*

1. Seasons and Repertoire

Season One

ZIP, ZAP ZOOM: BALLET AT THE QUARRY

Quarry Amphitheatre, Perth
6 – 28 February 2015 (17 performances)
(Perth International Arts Festival 2015)

Bunbury Regional Entertainment Centre
13 – 14 March 2015 (2 performances)
Mandurah Performing Arts Centre
20 – 21 March 2015 (2 performances)

HOLD THE FOUTH (WORLD PREMIERE)

Choreography: Daniel Roberts
Music: Max Richter On the Nature of Daylight; The Twins (Prague); Sarajevo; Last Days; Hans Zimmer 528491; with additional music by Caitlin Woods
Costumes: Bruce McKinven
Lighting: Jon Buswell

STEPTEXT (WEST AUSTRALIAN PREMIERE)

Choreography: William Forsythe
Staged by: Kathryn Bennetts
Music: Johann Sebastian Bach Partita No. 2 in D minor, BWV 1004 – Chaconne performed by Nathan Milstein
Costumes: William Forsythe
Lighting: William Forsythe

LA PLUIE (AUSTRALIAN PREMIERE)

Choreography: Annabelle Lopez Ochoa
Music: Johann Sebastian Bach Goldberg Variations, BWV 988 – Aria da capo performed by Glenn Gould
Costumes: Annabelle Lopez Ochoa
Lighting: Annabelle Lopez Ochoa

ZIP ZAP ZOOM (AUSTRALIAN PREMIERE)

Choreography: Annabelle Lopez Ochoa
Music: Mikis Michel Theodorakis Theme from Zorba the Greek; Henri Sauguet La Valse des Si performed by Juliette Gréco; Michel Banabila A Strong Sense of Urgency; Bart Rijnink Sans Titre; André Young and Marshall Mathers The Watcher performed by Dr Dre; Mc Solaar Qui sème le vent récolte le tempo Yso
Costumes: Javier Velazquez
Video: Daniel Ranger
Lighting: Daniel Ranger

Season Two

EMBRACEABLE YOU: A CELEBRATION OF BALANCHINE

His Majesty's Theatre, Perth with West Australian Symphony Orchestra
15 May – 30 May 2015 (12 performances)
Hearsons Cove, Karratha
June 6 (1 performance)

CONCERTO BAROCCO

Choreography: George Balanchine © The George Balanchine Trust
Repetiteur: Diana White
Music: Johann Sebastian Bach Concerto in D minor for Two Violins, BWV 1043
Costumes: The Balanchine Trust for George Balanchine
Lighting: Jon Buswell

TARANTELLA

Choreography: Jayne Smeulders
Music: Louis Moreau Gottschalk Grand Tarantelle for Piano and Orchestra
Costumes: Lyndell Darch
Lighting: Jon Buswell

TSCHAIKOVSKY PAS DE DEUX

Choreography: George Balanchine © The George Balanchine Trust
Repetiteur: Diana White
Music: Pyotr Illych Tchaikovsky Excerpt from Swan Lake, Op.20, Act III
Costumes: Lyndell Darch
Lighting: Jon Buswell

WHO CARES?

Choreography: George Balanchine © The George Balanchine Trust
Repetiteur: Diana White
Music: George Gershwin and Ira Gershwin arranged by Hershey Kay
Strike Up The Band, Sweet and Low Down, Bidin' My Time, S'Wonderful, That Certain Feeling, Do-Do-Do, Oh, Lady Be Good, The Man I Love, Embraceable You, Fascinating Rhythm, Who Cares? (So Long As You Care For Me), My One and Only, Liza (All The Clouds'll Roll Away), I Got Rhythm, Somebody Loves Me, I'll Build a Stairway to Paradise.
Set and Costumes: Allan Lees
Lighting: Jon Buswell

Season Three

COPPÉLIA (WEST AUSTRALIAN PREMIERE, CO-PRODUCTION WITH QUEENSLAND BALLET)

His Majesty's Theatre, Perth
with West Australian Symphony Orchestra
11 September – 26 September 2015 (13 performances)

Choreography: Greg Horsman
Repetiteur: Janette Mulligan
Music: Léo Delibes
Set: Hugh Colman
Costumes: Noelene Hill
Lighting Design: Jon Buswell
Conductor: Myron Romanul

Season Four

CINDERELLA

His Majesty's Theatre, Perth
with West Australian Philharmonic Orchestra
20 November – 13 December 2015 (22 performances)

Choreography: Jayne Smeulders
Music: Sergei Prokofiev
Orchestration: Daryl Griffiths
Set and Costumes: Allan Lees
Lighting: Jon Buswell
Conductor: Michael Collins

Genesis (World Premiere)

West Australian Ballet Centre, Maylands
24 – 27 June (5 performances)

Cognitive Momentum – Liam Green
Nostalgia – André Santos
Hush, Little Boy – Jayne Smeulders
Under Your Skin – Matthew Lehmann
Void – Adam Alzaim
e culture é Napule – Alessio Scognamiglio
As One – Christian Luck
When I Go – Jayne Smeulders
Echoes of a Possible Future – Christopher Hill
To the Pointe – Melissa Boniface, Victoria Maughan,
Jayne Smeulders, André Santos and Meg Parry



WAB Dancers in Concerto Barocco. Photo by Sergey Pevnev

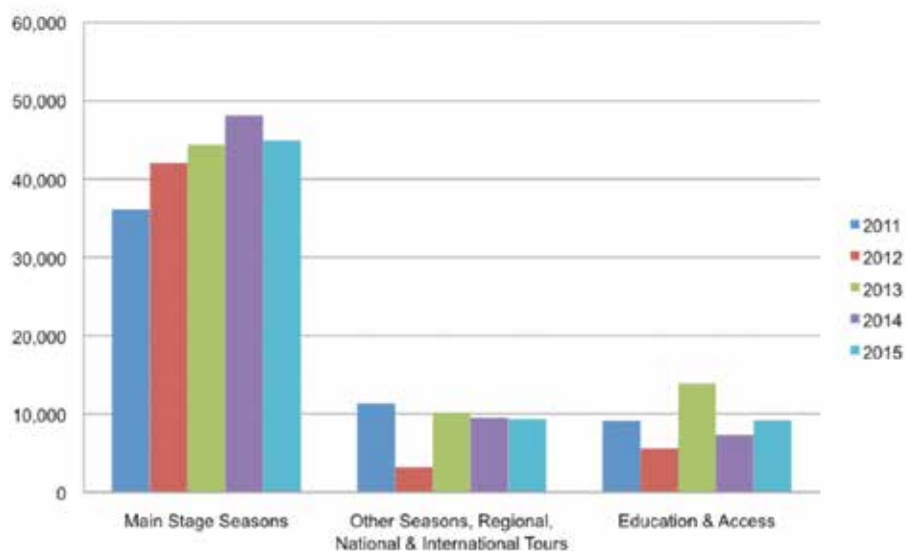
2. Artistic Vibrancy

ARTISTIC VIBRANCY - WORKS PRESENTED	2011	2012	2013	2014	2015
Full Length Ballets - commissions	1	1	0	1	1
Full Length Ballets - acquisition or revival	1	1	4	2	1
Short works - commissions	1	1	1	0	2
Short works - acquisition or revival	3	11	1	3	6
Short works - emerging choreographers	3	1	8	10	10
Total	9	15	14	16	20

3. Access

NUMBER OF ATTENDANCES	2011	2012	2013	2014	2015
Main Stage Seasons	36,100	42,030	44,417	48,126	44,941
Other Seasons or Performances	900	519	6,365	6,835	7,230
Regional Tour	3,829	0	3,840	0	2,095
National Tour	6,589	2,662	0	2,632	0
Education & Access	9,146	5,590	13,412	7,324	9,197
Total	56,564	50,801	68,034	64,917	63,463

Access and Audience Development



4. Performances and Attendance

PERFORMANCES	NO. OF PERF'S & EVENTS	NO. OF PAID ATTENDANCES	NO. OF UNPAID ATTENDANCES	TOTAL
<i>Zip Zap Zoom: Ballet at the Quarry</i>	17	7,766	1,246	9,012
<i>Embraceable You: A Celebration of Balanchine</i>	11	5,323	1,357	6,680
<i>Embraceable You - Schools Performance</i>	1	244	205	449
<i>Coppélia</i>	11	7,757	1,269	9,026
<i>Coppélia - Community Matinee</i>	1	0	564	564
<i>Coppélia - Schools Performance</i>	1	846	204	1,050
<i>Cinderella</i>	20	14,901	1,540	16,441
<i>Cinderella - Community Matinee</i>	1	0	820	820
<i>Cinderella - Schools Performance</i>	1	830	69	899
SUBTOTAL – MAIN STAGE	64	37,667	7,274	44,941
<i>Genesis</i>	5	653	42	695
<i>Zip Zap Zoom - Bunbury Tour</i>	2	642	57	699
<i>Zip Zap Zoom – Mandurah Tour</i>	2	431	165	596
<i>Embraceable You - Karratha Tour</i>	1	800	0	800
Incidental performances (charitable and corporate events)	13	1,785	4,750	6,535
SUBTOTAL – TOURING and INCIDENTAL	23	4,311	5,014	9,325
TOTAL PERFORMANCES	87	41,978	12,288	54,266
EDUCATION & ACCESS				
Lotterywest Jumpstart Dress Rehearsals	4	293	1,490	1,783
Chance to Dance Residencies	17	0	104	104
School Holiday Workshops	48	384	221	605
Great Leaps Events	2	27	46	73
Open Classes & Rehearsals	22	748	59	807
Masterclasses	9	250	137	387
Ballet Moves Workshops	8	126	0	126
Ballet Unveiled Presentations	5	333	630	963
Learning from the Masters	3	59	0	59
Vernissage	3	290	30	320
Behind-the-Scenes Previews	20	273	569	842
Pre-Performance Talks, Seminars & Q & A's	6	0	600	600
SUBTOTAL – METROPOLITAN	147	2,783	3,886	6,669
Ballet Moves Workshops	74	0	1,092	1,092
Ballet Unveiled Presentations	13	0	1,436	1,436
Masterclasses (Karratha Project)	12	0	38	38
SUBTOTAL – REGIONAL	99	0	2,566	2,566
TOTAL EDUCATION & ACCESS	246	2,783	6,452	9,235
GRAND TOTAL	333	44,761	18,740	63,501

5. Income

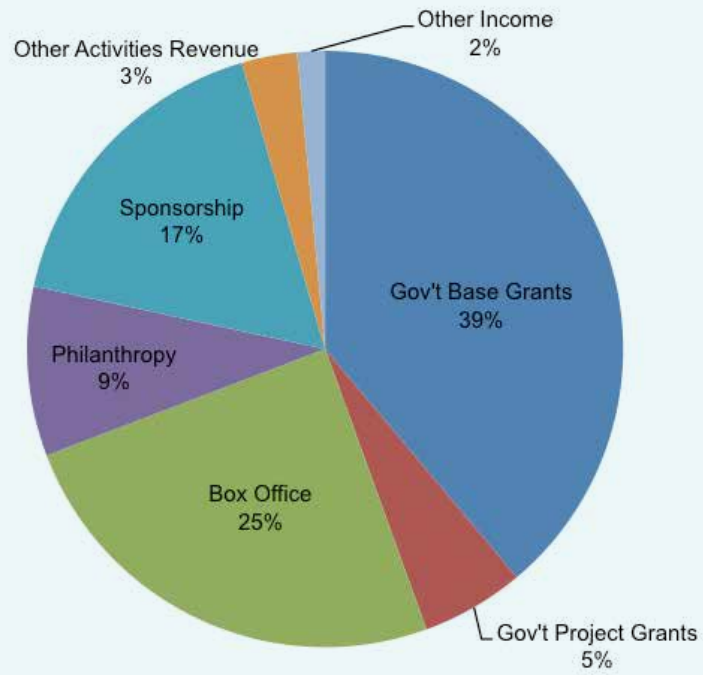
INCOME	2011		2012		2013		2014		2015	
	\$000		\$000		\$000		\$000		\$000	
Box office income	\$2,100	11%	\$2,049	22%	\$2,322	27%	\$2,505	28%	\$2,368	25%
Sponsorship Income	\$1,374	7%	\$1,244	13%	\$1,179	13%	\$1,376	15%	\$1,639	17%
Philanthropy Income	\$1,405	8%	\$354	4%	\$608	7%	\$484	5%	\$881	9%
Philanthropy Income– Capital Campaign	\$2,109	11%	\$1,785	19%						
Other Activities Revenue	0	0	0	0	\$163	2%	\$224	3%	\$289	3%
Other Income	\$240	1%	\$136	1%	\$114	1%	\$238	3%	\$143	2%
Total Earned Income	\$7,228		\$5,568		\$4,388		\$4,827		\$5,320	
Government Grants	\$11,992	62%	\$3,796	41%	\$4,387	50%	\$4,153	46%	\$4,621	44%
Total Income including grants	\$19,270		\$9,364		\$8,776		\$8,980		\$9,581	
Less Expenditure	\$7,294		\$9,367		\$8,454		\$9,586		\$10,024	
Profit (Loss)	\$11,926*		(\$3)*		\$322		(\$606)		(\$443)	

N.B: 2011 and 2012 net result includes ballet centre capital campaign grants and donations

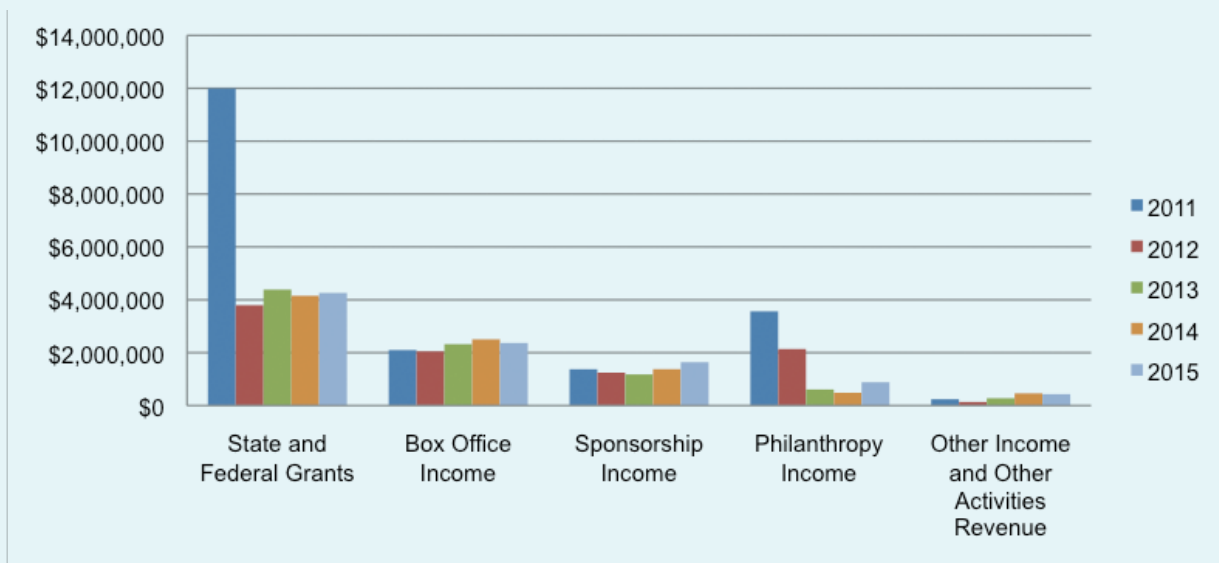


*André Santos, Sarah Hepburn and WAB Dancers
in Coppélia. Photo by Emma Fishwick*

INCOME BREAKDOWN 2015



INCOME BREAKDOWN: 2011 - 2015



Directors, Supporters and Company Details



*WAB Dancers in Cinderella.
Photo by Emma Fishwick*

Board Directors

CHAIR

DR ROBERT EDWARDES

**Appointed to the Board
December 2013**

Elected April 2014

Appointed Chair June 2015

**Expertise: Oil & Gas
Development & Management**

Robert is the Executive Vice President Development, Woodside Energy Ltd. He is responsible for the scoping and delivery of onshore and offshore capital projects, in addition to the engineering, subsea and reservoir management functions. He is also responsible for the Browse, Sunrise and Canada business units. Robert has 37 years of resources industry experience spanning the full breadth of operations and projects, including HSE and operations integrity, production technology, development planning, provision of corporate strategy and support, and delivery of major capital projects.

Before joining Woodside in May 2012, Robert spent ten years with WorleyParsons, following a 25 year career with ExxonMobil. In his last five years with ExxonMobil he was the Project Director responsible for execution of the Kizomba A deep-water oil development in Angola. In his last four years with WorleyParsons he was based in Houston as Managing Director, US and Latin America. He holds both a Bachelor degree and Doctorate in Civil Engineering.

DEPUTY CHAIR

DR DAVID SMITH

Appointed to the Board May 2012

Elected April 2013

Expertise: Strategy, Management, Mining, Business & Development

Dr Smith joined the West Australian Ballet Board in May 2012. Dr Smith has over 30 years of technical, operational and senior executive experience with Rio Tinto. Dr Smith was, until retirement in 2009, the President of Rio Tinto Atlantic. Prior to this, Dr Smith was Managing Director of Rio Tinto's iron ore operations in Australia covering Hamersley Iron and Robe River and before that Dr Smith was the Chief Executive Officer of Rössing Uranium in Namibia. Dr Smith is a qualified metallurgist and his formal qualifications include a Bachelor of Science and PhD in Metallurgy from the University of New South Wales in Australia. He has attended business schools in Melbourne, Geneva and London.

Dr Smith is also a Non-Executive Director of Bradken Ltd and previously has served as Chairman of Bannerman Resources, Deputy Chairman of Atlas Iron Ltd and Non-Executive Director of Macmahon Holdings and Energy Resources Australia. Dr Smith's previous appointments include resident of the Chamber of Minerals and Energy of Western Australia (2005-2008) and Chairman of the Board of the National Skills Shortages Strategy working group (2006). Dr Smith was also a founding Director of Leadership WA (2004-2007), a Commissioner with Tourism WA (2005-2007), a Director of AIM (2001-2007) and a Councillor with the Australia Business Arts Foundation (2004-2008).

SANDY ANGHIE

Appointed December 2015

Expertise: Law & Architecture

Sandy has broad ranging expertise and experience in diverse fields, combining commercial skills with creativity. Graduating with a Bachelor of Law and Bachelor of Commerce from the University of Western Australia in 1996, Sandy started her career as a corporate tax lawyer working for 9 years in Australia's leading law and accounting firms, including Freehills and Ernst & Young.

In 2006 Sandy returned to the University of Western Australia to study architecture. After graduating with a Bachelor of Environmental Design and Master of Architecture, Sandy worked for HASSELL, a leading international design practice. Sandy is currently working with architect Matthew Crawford, with a focus on residential work. Sandy is an active participant in the Perth arts community and a member of the Chamber of Arts and Culture in Western Australia. Sandy is also a board member of the Constable Care Child Safety Foundation.

GAVIN BAIN

Appointed July 2014

Elected April 2015

Expertise: Communications & Marketing

Gavin is Chief Executive Officer of brand strategy and full-service communications agency Meerkats - The Brand Leadership Company. His 25 years experience in marketing, management and advertising has seen him involved with many award winning, effective and personally satisfying campaigns. Gavin champions the success of some of Western Australia's most loved brands. Gavin is the current Chair of The Communications Council of WA and Patron of the Perth Advertising & Design Club.

TIM BULT

Appointed January 2012

Elected April 2012

Re-elected April 2015

Expertise: Business Development & Investment Management

Tim was appointed Director, Associate Businesses and International Development in August 2015. He joined Wesfarmers in 1999, working in commercial and business development roles within the Wesfarmers Energy division, before his appointment as General Manager of Wesfarmers Kleenheat Gas in 2005. He became Managing Director of Wesfarmers Energy in September 2006, and was Executive General Manager, Business Development from July 2009 to August 2015.

Tim has a Bachelor of Engineering (Mech, Hons) and a Master of Business Administration from The University of Western Australia. He has completed the Advanced Management Program at Harvard. Tim is a director of the West Australian Ballet and the current chairman of Wespine Industries. Tim is also a director of Quadrant Energy, in which Wesfarmers acquired a 13.7 per cent interest in June 2015.

ROGER DAVIES

Appointed March 2012

Elected April 2012

Re-elected April 2015

Expertise: Corporate Governance, Legal

Roger Davies is a partner at leading international law firm Ashurst. He is the head of the corporate group in the Perth office and is a member of the Ashurst global board. Roger specialises in corporate and securities transactions, listed company takeovers (both hostile and agreed bids), Takeovers Panel proceedings, mergers by scheme of arrangement, stock exchange listings, IPOs and other equity capital markets transactions. He also has significant experience in advising company boards on corporate governance issues and other company law matters.

Roger is recognised as a leading individual in Corporate/M&A in *Chambers Global and Chambers Asia/Pacific 2016* and in *Best Lawyers Australia 2016* in the areas of corporate law, corporate governance, equity capital markets, mergers and acquisitions and private equity. He was named Perth Lawyer of the Year in Corporate/Governance in *Best Lawyers Australia 2016* and Perth Mergers and Acquisitions Law Lawyer of the Year in *Best Lawyers Australia 2014 and 2015*. Roger joined the Board of West Australian Ballet in 2012.

PROF. MICHAEL HENDERSON

Co-opted May 2013

Elected April 2014

Expertise: Big-picture Visionary with Strong Strategic Planning, Master Planning, and Commercial Skills

Michael Henderson is Executive Chairman of Sandover Pinder Architects, and the founder and Chairman of the International Skills & Training Institute in Health (ISTIH), a dynamic skills and training organisation up skilling regional health/allied health workers. Amongst a number of other community services, Michael is a member of the WA State Training Board – Scenario Working Group, and the past Vice Chairman of CSIRO's National Flagship Advisory Committee. He is also a past Chairman of the Technology Industry Advisory Council (TIAC) and a current board member of the Cancer Council.

Michael is an Adjunct Professor – Faculty of Medicine, Dentistry & Health Sciences, University of Western Australia and Adjunct Professor – Faculty of Law, Business & Information Technology, Murdoch University. He is the 2011 EY Social Entrepreneur of the Year.

MARGIT MANSFIELD

Appointed August 2015

Expertise: Psychology, Organisational Design, Human Resources & Project Management

Margit is a registered psychologist with extensive experience working in Africa, Britain and Australia in oil and gas, energy, mining, freight, fishing, hospitality and financial services. Her strengths are organisational design and change management but she also has a wealth of experience in human resources, project management, employee engagement, talent development and executive coaching.

Her qualifications include Bachelor of Science (Zoology) from University of Cape Town, Bachelor of Social Science (Hons) Psychology from University of Cape Town, and Bachelor of Arts (Hons) Industrial Psychology from University of South Africa.

Margit's inherited her love of dance from her grandmother, who was also her first ballet teacher. While she no longer does ballet, she continues to participate in many other forms of dance.

GREG MEYEROWITZ

Elected April 2011

Re-elected April 2014

Expertise: Financial & Accounting

Greg is an audit partner in the international accounting firm EY. He has over 35 years professional experience as the lead audit partner to some of Australia's leading listed and unlisted companies. Greg has a detailed knowledge of corporate reporting and corporate governance responsibilities.

Greg is currently also a director of The Federation of WA Police & Community Youth Centres (PCYC).

Greg holds a Bachelor of Commerce Degree and a Higher Diploma in Accountancy from the University of Witwatersrand in South Africa. He is a Fellow of the Institute of Chartered Accountants in Australia and is also an associate member of the Financial Services Institute of Australasia and the Australian Institute of Company Directors.

FORMER CHAIR

JOHN LANGOULANT AO

Co-opted July 2004

Appointed to the Board April 2015

Re-elected April 2008, 2011 & 2014

Appointed Chair 2012

Retired June 2015

Expertise: Corporate Development, Business & Financial Management, Governance

John Langoulant is a company director and corporate consultant. He chairs the Boards of the Dampier to Bunbury Gas Pipeline, the Government Employees Superannuation Board and Pawsey Supercomputing Centre. He consults to Mitsubishi Corporation, Curtin University, Deloitte and is the WA Chairman of Westpac.

John has previously held Chief Executive positions with Oakajee Port and Rail and Crosslands Resources (2010-2013), Australian Capital Equity (2008 –10), the Chamber of Commerce and Industry of Western Australian (2004 – 2008) and he was Western Australia's Under Treasurer (1995 – 2004).

In addition to being Chair of West Australian Ballet, John has a range of other community interests. These include Chair of the Boards of the Telethon Kids Institute, the Committee for Perth and as a Board member of the Chamber of Commerce & Industry WA and CEDA Australia.

FORMER DIRECTORS

CAROLYN KIDD

Appointed February 2014

Elected April 2014

Retired December 2015

Expertise: Finance & Risk Management

Bankwest Chief Risk Officer, Carolyn Kidd has enjoyed an extensive career the banking and finance industry, beginning when she was a graduate trainee. Since then, she has worked in a multitude of business areas including; Human Resources, Commercial and Corporate Banking, Property Finance and Asset Workout, as well as Credit Risk. She was Head of Credit for Westpac New Zealand before joining ASB Bank in 2006. In 2007, Carolyn was appointed to the Executive Committee to run the Credit function, before establishing the broader risk function as Chief Risk Officer.

In 2010, Carolyn joined the Group's insurance business in New Zealand as Chief Risk Officer, until she moved to Perth in 2013 to join Bankwest as Chief Risk Officer. Carolyn was the Chairperson on the Bankwest Foundation, in addition to her directorship with West Australian Ballet Company Inc. She was also an active board member with Asklepios Limited, B.W Securitisation Management Pty Limited, T.W. Custodians Limited, BWA Intellectual Property Holdings Limited, Swan Securitisation Finance Pty Limited and Swan Securitisation Investment Pty Limited. Carolyn holds a FAIB (Fellow of the Australasian Institute of Bankers), Diploma of Business from Massey University and a Bachelor of Arts from University of Auckland, among other qualifications.

HEATHER ZAMPATTI

Elected April 2008

Re-elected April 2014

Retired December 2015

Expertise: Financial & Wealth Management

Heather has over 20 years' experience in investment advising and providing investors with professional portfolio management. Heather's widely acknowledged expertise in stockbroking, 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). 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 a former board member of Take Overs Panel, Australian Institute of Management, Princess Margaret Hospital Foundation, Hunger Project Australia and UWA Strategic Resources Committee, and current Board Chair of Lotterywest and board member of Chief Executive Women and Osteoporosis Australia. Heather is also on the Board of Advisers for the UWA University Club. She lectures for the Australian Stock Exchange and the Securities Institute of Australia and gives many public seminars.

Committees

ARTISTIC REVIEW PANEL

Clare Medhurst (Convener), Margrete Helgeby Chaney, David Hough, Deborah Jones

CAMPIONE COMMITTEE

Catherine Henwood (Convener), Steven Roth, Rodney and Pennie Thompson

EDUCATION COMMITTEE

Deborah Robertson (Convener), Diana de Vos, Beth James, Samantha Leeman, Sonya Shepherd, Dawn Weller

EVENTS COMMITTEE

Lisa Barrett (Convener), Sandy Anghie, Vanessa Beros, Amanda Burton, Marilyn Burton, Julia Clark, Sandy Delasalle, Sorrel Ewell, Val Glover, Connie Guglich, Shelley James, Nadia King, Natalie Kendall, Anthony con Leonhardi, Wendy Martin, Chaise McHenry, Vivienne Panizza, Mima Rahaman, Clair Stanley, Larissa Strk, Rodney Thompson, Helyn Verry Barker, Sue Wenn

FINANCE AND RISK MANAGEMENT COMMITTEE


Greg Meyerowitz (Chair), Carolyn Kidd, Steven Roth, David Smith, Trish Wyn-Jones, Heather Zampatti

FOUNDATION COMMITTEE

Catherine Henwood (Convener), Tauí Pinker, Susy Bogle, Marilyn Burton, Ann Edwardes, Jamelia Gubgub, Ingrid Puzey, Mary Ann Wright

SUCCESSION & REMUNERATION COMMITTEE

John Langoulant AO / Dr Robert Edwardes (Chair), Tim Bult, Roger Davies, Greg Meyerowitz, Heather Zampatti



André Santos and Claire Hill in Hold the Fourth.
Photo by Sergey Pevnev

Private Giving

In recognition of gifts received between 1 January 2015 and 31 December 2015.

PATRON, PRIVATE GIVING

Mrs Alexandra Burt

MAJOR BENEFACTORS

Bendat Family Foundation

Angela Bennett

Minderoo Foundation

Westrac

Michael J.M. Wright

BRAVURA CIRCLE

\$10,000+

Wesfarmers Arts

Alex & Julian Burt

Marilyn Burton

Rella Consultants

Gena Culley

The Feilman Foundation

McCusker Charitable Foundation

Wright Burt Foundation

Charles & Patricia Galluccio

Eve Howell

Kennerlys

Jane & Jock Morrison

Dorothy & Allan Smith

David Wallace & Jamelia Gubgub

Windsor Knight Pty Ltd

Mary Ann Wright

Anonymous (1)

DIRECTOR'S CIRCLE

\$5,000+

Susy Bogle

Vaughan & Libby Burt

Tim Bult & Lisa Church

Bux Family Foundation

Ian & Rosana Cochrane

John & Gay Cruickshank

Roger & Christine Davies

Ann & Robert Edwardes

Patricia Gates

The Robert Kimpton Family

John Langoulant AO

Kay Lee & Richard Murphy

Greg Meyerowitz

Marylyn New

Peggy & Mladen Ninkov

The Stan Perron Charitable Trust

Mark & Ingrid Puzey

David & Rosalind Smith

Smith-Gander Family

Richard Tarala & Lyn Beazley AO

Beth Townsend

Simon & Alison Turner

Heather Zampatti

Anonymous (1)

CHOREOGRAPHERS' CIRCLE

\$2,000+

Terry & Elizabeth Allen

Helen Ansell

Neil Archibald & Alan R. Dodge AM

Tony & Mary Beeley

Sally Burton

Rachelle Doyle

Dr R and Mrs S Gillett

Gill Holly

Dr Keith Holt

Jim & Freda Irenic

Kevin Jackson

Paul Jones & Clair Medhurst

Lance Kerr

Rosalind Lilley

Dennis & Margaretha Maltz

and Mary Cheng

Margit Mansfield

Dr Andrew Miles

Paul Naughton

Jan & Alan Stewart

Robyn Tamke

Lawrie Tremaine

M & H Tuite

Juerg & Elisabeth Weber

Olive Wheeler-Brennan

Jim & Gill Williams

LEADING ARTISTS' CIRCLE

\$1,000+

Robert Aitken

Monique Atlas & Kim Hawkins

Allan Barbarich

Tony & Diana Beck

Matthew J.C. Blampey

Peter & Stella Blaxell

Christine & Kevin Cass-Ryall

Helen Cook

Lesley & Peter Davies

Michael & Wendy Davis

Mark & Yvette Dawson

Mario D'Orazio

Adam Durell

Bev East

Lorraine Ellard

Mr Carl Freedman & Mr

Robert Cappellin

Kay Giorgetta

Rod Gonzales

Scott Griffin

CJ Halvorson

Dorothea Hansen-Knarhoi

Lyn & Andrew Harding

Warwick Hemsley

Helen Hollingshead

Nicky & Laurence Iffla

Gillian & Stewart Johnson

Dr Robin Kirk & Sarah Gallinagh

Stephanie & John Kobelke

Jacqui & Peter Macliver

C & J Martin

The Hon. Sheila McHale

Dr Ken Michael AC

Tony & Gillian Milne

Lynn Murray

Callum Neil

Leanne O'Malley

Linda Panizza

Rosemary Pratt

Debra Reinecke & Stuart Le May

H.E the Hon. Kerry Sanderson AO

Satterley Property Group Pty Ltd

Glenice Shephard

Joy & John Shepherd

Dr Peter Simpson OAM

Ian & Helen Smith OAM

Kate Sommerville

Clair & John Stanley

Penelope Thompson Design

Rodney & Penelope Thompson

Rosemary & Neil Tomkinson

Alexandra Welch

Anonymous (5)

ARTISTS' CIRCLE

\$500+

Bradley Andrews

Su Baker

Peggy Barker

Shirley Barraclough

B. Barrett-Lennard

John Barrington

Robert Branchi

Rachel Breidahl

C & K Brownlie

Marie Leah Cicchini

Carol Conley

Kim & Valerie Cottrell

Victoria Cousins

J. Fairweather

Tracey Feakes

Martyn Flahive

Friends of the Gallery

Friends of His Majesty's Theatre

Barry & Frieda Gibson

Pippa Green

Deidre Greenfeld

Ken & Jane Hammond

Karen Heagney

Catherine & Will Henwood

Peter Hodge

H.K.M.

Nicholas Kailis

Lauren Kemp

Carolyn Kidd

Francis Landels

Megan Lowe

Reinhardt Matisons

Gaye & John McMath

Dr Karen McQuillan

In Loving Memory of Anna Mercer

Susan Merritt

Gregory Mogan

Preben & Amy Nielsen

Pamela Platt

Steven Roth

Jayne & Jon Smeulders

Dr Louise Smyth

Denise Stransky

Helynn Verry-Baker

Siobhan Vincent & Associates

Diana Warnock AM

Joy Wearne

Margaret Whitter

Janet Williams

Anonymous (9)

FRIENDS CIRCLE \$75+

Juliette Adamson
 Rosemary Ainslie
 Janet Appleyard
 Suzanne Bebbington
 Ann Banks & R Wulfenden
 Tom & Heather Bannerman
 Trisha Barrett
 Annabelle Bechta
 Marissa Bechta
 Susan Bell
 David & Lois Black
 Kerry Blair
 Moira Braddock
 Lambert Brau
 Barbara Breden
 Susan Brennan
 Janice Bridge
 Beatrix Byrne
 Jenny Campbell
 Ms P Carmichael
 Divine Gift (LRC)
 Richard & Sue Chapman
 Suzanne Charleston
 Anne Chester
 Kelly Cochrane
 Dr Ken & Mrs Diane Collins
 Suzanne Collis
 Peter Conole
 Jennifer Crouch
 Nadia Culleton
 Amelia Curd
 Teresa D'Amato
 Lauren D'Arcy
 Shelley Davies
 Erica Dearle
 Corinne Dempers
 Christine Dempster
 Barbara Dickinson
 S. Doonan
 Barbara & Graeme Dundas
 Catherine Dunn
 Julie Egan
 Barbara Evans
 Glenda Campbell-Evans
 Sorel Ewell
 Terri Stenton & Courtney Fiddian
 Margaret Fowler
 Marion Gathercole
 Gaye Goddard
 Ann-Marie Godsell
 Bronwyn Grant
 Barbara Hamilton
 Sharon Hamilton
 Maren Hansen
 Brian Harffey
 Oliver Harper
 Helen Hawkins
 Janet Hazell
 Inner Wheel Club of Scarborough INC
 Henderson Children
 Megan Henson
 Cecile Hinton
 Jane Hope
 Rosemary Howarth
 Rosalind Jennings
 Sarah Johnson
 Jennifer Jones
 Jenny Jones
 Victoria Kennedy
 Barbara Kent
 Helen Kirkbride & Tom Vosmer

Leonie Kirke
 Lesley Koenig
 Peter Korcesk
 Marilyn Lantzke
 Bernice Lawson
 Jill Lawson
 Dorothy Lester
 Natasha Lester
 Dianne Lindfield
 Oana Lord
 David Lorimer
 Graeme & Beverley Ludlow
 Emmy Lycho
 Jurgan Stampful & Morag MacDonald
 Judith Male
 Ronald McCorkill
 Rosemary McGlashan
 Gail McMahon
 Leonie McNamara
 Patricia Miles
 Deborah Mills
 Ina Mitchell
 Lisa & Charlotte Mitchell
 Klara Moody
 Delphine Moore
 Leslee Mordaunt
 Rosemary Mostyn
 Tony Munro
 Marion Nairn
 Irina Norris
 Margaret O'Halloran
 Kelly O'Reilly
 Athena Paton
 Nofra Klinik
 Lee Phillips
 Michael Preston
 David Puddey
 Laura Raiter
 Peter Ray
 Gail Reading
 Lorraine Lingard
 Kate Reynolds
 Robyn Rigg
 Jacqui Robinson
 Shane & Emma Spinks
 Hazel Rose
 Donatella Ruffini
 Elena Russell
 Edward Scott
 Carol Shannon
 Elizabeth Shelton
 Lindsay & Suzanne Silbert
 Rachael & John Silbert
 Leslie Simmons
 In memory of Joy Sparrow
 Linda Sproule
 Terri Stenton & Courtney Fiddian
 Don Stevens
 Rev. Marjorie Stranger
 Vanessa Sutherland
 Edel Taylor
 Andrew & Lisa Telford
 Janet Thackray
 Rhondda Tilbrook
 Helen Toey
 Anne Topelberg OAM
 Dr Cath
 P, A & Hartley Trusler
 Janet Turner
 Freya Vuattoux
 Katherine Walker
 Paul Wallace

Alison Watson
 Gabrielle Wennekes
 Fay & Peter White
 Jodi White
 Lorna White
 Stuart White & Ruth Meade
 Kerri Wilkinson
 Belinda Wilson
 Sandra Wise
 Anonymous (38)

SUPPORTERS \$1 - \$74

Judith Battaglia
 Mary Briffa
 Margaret Briggs
 Christine Burson
 Dr Vivienne Cass
 Susan Clarke
 Wendy Dell
 Erica & Geoffrey Falls
 Simon Faulkner
 Toni Frank
 Dale Halnan
 Marolyn Hamilton
 Ms Laurine Hatton
 Michael Jenkin
 The Hon Alannah MacTiernan MP
 Graham Metcalf
 Maureen Mitchell
 Margaret Muirhead
 Sophia Mutavdzic
 Gillian Noonan
 Patricia O'Neill
 Janet Rofe
 Wendy Scanlon
 Jeanette Smith
 Geoffrey Smith
 Flora Smith
 Susan Statkus
 Gordon Thompson
 Pamela Todd
 Rosa Tu
 David Tunley
 Francis Waring
 Carol Whitworth-Hird
 Glenys Wiesner
 Brian Wilson
 Anonymous (9)

**KIRA BOUSLOFF
BEQUEST CIRCLE**

In memory of Colleen Clifford
 & Terry Ashton-Wood
 Ella Fry Bequest
 Andrew & Del McGuinness
 David & Rosalind Smith
 The Estate of Clive Wannell
 Olive Wheeler-Brennan
 Freddi Wilkinson
 Anonymous (4)

Corporate Partners

PRINCIPAL PARTNER



MAJOR PARTNERS

Major Partner



Major Partner



Opening Night Series Partner



Season Partner



Season Partner



Official International Airline Partner



EDUCATION AND ACCESS PARTNERS

Family Access and Great Leaps Partner



Young Artist Programme



Chance to Dance Programme Partner



GOVERNMENT PARTNERS

West Australian Ballet is assisted by the Government of Western Australia through the Department of Culture and the Arts



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



Civic Partners



Community Access Partner



MEDIA AND COMMUNICATION PARTNERS



SUPPORTING PARTNERS

Print Partner



IT Partner



Official Domestic Airline Partner



Brand Strategy Partner



Marketing Analytics Partner



Dancer Wellbeing Partner



VIP EVENT PARTNERS

VOYAGER ESTATE WISE WINES

CORPORATE MEMBERS

BDO

Company Details

FOUNDER	Mme Kira Bousloff OAM (1914 – 2001)
PATRONS	Her Excellency the Honourable Kerry Sanderson AO, Governor of Western Australia
PRIVATE GIVING PATRON	Mrs Alexandra Burt
HONORARY LIFE MEMBERS	Barbara Ahern John Ahern AO Michael Chappell Ian Cochrane Mme Gundi Ferris OAM Clair Medhurst Ken Perry Jan Stewart PSM Rodney Thompson Gayle Watson Galbraith

BOARD OF DIRECTORS

Chair	John Langoulant AO (retired June 2015) / Dr Robert Edwardes (appointed Jun 2015)
Deputy Chair	Dr David Smith
Director	Sandy Anghie (appointed December 2015)
Director	Gavin Bain
Director	Tim Bult
Director	Roger Davies
Director	Prof. Michael Henderson
Director	Carolyn Kidd (retired December 2015)
Director	Margit Mansfield (appointed August 2015)
Director	Greg Meyerowitz
Director	Heather Zampatti (retired December 2015)

EXECUTIVE

Chief Executive	Steven Roth
Acting Chief Executive	Jan Stewart PSM (appointed Feb 2016)
Artistic Director	Aurélien Scannella
Executive Assistant and Philanthropy Coordinator	Tai Pinker

ARTISTIC

Ballet Mistress	Sandy Delasalle-Scannella
Ballet Master	Craig Lord-Sole
Artistic Administrator	Alica Byfield
Music Coordinator	Michael Brett

FINANCE

Finance Director	Trish Wyn-Jones
Accountants	Fang Tyng Chong, Lilian Ochieng

OPERATIONS

Head of Operations	Marcus Whelan
Floor Technician	Gary Wright

MARKETING & DEVELOPMENT

Communications and Sponsorship Director	Sarah-Jane Emslie
Acting Sponsorship Manager	Lisa Barrett
Philanthropy Manager	Catherine Henwood
Education and Access Manager	Deborah Robertson
Acting Marketing Manager	Cassandra Kirkpatrick
Sponsorship and Events Coordinator	Leanne Beer
Education Officer	Rebecca Sneddon
Customer Service Officer	Amanda Leigh
Marketing Coordinator	Anthea McCormick
Content Development and Publicity Officer	Tony Currie

TECHNICAL

Technical Director	Jon Buswell / Barry Hudson
Production Stage Manager	Jenna Boston / Louise Wardle
Head Mechanist	David Hobbs / Mat Norman
Production Coordinator	Eugenio Halen
Head of Wardrobe	Lyndell Darch
Deputy Wardrobe Supervisor	Kate Ebsary
Wardrobe Assistant	Danielle Miller

DANCER WELLBEING

Head of Dancer Wellbeing	Jenny Woods
Chief Medical Officer	Dr Mark de Cruz
Medical Consultant	Dr Scott Isbel
Physiotherapist	Victoria Simpson
Remedial Masseurs	Jesse Jacobs, Petra Clogher
Pilates and Conditioning Instructor	Chael Hilton
Cardio Instructor	Michael Makossa

COMPANY ASSOCIATES

Publicity Consultant	Rosita Stangl
Pianists	Gennaro Di Donna, Elena McIver, Sarah Soon, Mark Turton,
Photography	Chantel Concei, Emma Fishwick, Robert Johnson, Sergey Pevnev
General Design	The Mad Empire
Website	TW Creative
Printing	Abbott & Co
Cleaning	Bio Office

PRODUCTION ASSOCIATES

Head of Make-up, Hair and Wigs	Natalie Mathieson-Way
Wardrobe Assistant & Dressers	Lexie Hobbs
Transport	Kim Westbrook

GUEST TEACHERS

Lucia Geppi
Cynthia Harvey
Cedric Ygnace
Wim Broeckx

DANCERS

Principals

Fiona Evans
Matthew Lehmann
Sergey Pevnev
Jayne Smeulders
Brooke Widdison-Jacobs

Soloists

Louise Diaz
Sarah Hepburn
Florence Leroux-Coléno
André Santos

Demi-Soloists

Melissa Boniface
Yusuke Hikichi
Christopher Hill
Claire Hill
Polly Hilton
Christian Luck
Meg Parry

Corps de Ballet

Adam Alzaim
Kymberleigh Cowley
Alexandre Dahms
Matthew Edwardson
Oliver Edwardson
Chloe Einicke
Liam Green
Yi Li Law
Leonardo Laurent
Mancuso
Victoria Maughan
Chihiro Nomura
Andrew Radak
Reika Sato
Alessio Scognamiglio
Phebe Sleeman
Alexandra Stewart

Young Artists

Jessica Allison-Walker
Ashleigh Bennett
Jesse Holmes
Benjamin Obst
Genevieve O'Keeffe
Vida Polakov
Carina Roberts

GUEST PERFORMERS

Embraceable You: A Celebration of Balanchine

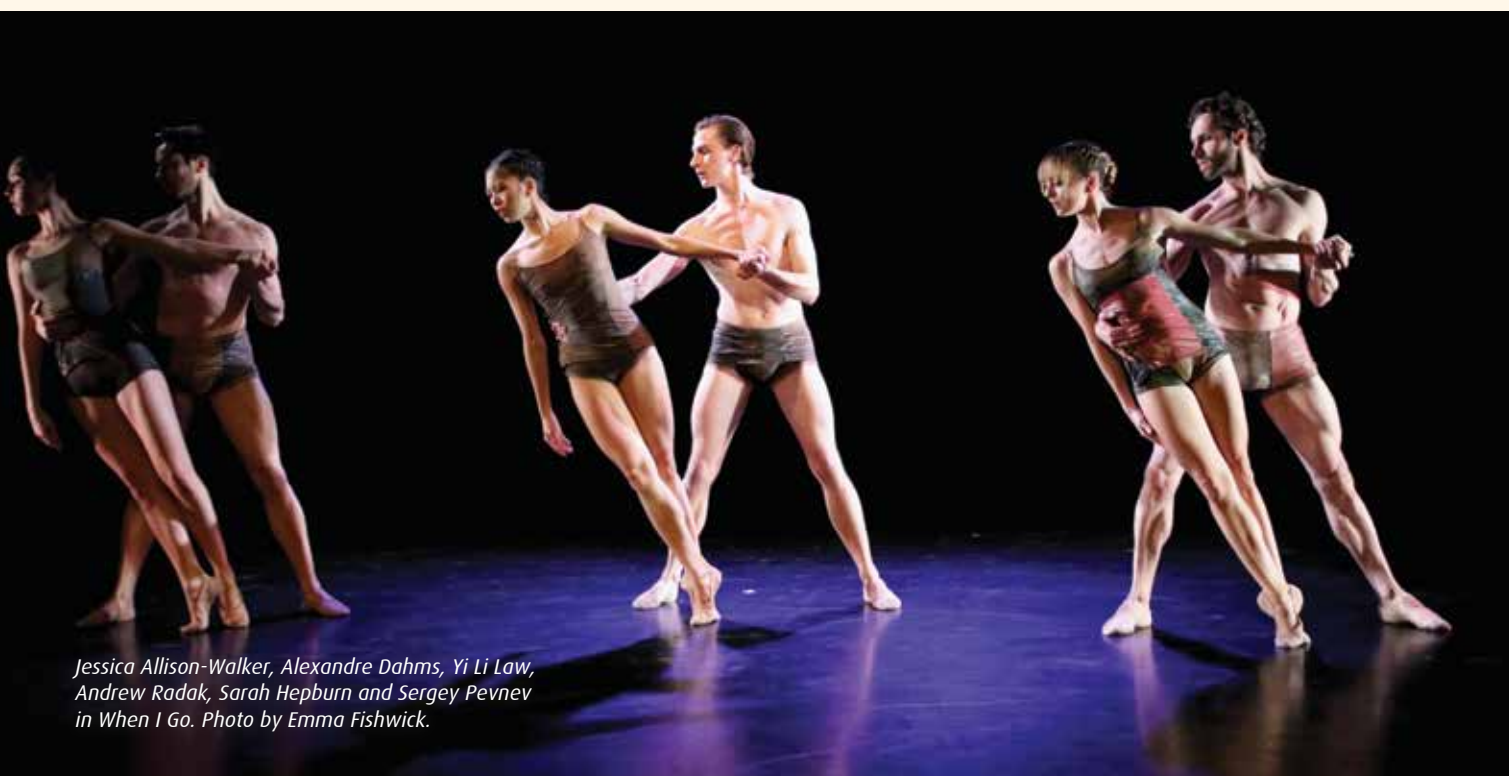
Roberta MarPortugal, Oscar
Valdes, Indya Gardner, Georgina
Match and Niamh Roberts.

Coppélia

Carole Hill, Isaac Campbell,
Annalise Colman, Anthony
Rinaldi, Tobias Walinski,
Aiden Askew, Nelson Bourke,
Sebastian Crummer, Tamika
Farrugia, Isabella George,
Charlie Gordon, Claudia Gordon,
Oliver Harper, Lilla Harvey,
Jada Huang, Rhiannon Hughes,
Jerome Jordan, Keisha Lau,
Matthew Manning, Whitney
Mills, Amy Peters, Leisel Rose,
Evan Telcik, Louis van Etten
and Angelique Yacopetti.

Cinderella

Carys Bennett, Lilliana Breen,
Isaac Campbell, Riley-Jayne
Carroll, Bailey Etherington, Chloe
Hackworthy, Taylah Hackworthy,
Caitlyn Hull, Jessica Kiosses, Tia
Lucas, Brittney Morris, Siarah
Morris and Isabella Surtees.



Jessica Allison-Walker, Alexandre Dahms, Yi Li Law,
Andrew Radak, Sarah Hepburn and Sergey Pevnev
in *When I Go*. Photo by Emma Fishwick.

West Australian Ballet Company (Inc) 2015 Financial Report



*WAB Dancers in Coppélia.
Photo by Emma Fishwick*

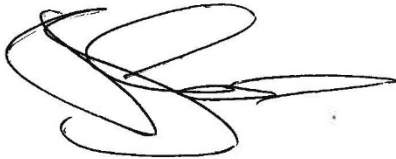
WEST AUSTRALIAN BALLET COMPANY (INC)
ABN : 55 023 843 023

DIRECTORS' STATEMENT

In the opinion of the Board of Directors, the attached financial statements and notes represent the financial position of West Australian Ballet Company (Inc), as at 31 December 2015 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 Thursday 21 April, 2016

Signed for and on behalf of the Board of Directors by;

A handwritten signature in black ink, appearing to be 'R. Edwardes', with a large loop at the end.

Dr Robert Edwardes
CHAIR

A handwritten signature in black ink, appearing to be 'D. Smith', with a large loop at the end.

Dr David Smith
DEPUTY CHAIR

INDEPENDENT AUDITOR'S REPORT

To the 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 2015, the statement of profit or loss and other 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 directors' declaration.

The Directors' Responsibility for the Financial Report

The directors of the association are responsible for the preparation and fair presentation of the financial report and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the needs of the members. The directors' responsibility also includes such internal control as the directors determine is necessary to enable the preparation and fair presentation 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 Directors, as well as evaluating the overall presentation of the financial report. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independence

In conducting our audit, we have complied with the independence requirements of the Australian 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 2015, 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 assist 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, appearing to read 'Wayne Basford'. Above the signature, the letters 'BDO' are written in a simple, blocky font.

Wayne Basford

Director

Perth, 21 April 2016

DECLARATION OF INDEPENDENCE BY WAYNE BASFORD TO THE DIRECTORS OF WEST AUSTRALIAN BALLET COMPANY (INC)

As lead auditor of West Australian Ballet Company (Inc) for the year ended 31 December 2015, I declare that, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.



Wayne Basford

Director

BDO Audit (WA) Pty Ltd

Perth, 21 April 2016

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2015**

	Note	2015	2014
		\$	\$
Revenue from continuing operations	2(a)	2,657,401	2,729,173
Other income	2(b)	6,923,843	6,250,719
Employee benefits expense		(5,318,012)	(4,894,463)
Depreciation and amortisation		(505,147)	(514,278)
Other expenses			
Administration		(392,498)	(406,629)
Artistic and production		(2,029,198)	(2,234,497)
Marketing and development		(1,541,020)	(1,115,478)
Other expenses		(62,393)	(42,893)
Impairment of available-for-sale financial assets		(176,000)	(378,000)
Net profit/(loss)		(443,024)	(606,346)
Other comprehensive income			
Revaluation of available-for-sale financial assets		-	(234,000)
Total comprehensive income attributable to the association		(443,024)	(840,346)

The accompanying notes form part of these financial statements

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2015**

CURRENT ASSETS	Note	2015	2014
		\$	\$
Cash assets	3	2,687,664	2,712,676
Trade and other receivables	4	554,023	146,915
Other assets	5	194,949	388,150
Inventory		6,627	-
TOTAL CURRENT ASSETS		<u>3,443,263</u>	<u>3,247,741</u>
NON-CURRENT ASSETS			
Available-for-sale financial assets	6	372,000	548,000
Investments in art	7	10,525	10,525
Property, plant and equipment	8	10,400,330	10,772,751
TOTAL NON-CURRENT ASSETS		<u>10,782,855</u>	<u>11,331,276</u>
TOTAL ASSETS		<u>14,226,118</u>	<u>14,579,017</u>
CURRENT LIABILITIES			
Trade and other payables	9	585,136	471,609
Other liabilities	10	834,800	849,682
Provisions	11	105,126	85,357
TOTAL CURRENT LIABILITIES		<u>1,525,062</u>	<u>1,406,648</u>
NON-CURRENT LIABILITIES			
Provisions	11	44,778	73,067
TOTAL NON-CURRENT LIABILITIES		<u>44,778</u>	<u>73,067</u>
TOTAL LIABILITIES		<u>1,569,840</u>	<u>1,479,715</u>
NET ASSETS		<u>12,656,278</u>	<u>13,099,302</u>
EQUITY			
Reserves	12	1,780,000	1,780,000
Retained profits		10,876,278	11,319,302
TOTAL EQUITY		<u>12,656,278</u>	<u>13,099,302</u>

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 2015

	Retained Profits	Endowment Reserves	AFS Investment Revaluation Reserve	Total
	\$	\$	\$	\$
Balance 31 December 2013	11,925,648	1,780,000	234,000	13,939,648
Net profit/(loss) for the year	(606,346)	-	-	(606,346)
Other comprehensive income	-	-	(234,000)	(234,000)
Total comprehensive income attributable to the association	(606,346)	-	(234,000)	(840,346)
Balance 31 December 2014	11,319,302	1,780,000	-	13,099,302
Net profit/(loss) for the year	(443,024)	-	-	(443,024)
Total comprehensive income attributable to the association	(443,024)	-	-	(443,024)
Balance 31 December 2015	10,876,278	1,780,000	-	12,656,278

The accompanying notes form part of these financial statements

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF CASH FLOW
FOR THE YEAR ENDED 31 DECEMBER 2015**

Cash flows from operating activities:	Note	2015	2014
		\$	\$
Receipts from customers		2,328,651	3,357,637
Sponsorship/donations received		2,441,369	1,930,858
Grants received		4,271,395	2,746,978
Payments to suppliers and employees		(9,051,540)	(9,246,883)
Interest received		98,422	106,713
Dividend received		19,417	59,661
		<hr/>	<hr/>
Net cash (used in)/provided by operating activities	14	<hr/> 107,714	<hr/> (1,045,036)
Cash flows from investing activities:			
Payment for plant and equipment		(132,726)	(114,731)
Proceeds from sale of non-current assets		-	68,854
		<hr/>	<hr/>
Net cash used in investing activities		<hr/> (132,726)	<hr/> (45,877)
Net increase/(decrease) in cash held		(25,012)	(1,090,913)
Cash at the beginning of the financial period		2,712,676	3,803,589
		<hr/>	<hr/>
Cash at the end of the financial period	3	<hr/> 2,687,664	<hr/> 2,712,676

The accompanying notes form part of these financial statements

NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2015

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.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') and the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cash Flows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors' and AASB 1048 'Interpretation and Application of Standards', as appropriate for not-for-profit oriented entities.

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

Revenue is recognised at the fair value of the consideration received or receivable. Box office sales, performance fees and programme sales are recognised when the amount of revenue can be reliably measured and it is probable that future economic benefits will flow to the entity.

(b) Income Recognition

Donations, sponsorships, government grants and other contributions income arising from the contribution of an asset to the association shall be recognised when, and only when, all the following conditions have been satisfied:

- the association obtains control of the contribution or the right to receive the contribution;
- it is probable that the economic benefits comprising the contribution will flow to the association;
and
- the amount of the contribution can be measured reliably

(c) Production and Performance Repertoire

Marketing and promotional costs are written off as incurred. Other production and performance repertoire costs including those associated with the procuring of sets and costumes are capitalised until the year in which the production is first mounted. Costs of remounting former productions are written off in the year incurred.

WEST AUSTRALIAN BALLET COMPANY (INC)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2015

(d) 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.

(e) Property, Plant and Equipment

Right to use asset was measured at the present value of future rental costs.
Leasehold improvements, plant and equipment are measured on the cost basis.

(f) Depreciation and Amortisation of Property, Plant and Equipment

Right to use asset is amortised over the period of the 63 year lease.

Leasehold improvements are amortised over the period of the lease or the anticipated useful life of the improvements, whichever is the shorter. The amortisation rates used range between 2.5%-5%.

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

(g) Trade Receivables

Trade receivables are recognised at fair value and subsequently measured at amortised cost, less provision for impairment. Trade receivables are generally due for settlement within 30 days. They are presented as current assets.

(h) Available-for-sale financial assets

Available-for-sale financial assets comprise marketable equity securities. They are included in non-current assets unless the investment matures or management intends to dispose of the investment within 12 months of the end of the reporting period. At initial recognition financial assets are measured at its fair value and subsequently carried at fair value.

(i) Investments in Art

Investments in art are measured on the cost basis.

(j) 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.

(k) Income Tax

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

(l) Comparative Information

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

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2015**

(m) 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 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.

(n) Judgements and Estimates

The preparation of the financial statements can require the use of certain critical accounting estimates. It can also require 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.

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2015**

Note 2	REVENUE & OTHER INCOME	2015	2014
		\$	\$
	(a) Revenue from continuing operations		
	Box office sales, performance fees & programme sales	2,368,278	2,505,176
	Public classes, hire, education & event revenue	289,123	223,997
	Total revenue	<u>2,657,401</u>	<u>2,729,173</u>
	(b) Other income		
	Sponsorship	1,638,596	1,376,254
	Donations	881,427	483,988
	Interest	101,355	107,402
	Dividends	19,417	59,661
	Sundry income	21,980	70,616
		<u>2,662,775</u>	<u>2,097,921</u>
	DCA (WA Govt.) - Base grant	2,974,950	2,930,985
	DCA (WA Govt.) - Orchestra reserve fund grant	300,000	300,000
	DCA & DLGRD (WA Govt.) - State tour grant	50,000	-
	Australia Council - Base grant	750,118	733,970
	Other project grants	186,000	187,843
		<u>4,261,068</u>	<u>4,152,798</u>
	Total other income	<u>6,923,843</u>	<u>6,250,719</u>
	Total revenue & other income	<u>9,581,244</u>	<u>8,979,892</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2015**

Note 3	CASH ASSETS	Note	2015 \$	2014 \$
	Cash on hand		7,457	6,700
	Cash deposits with banks		2,083,207	2,108,976
	Restricted cash deposit - held in escrow under the terms and conditions of the Reserve Incentive Scheme Funding Agreement		297,000	297,000
	Restricted cash deposit - under the terms of the Bendat Family Foundation Deed of Gift	12(a)	300,000	300,000
			<u>2,687,664</u>	<u>2,712,676</u>
Note 4	TRADE AND OTHER RECEIVABLES CURRENT			
	Trade receivables		482,065	51,633
	Other receivables		71,958	95,282
			<u>554,023</u>	<u>146,915</u>
Note 5	OTHER ASSETS CURRENT			
	Prepayments		72,479	81,828
	Performance repertoire asset		122,470	306,322
			<u>194,949</u>	<u>388,150</u>
Note 6	AVAILABLE-FOR-SALE FINANCIAL ASSETS			
	Shares in listed company		372,000	548,000
			<u>372,000</u>	<u>548,000</u>
	At 31 December 2015, the value of the 200,000 Fortescue Metals Group Ltd shares was \$372,000, based on the market bid price of \$1.86 per share.			
Note 7	INVESTMENTS IN ART			
	Sculpture - at cost		10,525	10,525
			<u>10,525</u>	<u>10,525</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2015**

Note 8	PROPERTY, PLANT & EQUIPMENT	2015	2014
		\$	\$
	Plant & Equipment at cost	1,627,592	1,494,866
	Accumulated depreciation	(1,070,699)	(931,690)
		<u>556,893</u>	<u>563,176</u>
	Leasehold Improvements at cost	5,913,857	5,913,857
	Accumulated depreciation	(1,063,278)	(782,854)
		<u>4,850,579</u>	<u>5,131,003</u>
	Right of use asset – Maylands Lease	5,400,000	5,400,000
	Accumulated amortisation	(407,142)	(321,428)
		<u>4,992,858</u>	<u>5,078,572</u>
	Total Property, Plant & Equipment	12,941,449	12,808,723
	Accumulated depreciation & amortisation	(2,541,119)	(2,035,972)
		<u>10,400,330</u>	<u>10,772,751</u>

CARRYING AMOUNTS SUMMARY	Plant & Equipment	Leasehold Improvements	Right of Use Asset	Total
Carrying amounts at 31 December 2014	563,176	5,131,003	5,078,572	10,772,751
Additions	132,726	-	-	132,726
Depreciation & amortisation expense	(139,009)	(280,424)	(85,714)	(505,147)
Carrying amounts at 31 December 2015	<u>556,893</u>	<u>4,850,579</u>	<u>4,992,858</u>	<u>10,400,330</u>

In March 2012, the association was granted a lease for peppercorn rent in respect of 134 Whatley Crescent, Maylands. In accordance with accounting standards this contribution has been recognised and measured, based on the present value of the total lease payments. This right of use asset will be amortised over the 63 year lease.

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2015**

Note 9	TRADE AND OTHER PAYABLES CURRENT	2015	2014
		\$	\$
	Unsecured liabilities		
	Trade payables	223,684	97,878
	Other payables	267,162	288,589
	Employee entitlements – annual leave	94,290	85,142
		<u>585,136</u>	<u>471,609</u>
Note 10	OTHER LIABILITIES CURRENT		
	Unsecured liabilities		
	Grants received in advance	70,000	59,673
	Other income received in advance	530,553	544,080
	Deferred reserve incentive scheme revenue	198,000	198,000
	Deferred other revenue	36,247	47,929
		<u>834,800</u>	<u>849,682</u>
	<p>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.</p>		
Note 11	PROVISIONS CURRENT		
	Employee entitlements – long service leave	105,126	85,357
		<u>105,126</u>	<u>85,357</u>
	PROVISIONS NON-CURRENT		
	Employee entitlements – long service leave	44,778	73,067
		<u>44,778</u>	<u>73,067</u>
	 Aggregate employee entitlement liability	 <u>149,904</u>	 <u>158,424</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2015**

Note 12 RESERVES	2015 \$	2014 \$
Endowment reserves - restricted	300,000	300,000
Endowment reserves - unrestricted	1,480,000	1,480,000
	1,780,000	1,780,000

(a) Endowment Reserves – restricted

This reserve represents funds received from the Bendat Family Foundation, established to provide scholarships to talented young artists. Under the terms of the Deed of Gift, the principal is required to be invested, with the interest earned used to award a Young Artist Scholarship each year.

(b) Endowment Reserves – unrestricted

This reserve has been established to provide for the association's future needs and ongoing sustainability.

Note 13 LEASING COMMITMENTS

Operating lease commitments

Being for rent of photocopier and payable:

- no later than 1 year	2,217	5,321
- later than 1 year but no later than 5 years	-	2,217
	2,217	7,538

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2015**

Note 12	RESERVES	2015 \$	2014 \$
	Endowment reserves - restricted	300,000	300,000
	Endowment reserves - unrestricted	1,480,000	1,480,000
		1,780,000	1,780,000

(a) Endowment Reserves – restricted

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(b) Endowment Reserves – unrestricted

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Note 13 LEASING COMMITMENTS

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	2,217	7,538

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2015**

Note 14	RECONCILIATION OF CASH	2015	2014
		\$	\$
	Reconciliation of cash flow from operations with profit/(loss) after income tax:		
	Profit/(loss) after income tax	(443,024)	(606,346)
	 Adjustments		
	Depreciation and amortisation	505,147	514,278
	Impairment of available-for-sale financial assets	176,000	378,000
	Net gain on sale of non-current assets	-	(68,854)
	 Changes in assets and liabilities		
	(Increase)/decrease in trade & other receivables	(407,108)	402,345
	(Increase)/decrease in prepayments	193,201	(235,899)
	(Increase)/decrease in inventory	(6,627)	-
	Increase/(decrease) in income received in advance	(13,527)	80,458
	Increase/(decrease) in grants in advance	10,328	(1,405,820)
	Increase/(decrease) in trade & other payables	113,526	(147,851)
	Increase/(decrease) in employee provisions	(8,520)	31,550
	Increase/(decrease) in deferred other revenue	(11,682)	13,103
	Cash flows (used in)/from operations	<u>107,714</u>	<u>(1,045,036)</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2015

Note 15 **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 entity in subsequent financial years.

Note 16 **RELATED PARTY TRANSACTIONS**

Greg Meyerowitz, director of West Australian Ballet is a partner of Ernst & Young. Ernst & Young is a sponsor of West Australian Ballet.

Tim Bult, director of West Australian Ballet is a senior executive of Wesfarmers Limited. Wesfarmers Limited is a sponsor of West Australian Ballet.

Robert Edwardes, director of West Australian Ballet is a senior executive of Woodside Energy Limited. Woodside Energy Limited is a sponsor of West Australian Ballet.

Carolyn Kidd, director of West Australian Ballet is a senior executive of Bankwest. Bankwest is a sponsor of West Australian Ballet.

Note 17 **ADDITIONAL DISCLOSURES**

Directors:

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

Dr Robert Edwardes (Chairman from June 2015)
John Langoulant (Chairman, retired June 2015)
Dr David Smith (Deputy Chairman)
Sandy Anghie (appointed December 2015)
Gavin Bain
Tim Bult
Roger Davies
Prof. Michael Henderson
Carolyn Kidd (retired December 2015)
Margit Mansfield (appointed August 2015)
Greg Meyerowitz
Heather Zampatti (retired December 2015)

Principal place of business:

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

West Australian Ballet Centre
134 Whatley Crescent
MAYLANDS WA 6051