



WEST AUSTRALIAN  
BALLET

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# 2016 Annual Report



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BALLET

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Cover: Photo Sergey Pevnev.

# Company Overview

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## PATRON

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

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## PRIVATE GIVING PATRON

Mrs Alexandra Burt

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## 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 boasts a full time professional troupe of dancers, and presents a diverse repertoire of full-length ballets and modern repertoire locally, nationally and internationally.

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## MISSION

To enrich people's lives through dance.

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## VISION

To be recognised for exceptional ballet experiences and leadership within our communities, locally and globally.

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## GOALS

West Australian Ballet will achieve its VISION by:

- Positioning the company as Australia's most innovative and dynamic ballet company and 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 a standard of ballet that is both benchmarked at an international level that inspires our communities and continually develops the art form

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## BRAND VALUES

Access, Excellence, Innovation, Integrity.

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## BRAND SPIRIT

Bold, Respected, Dynamic, Passionate, Innovative, Warm, Spirited, Inclusive.

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## BRAND ESSENCE

Anything is possible.



WEST AUSTRALIAN  
BALLET

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

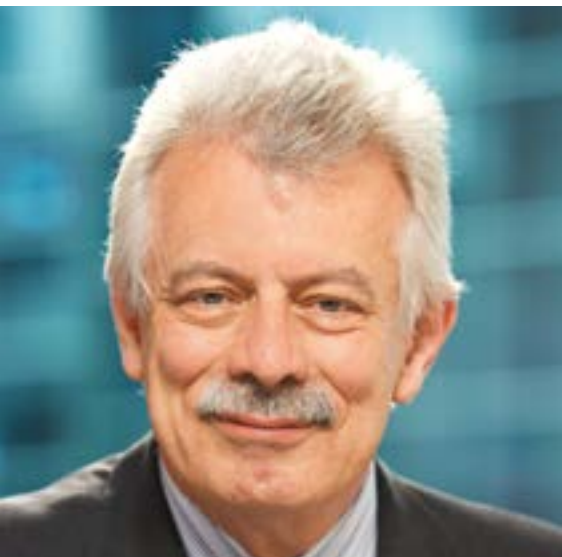


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# Reports



*Brooke Widdison-Jacobs &  
Christopher Hill in Radio & Juliet.  
Photo Sergey Pevnev.*



# Chair's Report

DR ROBERT EDWARDES

As Chair of West Australian Ballet (WAB) it is my privilege to champion an organisation with goals that reflect values that are very important to me - Access, Excellence, Innovation and Integrity. The 2016 results clearly demonstrate WAB dancers and staff have delivered above and beyond in all of these areas.

The Excellence of the Company is evident in the outstanding artistic practice of the dancers on stage and the enthusiasm of world renowned artists to come work with our artistic team and company of dancers. This year WAB worked with international talents such as choreographers David Nixon, Yuri Vamos, and Edward Clug. The UK-based design team Phil R Daniels and Charles Cusick Smith worked with the WAB Production team to bring a world premiere of *The Nutcracker* to life, choreographed by former WAB Principal Dancer Jayne Smeulders, Artistic Director, Aurélien Scannella and Ballet Mistress, Sandy Delasalle-Scannella.

At WAB we endeavor to be inclusive with our work to ensure those who are economically, socially or geographically isolated have access to dance. Bringing ballet to those who might not otherwise

get the opportunity. In March the Company packed their bags and headed to Albany for performances and a range of community activities. A month or so later the Access team returned to complete an education program which included workshops for dance students and in-school activities.

As well as touring to Albany the Company ventured to Jakarta, Indonesia where we showcased *Once*, a specifically created production for this very special international tour and an innovative Knowledge Exchange Program. Funded by the Federal Government through the Catalyst - Cultural and Diplomacy Stream, the West Australian branch of the Department of Foreign Affairs and Trade, Tourism WA, Department of Culture and the Arts and Woodside, the dancers and artistic staff were accompanied by an enthusiastic cheer squad of private donors.

This past year has seen a number of people changes at WAB. The Board of Directors are very happy Jessica Machin now has her feet firmly under the desk as our Executive Director. My thanks again to Jan Stewart PSM for acting in this role during the transition period. We also said goodbye to Principal Dancer Jayne Smeulders, who is now focusing on her family, choreographic career and mentorship within the dance industry. After a stunning career spanning 20 years (17 of those with WAB), Jayne enjoyed her last role on stage during our *Beauty & the Beast* season, followed by an emotional curtain down party.

The Board of Directors and Leadership team have recently reviewed our strategic plan and are well positioned to continue the Company's growth and evolution and capitalise on the momentum that has developed over the last five years. As Chair of this wonderful team I especially thank the Directors of the Board. Each year they freely give their collective support and leadership, pro-bono advice, expertise and time. They also make significant

philanthropic contributions to cover the creative costs of selected productions each year. Working closely with the Sponsorship and Philanthropy teams they help raise millions of dollars and contribute in so many different ways to the achievements of the Company.

Our thanks always to our Principal Partner Woodside who has been our biggest corporate sponsor for eight years. This year we are proud to add Singapore Airlines to the position of Lead Partner alongside our longstanding supporter Wesfarmers Arts. I also acknowledge our Major Partners EY, Clifford Chance, Healthway promoting the Alcohol Think Again message, The Mad Empire and Abbott & Co Printers. These companies together with our extensive list of Government, Media, Access and Supporting Partners, enable us to enliven our communities across WA, and now internationally.

The support we receive from our sponsors is surpassed only by the loving and generous hearts of our donors. The strong connection to the Company we enjoy with these special people is one of the most rewarding aspects of our work. Our Patron, H.E the Honourable Kerry Sanderson AC has given generously of her time attending opening nights and extolling the merits of WAB wherever she goes. Mrs Alexandra Burt, our Patron, Private Giving has continued to work for the benefit of WAB as well as becoming a new mother with the delightful arrival of her daughter Georgiana.

It is a continuing privilege for me to witness the extraordinary passion and energy, and outstanding performance that this Company brings to audiences throughout the year. I am looking forward to my third year as Chair and being part of such an exciting performing arts company.



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# Artistic Director's Report

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AURÉLIEN SCANNELLA

As promised in my welcome to you in anticipation of 2016, 'the year that was' proved to be another of artistic excitement, vibrancy, excellence and diversity. Despite much change and challenge, in this, my fourth year with the Company, we broke even more records, presented a number of new and exciting works and most importantly, welcomed more of you into our WAB family by greeting you at the doors of our performances.

Over the course of 2016, we presented four mainstage seasons, our first international tour in 10 years, one regional tour, our annual choreographic development season in the form of *Genesis*, and a growing host of community engagement and outreach activities connecting us with Western Australians from many regions of our great State.

Commencing the year with our beloved Quarry season, *Five by Night*, we presented a mixed bill of five exquisite and diverse works; *On the Nature of Daylight*, *Ambiguous Content*, *5*, *In Black* and *To the Pointe*.

From the mind of internationally renowned choreographer David Dawson, came the Australian Premiere of the works *On the Nature of Daylight* and *5*. Set to the heart wrenching music of Max Richter, *On the Nature of Daylight* took audiences on a breathtaking journey through the perfect, yet ordinary mysteries of love. Contrasting to this was *5*, a virtuosic pas de cinq set to an excerpt from the *Giselle* score, showcasing choreography with a dazzling combination of speed, stretch and velocity.

It was my pleasure to commission a world premiere from Craig Davidson, one of Australia's brightest talents, within the form of *Ambiguous Content*. This abstract piece, set to a range of music by well-known composers such as Bach, Glass and Richter,

was full of clear, crisp aesthetic lines expertly created by our dancers with skill and grace. Initially created for the 2014 *Genesis* season, the work of *In Black* by Soloist Andre Santos was expanded for our Quarry season into a further display of virtuosity and delectable finesse, crystallised by the relentless, explosive physicality of the male quartet within.

Completing this eclectic program was *To the Pointe*, a collaboration between our very own Meg Parry, Victoria Maughan, Melissa Boniface, Andre Santos, Jayne Smeulders and special guest Pepito, a three time Australian Bboy champion and dancer. *To the Pointe* delighted audiences with a fusion of hip-hop, contemporary dance and classical ballet, with Pepito also taking to the stage in a display of his impressive breakdancing prowess.

Selling out yet another season at the Quarry, we toured *Five by Night* to our audiences down in Albany for two performances and numerous community events with our special guest Pepito.

For our May season, and its Australian Premiere, we presented *Beauty & the Beast*, a work created by David Nixon OBE, Artistic Director of Northern Ballet. With atmospheric sets, lighting and richly textured costumes, Nixon's ability as a great storyteller shone on stage coupled with a stunning display of dance vocabulary and unique style, providing a perfect combination between musicality, aestheticism and fluidity. Accompanied expertly by the West Australian Symphony Orchestra under the baton of Myron Romanul, the romantic sounds of such composers such as Bizet and Debussy melded this gorgeous choreographic display together, selling out yet another 2016 season.



Our third sell-out of the year, *Genesis*, followed, with an offering of eight short works devised to test our dancer's choreographic ability and show their emerging talent. Performed at our home in Maylands, audiences enjoyed such motifs as love, the passage of time, dominance, survival, connectedness and the value of frivolity set to some fabulous choices of music.

For the first time in 10 years, the Company completed a very successful international tour (on many fronts) to our neighbours in Jakarta, Indonesia. A mixed bill of works were performed to raving audiences at Theatre Jakarta Taman Ismail Marzuki, including Jayne Smeulders' *Tarantella*, an excerpt from her *Cinderella*, selections from the 2015 and 2016 Quarry program, works from Demi-Soloist Christopher Hill and Javanese-Australian choreographer Melanie Lane. Running parallel to this was a large number of engagements with the beautiful Jakarta locals, including dance students via Ballet.id, a not-for-profit foundation supporting the next generation of dancers, and the Knowledge Exchange Program, giving the opportunity for our technical team to provide a skills exchange to those in Jakarta.

To celebrate the 400th anniversary of Shakespeare's death, our September season was a double bill of Youri Vámos's 1930's adaption of *Romeo and Juliet*, contrasting with Edward Clug's edgy, avant-garde *Radio & Juliet*, revived from its sell-out inclusion from

the 2014 Quarry season. Robust and intricate, *Radio & Juliet* made for an overt, introspective journey through the psyche of a modern day Juliet, holding audiences on the edge of their seat. *Romeo and Juliet*, set to the iconic music of Sergei Prokofiev with the assistance of WASO once again in the pit, provided the classical perspective, filled with the love, drama and tragedy of this beloved tale of star crossed lovers.

Finally, our brand-new, long-awaited, very own version of *The Nutcracker*, choreographed by Jayne Smeulders, myself and my wife Sandy, world premiered at His Majesty's Theatre to finish the year in November. Audiences were welcomed as snow fell from the theatre rooftops into a magical world of snowflakes, mice, and toys that came to life as Clara made her way to the Land of Sweets and beyond. In a collaboration first, we welcomed acclaimed European duo Phil R. Daniels and Charles Cusick Smith of Upstage Designs to Perth, who built the breathtaking sets and constructed the stunning costumes you saw as part of this fabulous production. The triumph of the year, this two-year labour of love broke box office records to become the best selling season in the Company's history, and a tradition, for years to come, for the people of Perth.

A special thanks to our friends at the West Australian Philharmonic Orchestra who accompanied us for this season with great artistic excellence.

I would also like to welcome Jessica Machin, our new Executive Director, who joins us as the former Chief Executive Officer of Country Arts WA. Jess has an impressive resume within the arts industry, a proven track record of great success and most importantly, a passion for WAB. I look forward to our co-leadership together as we take WAB into 2017 and beyond.

Lastly, but by no means least, I give my gratitude and thanks to you, our Patrons, Sponsors, Donors, Government Representatives and most importantly, our friends, for giving us the support to achieve at the highest level; we cannot do this without you.

The future of our company, your ballet Company, is bright. It is through not only your support, but your ongoing encouragement, advocacy and dedication that is crucial to every aspect of WAB's operations, and critical to our long term success.

Thank you for embracing us, and breathing life into our vision.

As I embark on my fifth year with the Company, I am ever more energised to program traditional works, but also new and exciting works of the highest standard which you have come to expect from us, both to you, the people of Western Australia, but also to those neighbours beyond our borders.



André Santos, Carina Roberts and Chihiro Nomura performing *5 in Five by Night Ballet* at the Quarry. Photo Sergey Pevnev.



# Executive Director's Report

JESSICA MACHIN

As I write my first Executive Director's annual report for West Australian Ballet, I take a moment to reflect on what an exceptional year the Company has had. One full of change and also full of opportunity. My sincere thanks to Jan Stewart PSM for Acting as Chief Executive and handing over an organisation at the top of its game. I would like to express my gratitude also to all who have made me so welcome: the WAB Board of Directors, Patrons, Funders, Sponsors, Donors, the artistic and administrative staff. And of course, the arts sector and my new dance peers.

It is an absolute pleasure to be working alongside Aurélien Scannella as we develop the new co-leadership model at WAB, a model that is bearing fruits in so many ways, both on an artistic and organisational front.

The year 2016 has been a ground-breaking year in so many ways, with almost 74,000 people attending performances and engaging with our Access program, an international tour to Jakarta and the development of an innovative Knowledge Exchange Program (KEP) with our

Indonesian partner Ballet.id, an increase of 28% in box office and 79% for our Public Class Programs. This was also the year of sold out seasons, with the *The Nutcracker* breaking all box office records with over \$1,000,000 worth of tickets sold! On the national front, we also hosted the National Dance Managers meeting on behalf of the Australia Council for the Arts which was held alongside the Move Me Festival and Australian Dance Awards in September in Perth.

In October the WAB Board Directors and Executive undertook our annual Strategic Plan review, with the facilitation of the skilful Alan Keogh from Keogh Consulting. We recognised how far the Company has journeyed and how proud we are of our heritage as Australia's first ballet company, which celebrates 65 years in 2017.

Over the last five years, we have become a highly sophisticated and versatile ballet company and we are now the second largest performing arts employer in WA. Our community engagement in West Australian Ballet Centre programs and events including Access programs have increased significantly and our artistic program is of the highest quality.

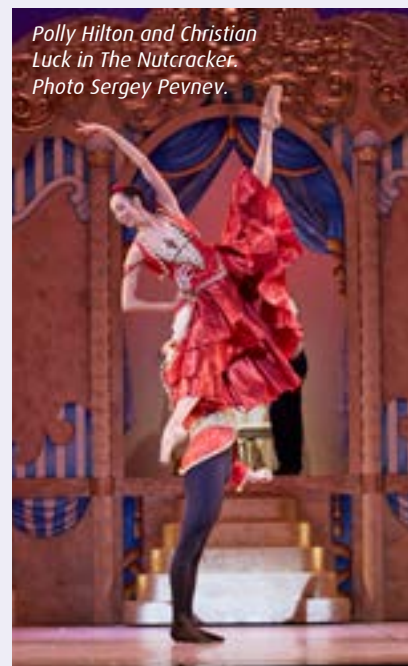
Guided by facilitator Debra Wilson from MetaSolutions Consulting, we have developed a *WAB Strategy Story* and a *2017 Making it Happen Plan* which has a focus on building our capacity to deliver. 2017 will see us consolidate our operating model and ensure our business systems are enabling and supportive of continued growth and evolution. We plan to invest in our people's capability and capacity to achieve positive outcomes now and for the future.

The year also saw changes in the administration staffing. We were pleased to welcome back from maternity leave Sarah-Jane Emslie to the position of Business Development Director. In the Access team, Nicole Ward secured the role

of Education Officer just in time to assist with the Jakarta tour. Internal promotions included Penny Dolling to the position of Philanthropy Coordinator and Taui Pinker to the position of Artistic Administrator as we said farewell to Alica Byfield who had worked hard behind the scenes for nine years. Alica moved on to take up an exciting new role as the General Manager of STRUT Dance.

There was also a number of new staff who joined the Company. In the Marketing team Suzanne Beecroft was appointed to the role of Marketing Manager, while Andrea Bradbury took over as Marketing Coordinator from Anthea McCormick. In the Executive support area, Dolores Kinsman joined as my Executive Assistant.

In concluding my report for the year, I wish to thank the Board Directors and our Major Government Funding Partners, The Department of Culture and the Arts and Lotterywest and the Australia Council for the Arts. 2016 was a year of multiple changes which always presents challenges. However, I believe that with the leadership and teams we have in place we will meet the challenges that rise before us and together we will take WAB to its next level of evolution.



Polly Hilton and Christian Luck in *The Nutcracker*.  
Photo Sergey Pevnev.



# Key Focus Areas



*Christopher Hill, Claire Voss,  
Melissa Boniface and Ashleigh  
Bennett in The Nutcracker.  
Photo Sergey Pevnev.*

# 1. Artistry

## REPertoire

Although artistic vibrancy and national/international benchmarking remain key drivers in repertoire selection, the Company must also keep the balance of presenting new and diverse works whilst also presenting traditional, well-known titles to satisfy audience demand. Financial viability is always a concern in relation to new works and builds, whilst also ensuring the investment in such can remain a long-term stay in the repertoire.

It is of great importance to ensure we continue to commission new works (short and full length) to continue to build WAB's repertoire. This will enable us to build our identity, our vision and as a result of this, become a unique ballet company and not "just" a ballet company like any other in the world. Co-productions make it more financially viable to showcase new works, but even these come with a set of boundaries and limitations to the Company. It makes it impossible for us to build our own and unique stamp.

Imperative to our long term international touring strategy, if we don't have these 'WAB exclusive works' within our repertoire, we will not generate interest from international touring prospects. Each professional ballet company has to find its niche for touring and establish its own personal identity to achieve ongoing success both at home, nationally and internationally.

An alternative option to co-productions comes in the form of hire, which saw the inclusion of David Nixon's *Beauty & the Beast* as part of our May Season, a hire from Northern Ballet. An Australian Premiere, this also gave patrons the opportunity to enjoy an alternative offering of the much loved fairytale.

Ballet at the Quarry contained Australian Premieres from David Dawson (*On the Nature of Daylight*, 5), and a World Premiere and commission of *Ambiguous Content* by Craig Davidson. With the inclusion of *To the Pointe* and *In Black*, both created within previous seasons of *Genesis*, all five pieces, aside from being technically challenging, also provided depth through contrast and variety of style between the works, providing for a varied yet balanced program.

## OVERVIEW

This focus area is aimed at ensuring artistic vibrancy and high artistic values of the work WAB presents. As well as opportunities to nurture individual artistic achievement and development of the artform within WAB and the broader dance community.

This concept of variety and balance was later reflected in the dual programming of September season *Romeo and Juliet*, and *Radio & Juliet*, providing patrons not only with a visual feast, but something to think about as they digested and contrasted both offerings and perspectives of the story in their minds.

In response to audience demand and the need to add further to the Company's repertoire, a new, WAB owned production of *The Nutcracker* was commissioned and created for world premiere in our November season. Former Principal Dancer Jayne Smeulders, Artistic Director Aurélien Scannella and Ballet Mistress Sandy Delasalle created new choreography for the work.

Phil R. Daniels and Charles Cusick Smith created stunning new sets and costumes in a collaboration first, and former Technical Director, Jon Buswell was employed to light the work. Aside from being visually stunning, this production broke all box office records to date, and has already been penned as a 'new tradition for the people of Perth' for years to come.

Reviews and feedback received on the diverse yet balanced collection of works presented in 2016, is testament to the high standard our audiences have come to expect.

*"Disciplined, exuberant and technically accomplished performances by all of the dancers made for a thoroughly absorbing evening of inventive classically-based dancing under the stars."*

Margaret Mercer  
*Dance Australia (reviewing Five by Night), 8 February 2016*

*"They link bodies and hopes in childlike joy, winding themselves through the story like ribbons of hope. The whole company was stunning, disciplined, passionate and edgy."*

Rita Clarke  
*The Australian (reviewing Romeo and Juliet), 13 September 2016*



## ART FORM & ARTIST

Three Australian dancers were accepted into the Company in 2016. 2015 Young Artists Ashleigh Bennett, Jesse Homes and Carina Roberts were promoted to Corps de Ballet upon the completion of their scholarships.

Young Artist Scholarships were awarded to eight young Australian dancers in 2016. Over one third of WAB's current company members began their professional dance careers through the WAB Young Artist Program, which is proof of the success of this program. In addition to the ongoing support of the Bendat Family Foundation, Simon Lee Foundation, Mrs Patricia Gates, the Stan Perron Charitable Trust, Wesfarmers Arts and anonymous donors, fundraising efforts from the 2015 Black and White Ball were able to provide two more places in 2016.

WAB continues to work closely with West Australian Academy of Performing Arts (WAAPA) for the training and development of dancers, providing opportunities for students to participate in Company classes. WAB also provides invaluable career development opportunities for talented young dancers from ballet schools and academies throughout the State through its ongoing masterclass workshop programs, winter school academy and school holiday workshops.

Dedicated to developing the choreographic ability of our dancers and providing a platform for this particular manifestation of their artistry, our annual programming of the *Genesis* season in 2016 showcased eight short works from the minds of our troupe. Other opportunities were also given to Company dancers for this purpose beyond *Genesis* which included;

- *To the Pointe*, an adaption of the 2015 *Genesis* work by dancers Meg Parry, Victoria Maughan, Melissa Boniface, Andre Santos and Jayne Smeulders presented at Ballet at the Quarry 2016,
- *In Black* by Andre Santos, presented as part of Ballet at the Quarry 2016,
- *Tarantella*, an inclusion for the 2015 *Embraceable You* season programmed into the mixed bill performance for the Jakarta Tour,
- *Ripple and Surge*, choreographed by Access Manager Deborah Robertson for performance by the Jakarta Youth Ensemble on Jakarta Tour,
- *Echoes of a Possible Future*, choreographed by Christopher Hill performed on the Jakarta Tour,
- Excerpt from Jayne Smeulders' *Cinderella*, performed as part of the Jakarta Tour, and
- Former Principal Dancer Jayne Smeulders was given the opportunity to co-choreograph a full length production of *The Nutcracker*.



Below: Dancers of West Australian Ballet in *Romeo and Juliet*. Photo Sergey Pevnev.





*Andrew Radak and Brooke Widdison-Jacobs in Beauty & the Beast. Photo Sergey Pevnev.*

## DANCER HEALTH AND WELLBEING

The Wellbeing department is focused on achieving a high level of strength and fitness, injury prevention, and early management of injuries when they occur. This is essential for maintaining a healthy dancer workforce and maximizing the availability for all dancers to be able to perform. This is accomplished by providing physiotherapy, massage, remedial massage, Pilates and individualized assessments to our dancers throughout the working week and during performance periods. A member of the Wellbeing staff is also rostered onto every rehearsal and performance schedule so that these services are on call at any time and can attend to any injuries that may occur. In addition, there are new installations to the department including a ballet barre with adjacent sprung floor and wall mirror. This has helped with assessment and rehabilitation for jumping.

Injury management and prevention has been an area of great focus for the department. Although both Wellbeing and Artistic staff encourage self-management of injuries, they also see the necessity to encourage a change within the 'ballet culture' by early reporting of injuries in order to achieve the best outcome and management for acute and chronic injuries along with a supervised return-to-work program when returning from more serious injuries. In addition to this, particular focus has been placed on implementing compulsory strength and conditioning sessions for the dancers when possible to maintain wellbeing and ensure dancers are in optimum condition all of the time. Individual strength and conditioning/rehabilitative sessions occur twice a week where needed.

Our department head, Jenny Woods, attends meetings and conferences both on an international and national level in order to provide the most up to date education, management and treatment for the dancers. One of these was held for the first time in Australia in Sydney in May 2016. Jenny also visits dance companies where possible to compare models of practice, the Royal Ballet, London being a highlight last year. Jenny is also responsible for referral and liaison with outside staff (medical specialists, sports physicians and dietitians in particular).

Gerard Hurst joined us in August 2016 as a physiotherapist when Victoria Simpson left to have a baby. Gerard, with experience and interest in strength and conditioning for athletes, shares some of the physiotherapy workload with Jenny.

As we move into the future, we are looking at ways to provide a more holistic support for our dancers, including career development post-retirement and access to other clinical services. To cope with the demand and the focus on strength and conditioning, we hope to purchase new gym equipment, as well as game-ready cuffs for the shoulder, back and hip in addition to recovery-leg compression cuffs to help with foot and leg swelling that may occur during high workload seasons.

WAB would like to acknowledge the ongoing support of our Giving Patron Alexandra Burt, Julian Burt and the Wright-Burt Foundation to the Health and Wellbeing Program which has provided improved resources for the treatment and rehabilitation of our dancers this year.

## 2. Access



WAB Demi-Soloist Alessio Scognamiglio teaching a masterclass. Photo Rebecca Sneddon.

### OVERVIEW

This focus area aims to ensure that the Company extends its reach and is accessible to the broadest community. WAB is inclusive and believes in the value and benefits culture contributes to society and our communities.

In 2016, 73,991 people attended performances or participated in West Australian Ballet Access programs.

### COMMUNITY OUTREACH

From Lotterywest supporting the Community Matinee Series and Jumpstart Dress Rehearsals, WAB continued to provide access to live performances for people who experience social, economic, physical or geographic isolation from the arts. WAB held five Jumpstart Dress Rehearsals, one for each main stage production (including one each for *Romeo and Juliet*, and *Radio & Juliet*). We also worked with 29 community support organisations to provide access to the arts for 1,847 West Australians who may otherwise not have the opportunity to engage with ballet.

Two Lotterywest Community Matinees were held in 2016 for two distinct areas of need; people experiencing homelessness and housing risk for *Beauty & the Beast*, and child-support agencies for *The Nutcracker*. In total 1,073 people received tickets and support through the following organisations:

*Beauty & the Beast*: St Bart's House, Passages, Youth Affairs Council WA, Ruah, Salvation Army, Youth Futures, St Pat's, Shopfront, 55 Central, Uniting Care West, Foundation Housing and Rise Network

*The Nutcracker*: Camp Quality, Foster Care Association WA, Wanslea Foster Care, MercyCare, The Esther Foundation, Ngala, Dance for Parkinson's, and Tracksuit Dance Company

The feedback received from the organisations and individuals highlights the immense benefit of both activities for all participants.

*"The participants that attended the Jumpstart programme are all from refugee backgrounds whose families have come to Australia under a Humanitarian visa. The two main groups are Burundi and Karen (From Myanmar), almost all of them were born in refugee camps in Tanzania and Thailand. Participating in this ballet performance is something they have not had the advantage of doing in the past so it definitely broadened their horizons. All our participants absolutely loved attending the performance and they all came and left with great big smiles on their faces. They were all practicing their ballet moves during intermission, before and after the performance. Even now they are still talking about hopes of one day either attending more performances or being a ballerina themselves."*

*Save The Children, attended Five By Night: Ballet at the Quarry*

*"Carers are socially isolated and often suffer from mental health issues such as depression, anxiety and stress brought on by the impact of the demanding caring role of looking after a loved one. A little break and treat such as this is a God send. Carers are mainly on low income/pension so don't have funds for such treats. This is an amazing initiative – thank you."*

*Carers WA, attended Beauty & the Beast, Romeo and Juliet, and The Nutcracker*

*"It is really hard to explain in words, what an amazing effect it has on our clients who live under such difficult conditions. It proves how important the arts are in our society and what a vital function they have in regards to health and wellbeing. It is not just a pastime for the elite and wealthy, nor is it only accessible for those who are educated. I am so grateful that Lotterywest and the WAB understand how important it is to make it accessible for all."*

*Richmond Wellbeing, attended Beauty & the Beast, and The Nutcracker*



WAB Teaching Artists Robert Mills and Kate Jenkins teaching a workshop at Spencer Park Primary School in Albany. Photo Rebecca Sneddon.

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## EDUCATION

With support from Woodside, the Clough Foundation, the Feilman 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 West Australian Ballet Centre (WABC).

Over 9,700 students and teachers participated in a range of activities including workshops, presentations, performances, and Q&A's. WAB undertook a small amount of regional touring in 2016 conducting education and access activities in Albany, Denmark, Mount Barker, Bunbury, Karratha, Northam and Brookton.

### Feedback:

*"Thank you to West Australian Ballet for giving Perth children the opportunity to have such a lovely experience"*

*Parent, School Holiday Workshop*

*"On the way there I was so excited and a bit afraid, because I have never been to see a ballet performance live. I loved it so much that I want to go to see other ballet performances again. I was so surprised."*

*Student, Schools' Matinee*

*"Thanks so much for including our school in this program – we loved be included in something that most of our students will not experience in their normal lives. Enriching for both the students and the staff. Some of our students hadn't been to the CBD before and none had been to the ballet. An excellent addition to the curriculum."*

*Deputy Principal, Introduction to the Theatre Program*

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## GREAT LEAPS

Memberships increased for the Great leaps program in 2016, up 18% on the previous year's numbers. For the third year in a row the 9-10 year old age group had the most members.



## 3. Activation

### OVERVIEW

This focus area is aimed at ensuring all West Australian Ballet stakeholders are provided with meaningful, memorable experiences that foster a strong relationship with the Company so they become enthusiastic advocates for WAB's brand and committed patrons and consumers of WAB's products. Underpinning and enabling activation is a sustainable and robust operating model that is supported by a strong governance framework and practices, quality corporate support and maintenance of appropriate working capital and reserves.

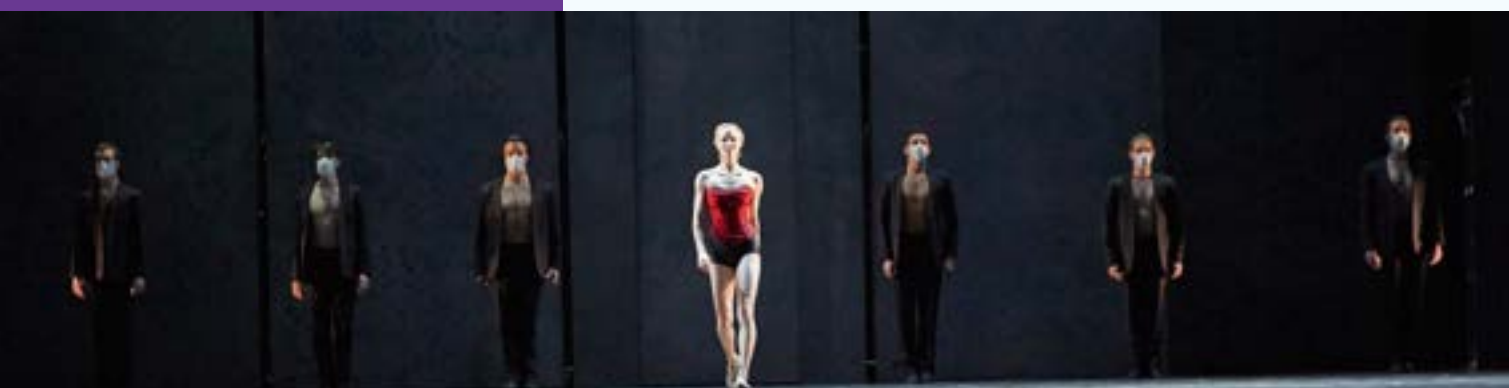
A good overall financial result was achieved in 2016 with an increase in Box Office revenue, strong revenue growth in philanthropy, commercial activities and prudent cost management, however sponsorship was slightly below budget. WAB budgeted for an operating loss of \$320,000 (excluding depreciation), due to investing in a major new work for our repertoire - *The Nutcracker*. We are pleased that the result was better than expected with an operating loss of \$265,741.

### BOX OFFICE & SUBSCRIBERS

In 2016, there was a 28% increase in Box Office revenue making it the most successful year in the Company's history. Sales budgets were not only met, but were surpassed for each season adding an additional \$308,662 to Box Office revenue. Subscriptions increased by 12.2% on the 2015 target, however the target set for 2016 was ambitious and consequently narrowly missed with 92% of budget achieved. From a marketing perspective the overall sales success was driven by an extremely strong artistic offering with broad-reaching appeal, combined with new marketing strategies.

Particular attention was given to reviewing the media mix used to promote sales. The use of content driven marketing was greatly increased to enable more storytelling via social media channels such as Facebook and Instagram. There is strong evidence to suggest, through such strategies, the Company has been able to not only increase Box Office revenue, but also importantly, attract a new and younger audience.

Work also begun on creating all-important strategy around the West Australian Ballet brand with the primary marketing output objective to be an annual cyclic brand campaign. Further work will continue on this in 2017, along with creating a specific budget to be able to execute the campaign in 2018.



Dancers of West Australian Ballet in *Radio & Juliet*. Photo Sergey Pevnev.

## SPONSORSHIP

Sponsorship as a practice worldwide is experiencing a slowdown; in Western Australia gaining increased levels of sponsorship became more challenging than usual in 2016 due to concerns over economic slowdown in the State. Despite this, WAB retained 93% of its sponsors from 2015 to 2016. The net effect however is that it has been difficult to grow the size of the investment from individual sponsors, or lengthen terms beyond one year as many corporates adopt a 'wait-and-see' approach to discretionary spending (which sponsorship falls under). It was still a very successful year for the Sponsorship team raising \$845,000 cash sponsorship and \$575,000 in kind sponsorship.

In 2016, WAB continued with its policy of prioritising the development of existing relationships – in order to be able to service sponsorships and execute the activation of benefits throughout the year to the highest level and to be able to deepen and grow existing partnerships. Many of WAB's existing partnerships have been in place for four years or more and have developed into high-performing, mutually beneficial collaborations which are known and embedded within the sponsor's organisation (for example, high awareness of the partnership by the company's staff and clients and high take up of sponsorship benefits).

That said, WAB continued to form new alliances with new partners where these enable the Company to pursue a specific strategic direction (for example, enabling the incipient international touring strategy and a first tour to Jakarta in 20 years).

Even with a slow economic climate in 2016, WAB celebrated the relationships with many of their long-term existing corporate partners. Woodside agreed to renew as Principal Partner for another three years thus giving WAB the opportunity to move forward with their strategic plan; Singapore Airlines who are WAB's longest standing partner for over 40 years agreed to uplift their sponsorship from Major to Lead Partner for two years – a huge and valuable assistance to future plans touring both internationally and regionally for WAB.

The Mad Empire (design and creative), Abbott & Co Printers (another long term partner) and APN Outdoor also agreed to increase their in-kind support to Major Partner level.

We welcomed on board FTI Consulting, Breidahl Blooms and Bannister Downs as new corporate Supporting Partners in 2016 and enjoyed the continued support of Major Partners EY and Clifford Chance.

*Carina Roberts, Matthew Lehmann  
and dancers of West Australian Ballet in  
The Nutcracker. Photo Sergey Pevnev.*





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## PHILANTHROPIC SUPPORT AND INCOME

West Australian Ballet continues to engage with a number of generous individuals and foundations whose philanthropy enables the Company to achieve new heights and reach new audiences.

The highlight of 2016 was the production of *The Nutcracker* which was achieved with the incredible support of our Campione – our Champions, who together raised more than \$300,000 towards this signature production. Individually named costumes were generously underwritten from Lead Campione Principal Characters to Sapphire Flowers, Ruby Snowflakes and 26 wonderful Gold Campione contributed to the creation of the sets. This beautiful new ballet is now a jewel in West Australian Ballet’s repertoire and will delight audiences for generations to come.

A generous capital gift of \$100,000 was received from the Bendat Family Foundation to support the Company’s Young Artist Program and a new Young Artist Scholarship secured for the next four years, generously supported by Richard Murphy and Kay Lee.

Our first pilot “Donor Tour” saw eight major donors travel with the Company to Jakarta. This was a unique opportunity to witness first hand a “day in the life of a dancer on tour” and many wonderful experiences were shared.

The Feilman Schools program commenced in which children from marginal areas experienced their first ballets in His Majesty’s Theatre completely free of charge, with generous support from The Feilman Foundation.

Matthew Lehmann in *The Nutcracker*.  
Photo Emma Fishwick.







*Sarah Hepburn and Gakuro Matsui Dance in Romeo and Juliet. Photo Sergey Pevnev.*

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## WEST AUSTRALIAN BALLET CENTRE ENTERPRISE

In 2016 the West Australian Ballet Centre continued to provide studio facilities for community and commercial groups, attracting the likes of professional touring companies, local ballet schools and advertising agencies. Our engagement with community groups ranged in activity from tours of the centre to the facilitation of dance workshops for health and wellbeing. The centre is now well established as the premier dance facility in Western Australia.

In 2016 a total of 4,829 people accessed the centre which was a decrease of 18% on the previous year. This could be attributed to the downturn in the WA Economy and an increase in the demand for studio use to accommodate artistic programming. The centre has maintained its growth in public adult ballet classes and provided workshops, masterclasses, school holiday activities, open classes, rehearsals and corporate events throughout the year. The centre attracts a cross section of the community through its extensive access programs.

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## PUBLIC CLASSES

WAB's hugely successful public classes continued to expand in all ways in 2016. Classes increased to 22 per week, enrolments were up 235% with 2,069 members (617 in 2015), and revenue was up 79% generating \$233,473 gross income (\$130,262 in 2015). The classes offer a completely unique experience in WA, adult learners are taught directly by current and ex-WAB Company dancers and other professional ballet teachers, whilst providing a solid income stream for the Company.

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## SUSTAINABLE OPERATING MODEL

The Board under the Constitution of West Australian Ballet has the responsibility for the strategic 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 Seven (7) times in 2016 including a special meeting to review the Strategic Plan 2016-2020, with an average attendance of 69%
- 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
- A key achievement in 2016 was the establishment of a best practice Risk Management Plan for WAB

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# Highlights



*André Santos performing Russian Trepak Solo from The Nutcracker, International Tour to Jakarta, Indonesia August 2016. Photo by Suprpto.*

# International Touring

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## OVERVIEW

In August 2016 West Australian Ballet toured to Jakarta to perform *Once*, a mixed bill of classical and neoclassical works including sections of Jayne Smeulders' acclaimed *Cinderella*.

Aside from performing internationally (something WAB has not done since a tour to China in 2005) the overarching aim of the Jakarta tour was to build a deep cultural connection between the two countries, more than what can be achieved by "simply" putting on a show. To achieve this we looked at what the Company overall could offer to a society relatively new to presenting professional, world-class ballet, whilst taking into account the rich cultural heritage of Indonesia.

In partnership with the Australian Embassy Jakarta and the Ballet Indonesia Foundation (Ballet.id) a Knowledge Exchange Program (KEP) was developed. Six months in the making and taking place over seven weeks, the aim of KEP was to share skills and knowledge across all aspects of ballet production, whilst providing professional on-the-job training for talented young dancers and stage apprentices to work alongside WAB's team. Through the program WAB built strong relationships which we are currently looking at developing through future activities in Australia and Indonesia.

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## BACKGROUND

Following the successful First Indonesian Ballet Gala in August 2016 staged by Ballet.id and featuring Australian and International ballet stars including WAB Demi-Soloist Christopher Hill and ex-Australian Ballet Soloist Juliet Burnett, WAB's Artistic Director Aurélien Scannella saw great potential for WAB to contribute to Indonesia's burgeoning interest in ballet. The KEP was developed over six months with input from Juliet Burnett, who is half-Javanese, half-Australian and has a deep interest in the development of ballet in Indonesia both as an art form as well as an entertainment option for the growing middle-classes. KEP had two main focus areas: the Indonesian Youth Ensemble and the Indonesian Stage Apprentices.

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## INDONESIAN YOUTH ENSEMBLE

From an auditioned pool of 70, 20 young dancers were selected to perform as part of the gala program alongside WAB. Two ensembles were formed: nine dancers aged 11-15 years for a junior ensemble, and 11 dancers aged 16 and over for a senior ensemble. Each group had a new work created specifically for them by one of WAB's choreographers, Deborah Robertson. Rehearsals were undertaken over six weeks beginning in person in Jakarta, and then via video and Skype. For each of these young dancers this was the opportunity of a lifetime.

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## INDONESIAN STAGE APPRENTICES

A program of collaboration and learning, sharing of skills and knowledge and upskilling of Jakarta-based technical teams on western standards and protocols in Stage Management, Stagecraft, Lighting, Wardrobe, and Makeup and Hair. Participants included students from a local university as well as those already working in the industry wanting to increase their experience. Over seven days the WAB Production team took approximately 30 participants through the processes of bumping-in and building the show, running the performances, and breaking down and bumping-out.

From this solid foundation WAB now looks forward to a continuing and fruitful exchange with the team at Ballet.id over the next few years.

Guest Artist Juliet Burnett performing *Megatruh*, Jakarta. Photo by Suprpto.





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# Key Performance Indicators



*Chihiro Nomura and Oliver Edwardson performing in Ambiguous Content in Five by Night Ballet at the Quarry. Photo Sergey Pevnev.*

# 1. Seasons and Repertoire

## Season One

### FIVE BY NIGHT: BALLET AT THE QUARRY

QUARRY AMPHITHEATRE, PERTH INTERNATIONAL ARTS FESTIVAL  
5 - 27 FEBRUARY (16 PERFORMANCES)

### ON THE NATURE OF DAYLIGHT (AUSTRALIAN PREMIERE)

CHOREOGRAPHY,  
SETS & LIGHTING David Dawson  
REPETITEUR Rebecca Gladstone  
MUSIC Max Richter *On The Nature Of Daylight*  
COSTUMES Yumiko Takeshima

ALBANY ENTERTAINMENT CENTRE,  
5 MARCH (2 PERFORMANCES)

### 5 (AUSTRALIAN PREMIERE)

CHOREOGRAPHY,  
SETS & LIGHTING David Dawson  
REPETITEUR Rebecca Gladstone  
MUSIC Adolphe Adam,  
arr. David Coleman  
*Giselle* Act 1, excerpt  
COSTUMES Yumiko Takeshima

### AMBIGUOUS CONTENT (WORLD PREMIERE)

CHOREOGRAPHER Craig Davidson  
MUSIC String Quartet No. 2 "*Company*" by Philip Glass  
©1984 Dunvagen Music Publishers Inc. Used by Permission;  
Johann Paul von Westhoff, arr. Christian Badzura Sonata for  
*Violin & Continuo No. 3: Imitazione Della Campana*;  
Max Richter *Berlin By Overnight*;  
Johann Sebastian Bach, arr. Olivier Fourés  
Prelude from *Prelude & Fugue in E minor*, BWV 855;  
Jóhann Jóhannsson *Passacaglia*;  
Ólafur Arnalds *Written In Stone*  
SETS & COSTUMES Kate Venables  
LIGHTING Benjamin Fry

### IN BLACK

CHOREOGRAPHER Andre Santos  
MUSIC René Aubry *Madame Papillon*;  
*Steppe*; *Zingaro*; *Sagitaire*;  
Woodkid *Run Boy Run*;  
Davidson Jaconcello *Women*  
COSTUMES Andre Santos  
LIGHTING Benjamin Fry

### TO THE POINTE

CHOREOGRAPHY Melissa Boniface,  
Victoria Maughan,  
Meg Parry, Andre Santos,  
Jayne Smeulders & Pepito  
MUSIC Pete Rock & C. L. Smooth *Creator*;  
Eric B & Rakim *Paid In Full*;  
Gentleman's Vibe *Big Spender*;  
Geebz *Big Spender*  
COSTUMES Matt McVeigh  
GRAFFITI ARTIST Steven Buckles  
LIGHTING Benjamin Fry

## Season Two

### BEAUTY & THE BEAST (AUSTRALIAN PREMIERE)

HIS MAJESTY'S THEATRE, PERTH  
13 - 28 MAY (17 PERFORMANCES)

CHOREOGRAPHY  
& COSTUMES

David Nixon OBE

MUSIC

Camille Saint-Saëns,  
Georges Bizet,  
Claude Debussy, Francis Poulenc &  
Alexander Glazunov

ORCHESTRATION &  
ARRANGEMENT

John Longstaff

SETS

Duncan Hayler

COSTUME ASSISTANT

Julie Anderson

LIGHTING

Tim Mitchell

CONDUCTOR

Myron Romanul

ORCHESTRA

West Australian  
Symphony Orchestra

## Season Three

### RADIO AND JULIET

HIS MAJESTY'S THEATRE, PERTH  
9 - 24 SEPTEMBER (16 PERFORMANCES)

CHOREOGRAPHY & LIGHTING

Edward Clug

MUSIC

Radiohead

COSTUMES

Leo Kulas

SETS

Marko Japelj

RE-LIGHT, PERTH SEASON

Ren Kenward

RE-LIGHT, BUNBURY

REGIONAL TOUR

Matthew Nankivell

### ROMEO & JULIET

CHOREOGRAPHER

Youri Vámos

MUSIC

Sergei Prokofiev

SETS & COSTUMES

Michael Scott

LIGHTING

Klaus Garditz

CONDUCTOR

Nigel Gaynor

ORCHESTRA

West Australian  
Symphony Orchestra

## Season Four

### THE NUTCRACKER (WORLD PREMIERE)

HIS MAJESTY'S THEATRE, PERTH  
18 NOVEMBER - 11 DECEMBER (21 PERFORMANCES)

CHOREOGRAPHY

Jayne Smeulders  
Aurélien Scannella  
Sandy Delasalle  
Pyotr Ilyich Tchaikovsky

MUSIC

SETS & COSTUMES

Charles Cusick Smith  
Phil R Daniels

LIGHTING

CONDUCTOR

Jon Buswell

Myron Romanul

ORCHESTRA

West Australian  
Philharmonic Orchestra



## International Tour

### JAKARTA: ONCE

TEATER JAKARTA TAMA ISMAIL MARZUKI, INDONESIA  
6 - 7 AUGUST 2016 (2 PERFORMANCES)

#### TARANTELLA

CHOREOGRAPHER Jayne Smeulders  
MUSIC Louis Moreau Gottschalk (arr. H. Kay) *Grand Tarantelle for Piano and Orchestra*  
COSTUMES Lyndell Darch

#### ON THE NATURE OF DAYLIGHT

CHOREOGRAPHER, SETS & LIGHTING David Dawson  
REPETITEUR Rebecca Gladstone  
MUSIC Max Richter *On the Nature of Daylight*  
COSTUMES Yumiko Takeshima

#### MEGATRUH

CHOREOGRAPHER Melanie Lane  
CONCEPT Juliet Burnett, Melanie Lane  
MUSIC Nicholas Robert Thayer *Megatruh*  
COSTUMES fbudi

#### L'ENFANT JOYEUX

CHOREOGRAPHER Deborah Robertson  
MUSIC Szymon Brzóska *The Child*

#### PAS DE QUATRE FROM AMBIGUOUS CONTENT

CHOREOGRAPHER Craig Davidson  
MUSIC Jóhann Jóhannsson *Passacaglia*  
COSTUMES Kate Venables

#### RIPPLE AND SURGE

CHOREOGRAPHER Deborah Robertson  
MUSIC Ólafur Arnalds *Near Light* & Sigur Rós *Ég Anda*

#### TREPAK RUSSIAN SOLO - THE NUTCRACKER

CHOREOGRAPHER Aurélien Scannella  
MUSIC Pyotr Ilyich Tchaikovsky *The Nutcracker*, Act 2 No. 12d  
COSTUMES Charles Cusick Smith

#### ECHOES OF A POSSIBLE FUTURE

CHOREOGRAPHER & MUSIC Christopher Hill

#### LA PLUIE

CHOREOGRAPHER & COSTUMES Annabelle Lopez Ochoa  
MUSIC Johann Sebastian Bach *Goldberg Variations, BWV 998 - Aria da capo*

#### CINDERELLA BALL SCENE

CHOREOGRAPHER Jayne Smeulders  
MUSIC Sergei Prokofiev *Cinderella*, Act 2 - excerpts  
COSTUMES Allan Lees OAM

# Genesis

WEST AUSTRALIAN BALLET CENTRE, MAYLANDS  
22 - 25 JUNE (5 PERFORMANCES)

## D'ACCORD?

CHOREOGRAPHER Florence Leroux-Coléno  
MUSIC *Padam... Padam...* - Norbet Glanzberg & Henri Contet. Performed by Edith Piaf  
*Le temps qui reste* - Jean-Loup Dabadie & Alain Goraguer. Performed by Serge Reggiani  
*Cet amour* - Jacques Prevert. Performed by Jeanne Moreau  
Edited by Christopher Hill and Florence Leroux-Coléno

## LA CAMPANELLA (THE BELL)

CHOREOGRAPHER Alessio Scognamiglio  
MUSIC *La Campanella (Rondo from Violin Concerto No. 2, Op. 7)* - Niccoló Paganini.  
Performed by Chloé Hanslip, London Symphony Orchestra

## THE FIRST DANCE

CHOREOGRAPHER Christopher Hill  
MUSIC *Tree* - Ólafur Arnalds

## DURESS

CHOREOGRAPHER Adam Alzaim  
MUSIC *Pursuit* - Mike Lévy. Performed by Gesaffelstein

## OBSESSO

CHOREOGRAPHER Melissa Boniface &  
Alessio Scognamiglio  
MUSIC *Brittle Gandeur* - Michael Price

## THE VALUE OF X

CHOREOGRAPHER Polly Hilton  
MUSIC *Gosh* - James Smith. Performed by Jamie XX

## : SYNAPSE :

CHOREOGRAPHER Christopher Hill  
MUSIC *: synapse :* - Christopher Hill

## INSIDIOUS

CHOREOGRAPHER Andre Santos  
MUSIC *Obsidian; Decimus* - Paul Dinletir. Performed by Audiomachine

## 2. Artistic Vibrancy

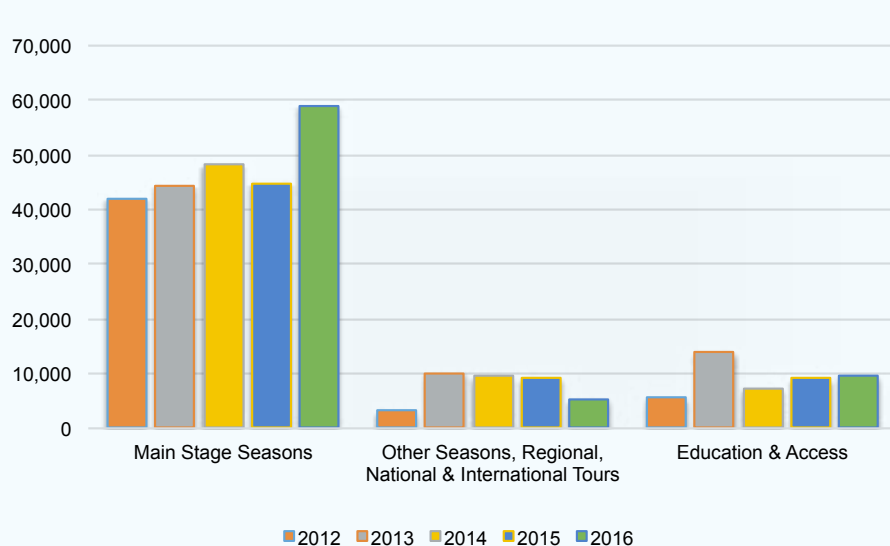
ARTISTIC VIBRANCY – WORKS PRESENTED	2012	2013	2014	2015	2016
Full Length Ballets - commissions	1	0	1	1	1
Full Length Ballets - acquisition or revival	1	4	2	1	2
Short works - commissions	1	1	0	2	4
Short works - acquisition or revival	11	1	3	6	6
Short works - emerging choreographers	1	8	10	10	8
<b>TOTAL</b>	<b>15</b>	<b>14</b>	<b>16</b>	<b>20</b>	<b>21</b>

## 3. Access

NUMBER OF ATTENDANCES	2012	2013	2014	2015	2016
Main Stage Seasons	42,030	44,417	48,126	44,941	58,872
Other Seasons or Performances	519	6,365	6,835	7,230	3,555
Regional Tour		3,840		2,095	738
National Tour	2,662		2,632		
International Tour					1,125
Education & Access	5,590	13,412	7,324	9,235	9,701
<b>TOTAL</b>	<b>50,801</b>	<b>68,034</b>	<b>64,917</b>	<b>63,501*</b>	<b>73,991</b>

\*Please note, this figure has been amended from the figure presented within the 2015 Annual Report

### ACCESS AND AUDIENCE DEVELOPMENT 2016





# 4. Performances and Attendance

## MAIN STAGE

PERFORMANCES	No. of Performances & Events	No. of Attendances		TOTAL
		Paid	Unpaid	
Five by Night: Ballet at the Quarry	16	7,766	1,246	9,012
Beauty & The Beast	15	11,735	1,279	13,014
Beauty & The Beast - School's Matinee	1	724	339	1,063
Beauty & The Beast - Community Matinee	1	0	454	454
Romeo and Juliet	9	5,809	832	6,641
Romeo and Juliet - Schools Matinee	1	213	261	474
Radio & Juliet	6	4,169	547	4,716
The Nutcracker	19	19,815	1,948	21,763
The Nutcracker - Schools Matinee	1	793	323	1,116
The Nutcracker - Community Matinee	1	0	619	619
<b>SUBTOTAL – MAIN STAGE</b>	<b>70</b>	<b>51,024</b>	<b>7,848</b>	<b>58,872</b>

## TOURING AND INCIDENTAL

PERFORMANCES	No. of Performances & Events	No. of Attendances		TOTAL
		Paid	Unpaid	
Five By Night: Albany	2	644	94	738
Genesis	5	684	16	700
Once - Jakarta Tour	2	694	431	1,125
Incidental performances (charitable & corporate events)	4	0	2,855	2,855
<b>SUBTOTAL – TOURING and INCIDENTAL</b>	<b>12</b>	<b>2,022</b>	<b>3,396</b>	<b>5,418</b>

<b>TOTAL PERFORMANCES</b>	<b>78</b>	<b>53,046</b>	<b>11,244</b>	<b>64,290</b>
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## ACCESS

ACTIVITY - METROPOLITAN	No. of Performances & Events	No. of Attendances		TOTAL
		Paid	Unpaid	
Lotterywest Jumpstart Dress Rehearsals	5	145	1,847	1,992
School Holiday Workshops	45	400	434	834
Open Classes & Rehearsals	57	1,251	447	1,698
Masterclasses	46	340	462	802
Ballet Moves Workshops	3	15	69	84
Ballet Unveiled Presentations	4	0	266	266
Vernissage	3	224	6	230
Behind The Scenes Previews: Sponsors, Ballet Circle & Friends	17	268	677	945
Patron Education: Pre Performance Talks, Seminars & Q&A's	12	59	1,005	1,064
<b>SUBTOTAL - METROPOLITAN</b>	<b>192</b>	<b>2,702</b>	<b>5,213</b>	<b>7,915</b>

ACTIVITY - REGIONAL WA	No. of Performances & Events	No. of Attendances		TOTAL
		Paid	Unpaid	
Ballet Moves Workshops	31	0	946	946
Ballet Unveiled Presentations	9	0	687	687
<b>SUBTOTAL - REGIONAL</b>	<b>40</b>	<b>0</b>	<b>1,633</b>	<b>1,633</b>

ACTIVITY - INTERNATIONAL	No. of Performances & Events	No. of Attendances		TOTAL
		Paid	Unpaid	
Workshops & Masterclasses	4	85	0	85
Ballet Unveiled Presentations	8	22	46	68
<b>SUBTOTAL - INTERNATIONAL</b>	<b>12</b>	<b>107</b>	<b>46</b>	<b>153</b>

<b>TOTAL ACCESS</b>	<b>244</b>	<b>2,809</b>	<b>6,892</b>	<b>9,701</b>
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# 5. Income

INCOME	2012		2013		2014		2015		2016	
	(\$'000)		(\$'000)		(\$'000)		(\$'000)		(\$'000)	
Box office income	\$2,049	22%	\$2,322	27%	\$2,505	28%	\$2,368	25%	\$3,037	29%
Sponsorship Income	\$1,244	13%	\$1,179	13%	\$1,376	15%	\$1,639	17%	\$1,420	14%
Philanthropy Income	\$354	4%	\$608	7%	\$484	5%	\$881	9%	\$954	9%
Philanthropy Income Capital Campaign	\$1,785	19%								
Other Activities Revenue			\$163	2%	\$224	3%	\$289	3%	\$424	4%
Other Income	\$136	1%	\$114	1%	\$238	3%	\$143	2%	\$150	1%
<b>Total Earned Income</b>	<b>\$5,568</b>		<b>\$4,388</b>		<b>\$4,827</b>		<b>\$5,320</b>		<b>\$5,985</b>	
Government Grants	\$3,796	41%	\$4,387	50%	\$4,153	46%	\$4,621	44%	\$4,559	43%
<b>Total Income including grants</b>	<b>\$9,364</b>		<b>\$8,776</b>		<b>\$8,980</b>		<b>\$9,581</b>		<b>\$10,544</b>	
Less Expenditure	\$9,367		\$8,454		\$9,586		\$10,024		\$11,308	
<b>Profit (Loss)</b>	<b>(\$3)</b>		<b>\$322</b>		<b>(\$606)</b>		<b>(\$443)</b>		<b>(\$764*)</b>	

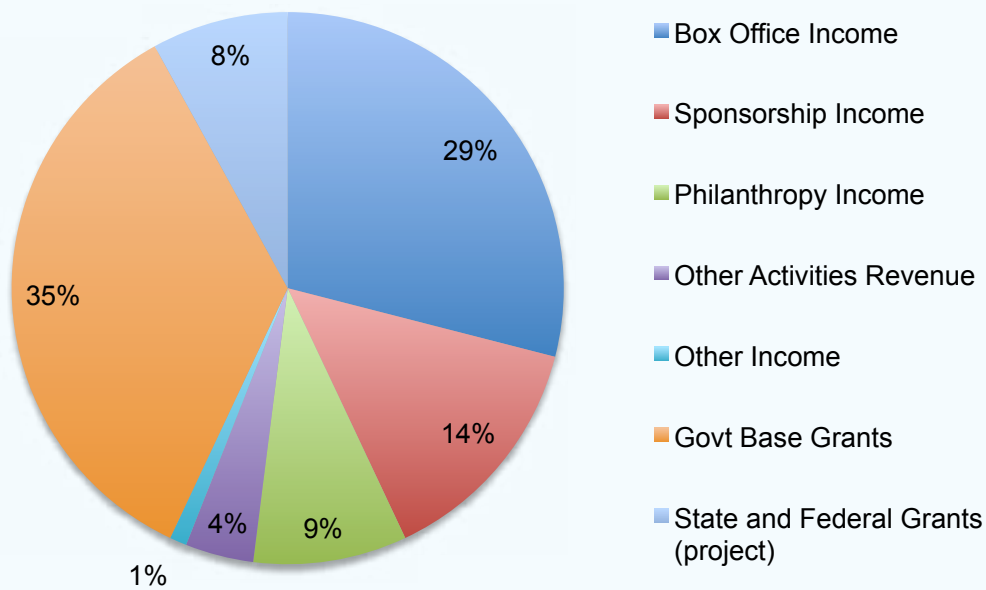
\*The loss of \$764K includes depreciation/amortisation of \$498K. Operating loss is \$266K.



*Dancers of West Australian Ballet in Beauty & the Beast. Photo Sergey Pevnev.*



## INCOME BREAKDOWN 2016



## INCOME BREAKDOWN: 2012 - 2016



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# Directors, Supporters and Company Details



*Carina Roberts in The Nutcracker.  
Photo Sergey Pevnev.*

# Board Directors

## CHAIR

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### DR ROBERT EDWARDES

**Appointed 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 design and execution of onshore and offshore capital projects, in addition to the engineering function, Browse, Scarborough, Sunrise, Canada and USA. Robert has over 37 years of oil & gas 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 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

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### DR DAVID SMITH

**Appointed May 2012**

**Elected April 2013**

**Expertise: Strategy, Management, Mining, Business & Development**

Dr Smith joined the West Australian Ballet Board in May 2012. David 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 President 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).



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## SINEAD TAYLOR

**Elected April 2016**

**Expertise: Finance**

Sinead has been the Executive General Manager Business Banking at Bankwest since July 2013 and previously held Executive roles in Business and Corporate Banking, Global Markets, Strategy and Marketing at the Commonwealth Bank. Prior to working in financial services, Sinead managed strategy and marketing for a number of top tier professional service firms in the UK and Australia, headed the Sales and Marketing function for Thomson Publishing Australia and worked in radio production and broadcasting in New Zealand.

Sinead holds an MBA from the Australian Graduate School of Management, is an accredited dealer with the Australian Financial Markets Association and is a Fellow of the Chartered Institute of Marketing in the UK. Sinead joined the Board of West Australian Ballet in 2016 and is also the Chair of the Bankwest Foundation.

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## SANDY ANGHIE

**Appointed December 2015**

**Elected April 2016**

**Expertise: Law & Architecture**

Architect Sandy Anghie has broad ranging expertise and experience in diverse fields, combining legal and commercial skills with design and creativity.

Sandy started her career as a corporate tax lawyer in 1997 and worked for eight years in Australia's leading law and accounting firms, including Freehills and EY. In 2006 Sandy returned to university to study architecture and in the past 10 years has gained experience in a wide range of architecture roles, including the Office of Government Architect and international design practice Hassell.

Sandy's current role is project manager of the Historic Heart Project at FJM Property. This project aims to revitalise Perth's east end through the implementation of social and cultural initiatives with the city's major stakeholders. In addition to work on the Historic Heart Project, Sandy also works as an architect specialising in residential architecture and interior design.

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## 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 over 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, Patron of the Perth Advertising & Design Club and on the Board of Directors for Cancer Council WA.

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## TIM BULT

**Appointed January 2012**

**Elected April 2012**

**Re-elected April 2015**

**Expertise: Management and Business Development**

Tim 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 was appointed Director, Associate Businesses and International Development of Wesfarmers in 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 also a director of Wespine Industries and Quadrant Energy.

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## 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 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 2017* and in *Best Lawyers Australia 2017* 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 2017* 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.



*Matthew Lehmann and Brooke Widdison-Jacobs in Beauty & the Beast. Photo Sergey Pevnev.*

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## PROF. MICHAEL HENDERSON

**Appointed May 2013**

**Elected April 2014**

**Expertise: Business Development & Management, Strategic Planning**

Michael Henderson is Executive Chairman of Sandover Pinder Architects and the founder of Emergency Triage Services, an organisation managing remote acute trauma.

Amongst a number of other community services, Michael is the founder & Chairman of the International Skills & Training Institute in Health (ISTI), a dynamic skills and training organisation up skilling regional health/allied health workers and a Board member of the Cancer Council. He is the past Vice Chairman of CSIRO's National Flagship Advisory Committee.

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 Ernst & Young Social Entrepreneur of the Year.

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## MARGIT MANSFIELD

**Appointed August 2015**

**Elected April 2016**

**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.

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## GREG MEYEROWITZ

**Appointed February 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.

# Committees

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## ARTISTIC REVIEW PANEL

Clair Medhurst/Margrete Helgeby-Chaney (Chair), David Hough, Deborah Jones, Sergey Pevnev.

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## BOARD SUCCESSION & REMUNERATION COMMITTEE

Dr Robert Edwardes (Chair), Tim Bult, Roger Davies, Greg Meyerowitz, Margit Mansfield.

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## EDUCATION COMMITTEE

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

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## SPECIAL EVENTS COMMITTEE

Lisa Barrett (Convener), Sandy Anghie, Suzanne Beecroft, Vanessa Beros, Amanda Burton, Marilyn Burton, Julia Clark, Sandy Delasalle, Sorrel Ewell, Val Glover, Connie Guglich, Catherine Henwood, 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, Jess Machin/Jan Stewart PSM.

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## FINANCE AND RISK MANAGEMENT (FARM) COMMITTEE

Greg Meyerowitz (Chair), David Smith, Sandy Anghie, Sinead Taylor, Trish Wyn-Jones, Jessica Machin.

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## FOUNDATION COMMITTEE

Catherine Henwood (Convener), Jessica Machin, Taiu Pinker/Penelope Dolling, Susy Bogle, Marilyn Burton, Ann Edwardes, Jamelia Gubgub, Ingrid Puzey, Mary Ann Wright.



*Dancers of West Australian Ballet in The Nutcracker.  
Photo Emma Fishwick*



# Private Giving

IN RECOGNITION OF GIFTS RECEIVED BETWEEN 1 JANUARY, 2016 AND 31 DECEMBER, 2016.

## 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  
Tim Bult & Lisa Church  
Alexandra & Julian Burt  
Marilyn Burton  
Rella Consultants  
Gena Culley  
Ann & Robert Edwardes  
The Feilman Foundation  
Wright Burt Foundation  
Charles & Patricia Galluccio  
Eve Howell  
Kennerlys  
Jane & Jock Morrison  
Kay Lee & Richard Murphy  
Dorothy & Allan Smith  
The Stan Perron Charitable Trust  
David Wallace & Jamelia Gubgub  
Windsor Knight Pty Ltd  
Mrs Mary Ann Wright  
Anonymous (2)

## DIRECTOR'S CIRCLE

**\$5,000+**

Michael & Sandy Anghie  
Ian & Rosana Cochrane  
Carole Crommelin OAM  
John & Gay Cruickshank  
Roger & Christine Davies  
Michael & Wendy Davis  
Patricia Gates  
Rob & Sue Gillett  
Jack Goodacre & Susan Sheath  
Paul Jones & Clair Medhurst  
Allan Keogh  
The Robert Kimpton Family  
Greg & Cathy Meyerowitz  
Dr Andrew Miles & Ms Carleen Gaby  
Jenny Nicol  
Mark & Ingrid Puzey  
David & Rosalind Smith  
Richard Tarala & Lyn Beazley AO  
Sinead Taylor  
Beth Townsend  
Simon & Alison Turner  
Fay & Peter White  
Anonymous (2)

## CHOREOGRAPHERS' CIRCLE

**\$2,000+**

Helen Ansell  
Neil Archibald & Alan R. Dodge AM  
Katrina Chisholm  
Lesley & Peter Davies  
The Mad Empire  
Chris Evans & Miriam Angus  
Kay Giorgetta  
Dorothea Hansen-Knarhoi

Warwick Hemsley and Melissa Parke  
Helen Hollingshead  
Gill Holly  
Jim & Freda Irenic  
Kevin Jackson  
Pamela-Jayne & Anthony Kinder  
Rosalind Lilley  
Margit Mansfield  
Sheila McHale  
Leanne O'Malley  
Dennis & Margaretha Maltz and Mary Cheng  
Amy & Preben Nielsen  
Dr Peter Simpson OAM  
Sharon Smedley  
Clair & John Stanley  
Robyn Tamke  
Dimmick Charitable Trust  
Michael & Helen Tuite  
Alexandra Welch  
Freddi Wilkinson  
Jim & Gill Williams  
Anonymous (3)

## LEADING ARTISTS' CIRCLE

**\$1,000+**

Tom & Heather Bannerman  
Tony & Diana Beck  
Tony & Mary Beeley  
Matthew J.C. Blampey  
C & K Brownlie  
Mark & Yvette Dawson  
Lorraine Ellard  
J. Fairweather  
The Forrest Family  
Martyn & Sandra Flahive  
Mr Carl Freedman & Mr Robert Cappellin  
Kelly Giles  
Rod Gonzales  
Bronwyn Grant  
Lyn & Andrew Harding  
Hawkins-Jalleh Family  
Kris Henson  
L & N Iffla  
Gillian & Stewart Johnson  
Dr Robin Kirk & Sarah Gallinagh  
Stephanie & John Kobelke  
Megan Lowe  
Dr Ken Michael AC  
Tony & Gillian Milne  
Lynn Murray  
Marylyn New  
Bernadette Naughton  
Callum Neil  
Nigel & Dr Heather Rogers  
Michael Ryan  
H.E the Hon. Kerry Sanderson AO  
Glenice Shephard  
Joy & John Shepherd  
Helen Smith OAM  
Jan & Alan Stewart  
Penelope Thompson Design  
Rodney & Penelope Thompson  
Rosemary & Neil Tomkinson  
Siobhan Vincent & Associates  
M. Wallace  
Jurg & Elisabeth Weber  
Olive Wheeler-Brennan  
Wilson Family  
Anonymous (4)

Carina Roberts as Clara in *The Nutcracker*. Photo Emma Fishwick.



## ARTISTS' CIRCLE

### \$500+

A40 Inner Wheel District  
Lovell Anstee-Brook  
Su Baker  
Zelinda Bafile  
Allan Barbarich  
Peggy Barker  
Shirley Barraclough  
B. Barrett-Lennard  
Robert Branchi  
Beatrix Byrne  
Helen Cook  
Dr Ken Collins AM. CitWA & Mrs Di Collins  
Carol Conley  
Kim & Valerie Cottrell  
Jacqueline Davidson  
Rachelle Doyle  
Bev East  
Courtney Fiddian & Terri Stenton  
Toni Frank  
Linda French  
Friends of the Gallery  
Friends of His Majesty's Theatre  
Barry & Frieda Gibson  
Pippa Green  
Deidre Greenfeld  
Ken & Jane Hammond  
Brian Harffey  
Karen Heagney  
H.K.M.  
In memory of Leslie & Chris Hutchinson  
Dita Jevons  
Oana Lord  
Francis Landels  
Rosemary McGlashen  
Dr Karen McQuillan  
In Loving Memory of Anna Mercer  
Susan Merritt  
Les Newman  
Pamela Platt  
David Puddey  
Jennifer Rankin  
Claire & Ian Ross  
Dr Louise Smyth  
Ollie & Ruby Stampful-MacDonald  
Penny Treleaven  
Diana Warnock AM  
Joy Wearne  
Margaret Whitter  
David Wilkinson  
Janet Williams  
Anonymous (10)

### FRIENDS CIRCLE \$75+

Juliette Adamson  
Mary Baker  
Ysabella Baker  
Glenn Barrett  
Lynn Barton  
Annabelle Bechta  
Marissa Bechta  
Susan Bell  
Suzanne Bell  
David & Lois Black  
Josephine Bosso  
Henry Boston  
Carole Bourne  
Moirra Braddock  
Lambert Brau  
Rachel Breidahl  
Susan Brennan  
Dr G Campbell-Evans

Lyna Chan  
Richard & Sue Chapman  
Anne Chester  
Jillian Clarke  
Kelly Cochrane  
Jenny Crouch  
Nadia Culleton  
Emma Davies  
S. Doonan  
Catherine Dunn  
Julie Egan  
Barbara Evans  
Marion Gathercole  
Ann-Marie Godsell  
Rob Goodson  
Julie Green  
Kate Guthrie  
Lillian Haagenzen  
Julie Ham  
Barbara Hamilton  
Sharon Hamilton  
Helen Hawkins  
Janet Hazell  
Cecile Hinton  
Jane Hope  
Robin Horne & Taiu Pinker  
Rosemary Howarth  
Richard Jahn  
Sarah Johnson  
Jenny Jones  
Elissa Karlson  
Helen Kirkbride & Tom Vosmer  
Janet & Robert Kirkby  
Leonie Kirke  
Nofra Klinik  
Marilyn Lantzke  
Bernice Lawson  
Dorothy Lester  
Natasha Lester  
Lorraine Lingard  
Graeme & Beverley Ludlow  
Emmy Lycho  
Justine Marcov  
Ruth McLeod  
Carole MacLean  
Jeanette McQueen  
Patricia Miles  
Ina Mitchell  
Lisa & Charlotte Mitchell  
Gregory Mogan  
Leslee Mordaunt  
Rosemary Mostyn  
Margaret Muirhead  
Tony Munro  
Margaret Murdoch  
Ann Murray  
Irina Norris  
Kelly O'Reilly  
Arty Oils  
Margaret Park  
Graham & Linda Patullo  
Laura Raiter  
Peter Ray  
Gail Reading  
Reynolds Family  
Robyn Rigg  
Jacqui Robinson  
Elena Russell  
Hazel Rose  
Gemma Serjeant  
Carol Shannon  
Kate Sharpe  
Elizabeth Shelton

Joan Siciliano  
Lindsay & Suzanne Silbert  
Leslie Simmons  
Flora Smith  
Sparrow Family  
Shane & Emma Spinks  
Linda Sproule  
Susan Statkus  
Andrew & Lisa Telford  
Janet Thackray  
Ruth Thorn  
Anne Topelberg OAM  
Freya Vuattoux  
Katherine Walker  
Alison Watson  
Gabrielle Wennekes  
Fay & Peter White  
Stuart White & Ruth Meade  
Kerri Wilkinson & Oliver Harper  
Rebecca Williams  
Sally Willis  
Belinda Wilson  
Brian Wilson  
Anonymous (37)

### SUPPORTERS \$1 - \$74

Terry & Elizabeth Allen  
Elena Aza  
Mary Briffa  
Margaret Briggs  
Allan Brown  
Jennifer Carson  
Susan Clarke  
Suzanne Crosby  
Wendy Dell  
Jane Deller  
Barbara & Graeme Dundas  
Helen Holan  
Helen Jekabsons  
Ross & Frances Ledger  
James Lloyd & Elizabeth Grindrod  
Sophia Mutavdzic  
Susan Nash  
Gillian Noonan  
Caryn Pasini  
June Rimmington  
Olga Ristich  
Ruth Robertson  
Lesley Saunders  
Clare Smith  
Geoffrey Smith  
Jeanette Smith  
Moya Smith  
Jacquie Sprogoe  
Don Steven  
Gordon Thompson  
David Tunley  
Francis Waring  
Glenys Wiesner  
Lovell Wolman  
Anonymous (5)

### KIRA BOUSLOFF BEQUEST CIRCLE

In memory of Colleen Clifford & Terry Ashton-Wood  
Ella Fry Bequest  
Kris Henson  
Andrew & Del McGuinness  
David & Rosalind Smith  
The Estate of Clive Wannell  
Olive Wheeler-Brennan  
Freddie Wilkinson  
Anonymous (6)

# Corporate Partners

## PRINCIPAL PARTNER



## LEAD PARTNERS



## MAJOR PARTNERS



## MEDIA AND COMMUNICATION PARTNERS



## ACCESS PARTNERS



## GOVERNMENT PARTNERS



## SUPPORTING PARTNERS



## VIP EVENT PARTNERS



## CORPORATE PARTNERS

## BDO

## META SOLUTIONS

All information in this program is correct at the time of printing. Management reserves the right to alter details within this season as may become necessary.

# Company Details

FOUNDER	Mme Kira Bousloff OAM (1914 – 2001)
PATRON	Her Excellency the Honourable Kerry Sanderson AC, 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 John Langoulant AO Clair Medhurst Ken Perry Jan Stewart PSM Rodney Thompson Gayle Watson Galbraith

## BOARD OF DIRECTORS

CHAIR	Dr Robert Edwardes
DEPUTY CHAIR	Dr David Smith
DIRECTORS	Sandy Anghie Gavin Bain Tim Bult Roger Davies Prof. Michael Henderson Margit Mansfield Greg Meyerowitz Sinead Taylor

## EXECUTIVE

CHIEF EXECUTIVE	Steven Roth (January to February 2016)
ACTING CHIEF EXECUTIVE	Jan Stewart PSM (February - August 2016)
EXECUTIVE DIRECTOR	Jessica Machin (from August 2016)
ARTISTIC DIRECTOR	Aurélien Scannella
EXECUTIVE ASSISTANT	Tauí Pinker/Dolores Kinsman

## ARTISTIC

BALLET MISTRESS	Sandy Delasalle-Scannella
BALLET MASTERS	Craig Lord-Sole & Cedric Ygnace
ARTISTIC ADMINISTRATOR	Alica Byfield/Tauí Pinker
MUSIC COORDINATOR & COMPANY PIANIST	Michael Brett

## FINANCE

FINANCE DIRECTOR	Trish Wyn-Jones
ACCOUNTANTS	Fang Tyng Chong Lilian Ochieng Hannah Lim

## OPERATIONS

HEAD OF OPERATIONS	Marcus Whelan
FLOOR TECHNICIAN	Gary Wright

## MARKETING & DEVELOPMENT

ACTING MARKETING MANAGER	Cassandra Kirkpatrick (January - March 2016)
MARKETING MANAGER	Suzanne Beecroft (from March 2016)
CONTENT DEVELOPMENT & PUBLICITY OFFICER	Tony Currie
MARKETING COORDINATOR	Anthea McCormick/Andrea Bradbury
CUSTOMER SERVICE & TICKETING OFFICER	Amanda Leigh
BUSINESS DEVELOPMENT DIRECTOR	Sarah-Jane Emslie
SPONSORSHIP MANAGER	Lisa Barrett
PARTNERSHIPS EXECUTIVE	Leanne Beer
PHILANTHROPY MANAGER	Catherine Henwood
PHILANTHROPY COORDINATOR	Tauí Pinker/Penelope Dolling
ACCESS MANAGER	Deborah Robertson
EDUCATION & COMMUNITY OFFICER	Rebecca Sneddon/Nicole Ward

## TECHNICAL

TECHNICAL DIRECTOR	Barry Hudson (January - March 2016) Ashley Cole (from March 2016)
PRODUCTION STAGE MANAGER	Louise Wardle (January - March 2016) Katy Malacari (from March 2016)
HEAD MECHANIST	Mat Norman (Adrian Wright & David Hobbs - relief)
MECHANISTS	Tegan Evans Michael Coleman Chad Wetton Cameron Malacari
HEAD OF LIGHTING & AUDIO & PRODUCTION COORDINATOR	Eugenio Hallen Neil Webster
HEAD OF WARDROBE	Lyndell Darch
DEPUTY HEAD OF WARDROBE	Kate Ebsary
WARDROBE ASSISTANTS	Louise Inman & Erin Minervini

## DANCER WELLBEING

HEAD OF DANCER WELLBEING	Jenny Woods
CHIEF MEDICAL OFFICER	Dr Mark de Cruz (January - August 2016)
MEDICAL CONSULTANT	Dr Scott Isabel
PHYSIOTHERAPIST	Victoria Simpson/Gerard Hurst
REMEDIAL MASSEURS	Jesse Jacobs, Mandy Burness & Petra Clogher
PILATES & CONDITIONING INSTRUCTOR	Chael Hilton
CONDITIONING INSTRUCTOR	Michael Makossa

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## COMPANY ASSOCIATES

PUBLICITY CONSULTANT	Rosita Stangl
PIANISTS	Gennaro Di Donna Elena McIver, Sarah Soon Mark Turton,
PHOTOGRAPHY	Emma Fishwick Robert Johnson Sergey Pevnev Frances Andrijich
GENERAL DESIGN	The Mad Empire
WEBSITE	TW Creative
PRINTING	Abbott & Co Printers
CLEANING	Bio Office

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## PRODUCTION ASSOCIATES

ASSISTANT STAGE MANAGERS	Meabh Walton, Erin Coubrough & Georgia Landre-Ord
HEAD OF MAKE-UP HAIR & WIGS	Natalie Mathieson-Way
MAKE-UP, HAIR & WIGS ASSISTANT	Delia Stanley
WARDROBE ASSISTANT & DRESSERS	Lexie Hobbs, Stephanie Chan, Melinda Henderson, Tricia David, Angela Ferolla & Susi Rigg
TRANSPORT	Kim Westbrook

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## INTERNATIONAL TOURING ASSOCIATES

JAKARTA TOUR MANAGER	Susan Studham
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## DANCERS

PRINCIPALS	Matthew Lehmann Jayne Smeulders Brooke Widdison-Jacobs
SOLOISTS	Sarah Hepburn Florence Leroux-Coléno Andre Santos Gakuro Matsui Chihiro Nomura
DEMI-SOLOISTS	Melissa Boniface Christopher Hill Polly Hilton Christian Luck Meg Parry Reika Sato

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## CORPS DE BALLET

Alessio Scognamiglio  
Adam Alzaim  
Ashleigh Bennett  
Giuseppe Canale  
Kymberleigh Cowley  
Alexandre Dahms  
Matthew Edwardson  
Oliver Edwardson  
Liam Green  
Jesse Holmes  
Yi Li Law  
Victoria Maughan  
Andrew Radak  
Carina Roberts  
Stefano Russiello  
Phebe Sleeman  
Alexandra Stewart  
Claire Voss

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## YOUNG ARTISTS

Nikki Blain  
Tristan Gross  
Lola Howard  
Heather Maclachlan  
Benjamin Obst  
Vida Polakov  
Courtney Radford  
Ari Thompson

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## GUEST TEACHER

Yannick Boquin

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## GUEST ARTISTS

FIVE BY NIGHT	Pepito
JAKARTA TOUR	Juliet Burnett
THE NUTCRACKER	Jessica Allison-Walker Robyn Begg Brydee Lyttle Marcus Whelan

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## CHILD ARTISTS (FOR *THE NUTCRACKER*)

Lucas Allen Isaac Bayes Chloe Brink Madison Curtis Nicholas Davis Alexander Dyson Mayne Eloise Pemberton Abbey Smith Leah Szijarto Ella-Poppy Willans	Issac Baldwinson Jessica-Monique Bojanjac Novak Cole George Darby Fabinana Di Donna Isabella Minniti Jacinta Smith Isabella Smith Alana Vince Harrison Woodcock
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Touring company photo outside Doubletree Hilton Jakarta



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# West Australian Ballet Company (Inc) 2016 Financial Report



*Sarah Hepburn and Gakuro  
Matsui in Romeo and Juliet.  
Photo Sergey Pevnev.*

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

**DIRECTORS' STATEMENT**

In accordance with the resolution of the directors of Western Australia Ballet Company (Inc), we state that in the opinion of the directors:

- a) the company is not a reporting entity as defined in the Australian Accountant Standards
- b) the financial statements and notes of the company are in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012* and the *Associations Incorporation Act 2015*, including:
  - i. giving a true and fair view of the company's financial position as at 31 December 2016 and of its performance for the year ended on that date; and
  - ii. complying with Australian Accounting Standards to the extent described in Note 1 to the financial statements and complying with the *Australian Charities and Not-for-Profits Commission Regulation Act 2013*
- c) there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

DATED at Perth this *Tuesday 18 April 2017*

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



**Dr Robert Edwardes**  
**CHAIR**



**Dr David Smith**  
**DEPUTY CHAIR**

## INDEPENDENT AUDITOR'S REPORT

To the members 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 2016, 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 responsible entities' declaration.

#### Responsible Entities' Responsibility for the Financial Report

The responsible entities of the registered entity are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 to the financial report is appropriate to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act)* and the *Associations Incorporation Act 2015* and the needs of the members or other appropriate terms. The responsible entities' responsibility also includes such internal control as the responsible entities determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

#### 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 responsible entities' preparation of the financial report that gives a true and fair view 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 registered entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the responsible entities, 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.

## Opinion

In our opinion the financial report of West Australian Ballet Company (Inc) has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-Profits Commission Act 2012 and the Associations Incorporation Act 2015*, including:

- (a) giving a true and fair view of the registered entity's financial position as at 31 December 2016 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards to the extent described in Note 1 and the *Division 60 the Australian Charities and Not-for-profits Commission Regulation 2013*.

## 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 for the purpose of fulfilling the responsible entities' financial reporting responsibilities under the *ACNC Act*. As a result, the financial report may not be suitable for another purpose.

**BDO Audit (WA) Pty Ltd**



**Wayne Basford**

**Director**

Perth, 18 April 2017



**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 2016, 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, 18 April 2017

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2016**

	<b>Note</b>	<b>2016</b>	<b>2015</b>
		<b>\$</b>	<b>\$</b>
Revenue	2(a)	3,460,963	2,657,401
Other income	2(b)	7,082,596	6,923,843
Employee benefits expense		(5,708,809)	(5,318,012)
Depreciation and amortisation		(497,891)	(505,147)
Other expenses			
Administration		(476,694)	(392,498)
Artistic and production		(2,947,867)	(2,029,198)
Marketing and development		(1,652,327)	(1,541,020)
Other expenses		(23,603)	(62,393)
Impairment of available-for-sale financial assets		-	(176,000)
<b>Net profit/(loss)</b>		<b>(763,632)</b>	<b>(443,024)</b>
<b>Other comprehensive income</b>			
Revaluation of available-for-sale financial assets		806,000	-
<b>Total comprehensive income attributable to the association</b>		<b>42,368</b>	<b>(443,024)</b>

*The accompanying notes form part of these financial statements*

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2016**

<b>CURRENT ASSETS</b>	<b>Note</b>	<b>2016</b>	<b>2015</b>
		<b>\$</b>	<b>\$</b>
Cash assets	3	2,096,321	2,687,664
Trade and other receivables	4	692,257	554,023
Other assets	5	154,793	194,949
Inventory		4,782	6,627
<b>TOTAL CURRENT ASSETS</b>		<u>2,948,153</u>	<u>3,443,263</u>
 <b>NON-CURRENT ASSETS</b>			
Available-for-sale financial assets	6	1,178,000	372,000
Investments in art	7	10,525	10,525
Property, plant and equipment	8	9,951,762	10,400,330
<b>TOTAL NON-CURRENT ASSETS</b>		<u>11,140,287</u>	<u>10,782,855</u>
 <b>TOTAL ASSETS</b>		<u><b>14,088,440</b></u>	<u><b>14,226,118</b></u>
 <b>CURRENT LIABILITIES</b>			
Trade and other payables	9	559,238	585,136
Other liabilities	10	694,081	834,800
Provisions	11	91,773	105,126
<b>TOTAL CURRENT LIABILITIES</b>		<u>1,345,092</u>	<u>1,525,062</u>
 <b>NON-CURRENT LIABILITIES</b>			
Provisions	11	44,702	44,778
<b>TOTAL NON-CURRENT LIABILITIES</b>		<u>44,702</u>	<u>44,778</u>
 <b>TOTAL LIABILITIES</b>		<u><b>1,389,794</b></u>	<u><b>1,569,840</b></u>
 <b>NET ASSETS</b>		<u><b>12,698,646</b></u>	<u><b>12,656,278</b></u>
 <b>EQUITY</b>			
Reserves	12	1,206,000	1,780,000
Retained profits		11,492,646	10,876,278
<b>TOTAL EQUITY</b>		<u><b>12,698,646</b></u>	<u><b>12,656,278</b></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 2016**

	Retained Profits	Endowment Reserves	AFS Investment Revaluation Reserve	Total
	\$	\$	\$	\$
<b>Balance 31 December 2014</b>	<b>11,319,302</b>	<b>1,780,000</b>	-	<b>13,099,302</b>
Net profit/(loss) for the year	(443,024)	-	-	(443,024)
Total comprehensive income attributable to the association	(443,024)	-	-	(443,024)
<b>Balance 31 December 2015</b>	<b>10,876,278</b>	<b>1,780,000</b>	-	<b>12,656,278</b>
Net profit/(loss) for the year	(763,632)	-	-	(763,632)
Transfer from Endowment Reserves to retained profit	1,480,000	(1,480,000)	-	-
Bendat Family Foundation Gift transferred to reserves	(100,000)	100,000	-	-
Other comprehensive income	-	-	806,000	806,000
Total comprehensive income attributable to the association	616,368	(1,380,000)	806,000	42,368
<b>Balance 31 December 2016</b>	<b>11,492,646</b>	<b>400,000</b>	<b>806,000</b>	<b>12,698,646</b>

*The accompanying notes form part of these financial statements*



**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF CASH FLOW  
FOR THE YEAR ENDED 31 DECEMBER 2016**

<b>Cash flows from operating activities:</b>	<b>Note</b>	<b>2016 \$</b>	<b>2015 \$</b>
Receipts from customers		2,908,290	2,328,651
Sponsorship/donations received		2,640,725	2,441,369
Bendat Family Foundation Gift received		100,000	-
Grants received		4,488,487	4,271,395
Payments to suppliers and employees		(10,806,625)	(9,051,540)
Interest received		97,103	98,422
		<hr/>	<hr/>
Net cash (used in)/provided by operating activities	14	(572,020)	88,297
		<hr/>	<hr/>
<b>Cash flows from investing activities:</b>			
Payment for plant and equipment		(49,323)	(132,726)
Dividend received		30,000	19,417
		<hr/>	<hr/>
Net cash used in investing activities		(19,323)	(113,309)
		<hr/>	<hr/>
Net increase/(decrease) in cash held		(591,343)	(25,012)
Cash at the beginning of the financial period		2,687,664	2,712,676
		<hr/>	<hr/>
<b>Cash at the end of the financial period</b>	<b>3</b>	<b>2,096,321</b>	<b>2,687,664</b>
		<hr/>	<hr/>

*The accompanying notes form part of these financial statements*

## WEST AUSTRALIAN BALLET COMPANY (INC)

### NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2016

#### 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'), 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, and the *Australian Charities and Not-for-Profits Commission Act 2013* and the *Associations Incorporation Act 2015*.

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 2016

#### **(d) Cash**

For the purposes of the Statement of Cash Flow, cash includes cash on hand and in banks, restricted deposits, 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 2016**

**(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 2016**

<b>Note 2</b>	<b>REVENUE &amp; OTHER INCOME</b>	<b>2016</b>	<b>2015</b>
		<b>\$</b>	<b>\$</b>
	<b>(a) Revenue from continuing operations</b>		
	Box office sales, performance fees & programme sales	3,036,595	2,368,278
	Public classes, hire, education & event revenue	424,368	289,123
	Total revenue	<u>3,460,963</u>	<u>2,657,401</u>
	<b>(b) Other income</b>		
	Sponsorship	1,420,800	1,638,596
	Donations	953,937	881,427
	Interest	95,507	101,355
	Dividends	34,303	19,417
	Sundry income	19,562	21,980
		<u>2,524,109</u>	<u>2,662,775</u>
	DCA (WA Govt.) - Base grant	2,974,950	2,974,950
	DCA (WA Govt.) - Orchestra reserve fund grant	300,000	300,000
	DCA & DLGRD (WA Govt.) - State tour grant	92,835	50,000
	DCA & DLGRD (WA Govt.) – Jakarta tour	20,000	-
	Australia Council - Base grant	762,120	750,118
	Department of Communication and the Arts 'Catalyst Arts and Culture Fund'	104,036	-
	Creative Partnerships Australia	50,000	-
	Other project grants	254,546	186,000
		<u>4,558,487</u>	<u>4,261,068</u>
	Total other income	<u>7,082,596</u>	<u>6,923,843</u>
	Total revenue & other income	<u>10,543,559</u>	<u>9,581,244</u>

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2016**

<b>Note 3</b>	<b>CASH ASSETS</b>	<b>Note</b>	<b>2016</b> <b>\$</b>	<b>2015</b> <b>\$</b>
	Cash on hand		6,922	7,457
	Cash deposits with banks		1,392,399	2,083,207
	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)	400,000	300,000
			<u>2,096,321</u>	<u>2,687,664</u>
<b>Note 4</b>	<b>TRADE AND OTHER RECEIVABLES CURRENT</b>			
	Trade receivables		664,723	482,065
	Other receivables		<u>27,534</u>	<u>71,958</u>
			<u>692,257</u>	<u>554,023</u>
<b>Note 5</b>	<b>OTHER ASSETS CURRENT</b>			
	Prepayments		82,215	72,479
	Performance repertoire asset		<u>72,578</u>	<u>122,470</u>
			<u>154,793</u>	<u>194,949</u>
<b>Note 6</b>	<b>AVAILABLE-FOR-SALE FINANCIAL ASSETS</b>			
	Shares in listed company		<u>1,178,000</u>	<u>372,000</u>
			<u>1,178,000</u>	<u>372,000</u>
	At 31 December 2016, the value of the 200,000 Fortescue Metals Group Ltd shares was \$1,178,000.00 based on the market bid price of \$5.89 per share.			
<b>Note 7</b>	<b>INVESTMENTS IN ART</b>			
	Sculpture - at cost		<u>10,525</u>	<u>10,525</u>
			<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 2016**

<b>Note 8</b>	<b>PROPERTY, PLANT &amp; EQUIPMENT</b>	<b>2016</b>	<b>2015</b>
		<b>\$</b>	<b>\$</b>
	Plant & Equipment at cost	1,601,129	1,627,592
	Accumulated depreciation	(1,126,665)	(1,070,699)
		<u>474,464</u>	<u>556,893</u>
	Leasehold Improvements at cost	5,913,857	5,913,857
	Accumulated depreciation	(1,343,703)	(1,063,278)
		<u>4,570,154</u>	<u>4,850,579</u>
	Right of use asset – Maylands Lease	5,400,000	5,400,000
	Accumulated amortisation	(492,856)	(407,142)
		<u>4,907,144</u>	<u>4,992,858</u>
	Total Property, Plant & Equipment	12,914,986	12,941,449
	Accumulated depreciation & amortisation	(2,963,224)	(2,541,119)
		<u>9,951,762</u>	<u>10,400,330</u>

<b>CARRYING AMOUNTS SUMMARY</b>	<b>Plant &amp; Equipment</b>	<b>Leasehold Improvements</b>	<b>Right of Use Asset</b>	<b>Total</b>
Carrying amounts at 31 December 2015	556,893	4,850,579	4,992,858	10,400,330
Additions	49,323	-	-	49,323
Depreciation & amortisation expense	(131,752)	(280,425)	(85,714)	(497,891)
Carrying amounts at 31 December 2016	<u>474,464</u>	<u>4,570,154</u>	<u>4,907,144</u>	<u>9,951,762</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 difference between the peppercorn rent and the present value of the total lease payments, based on a commercial rent.

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2016**

<b>Note 9</b>	<b>TRADE AND OTHER PAYABLES CURRENT</b>	<b>2016</b>	<b>2015</b>
		<b>\$</b>	<b>\$</b>
	<b>Unsecured liabilities</b>		
	Trade payables	228,330	223,684
	Other payables	211,551	267,162
	Employee entitlements – annual leave	119,357	94,290
		<u>559,238</u>	<u>585,136</u>
<b>Note 10</b>	<b>OTHER LIABILITIES CURRENT</b>		
	<b>Unsecured liabilities</b>		
	Grants received in advance	-	70,000
	Other income received in advance	466,986	530,553
	Deferred reserve incentive scheme revenue	198,000	198,000
	Deferred other revenue	29,095	36,247
		<u>694,081</u>	<u>834,800</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>		
<b>Note 11</b>	<b>PROVISIONS CURRENT</b>		
	Employee entitlements – long service leave	91,773	105,126
		<u>91,773</u>	<u>105,126</u>
	<b>PROVISIONS NON-CURRENT</b>		
	Employee entitlements – long service leave	44,702	44,778
		<u>44,702</u>	<u>44,778</u>
	 <b>Aggregate employee entitlement liability</b>	 <u>136,475</u>	 <u>149,904</u>



**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2016**

<b>Note 12</b>	<b>RESERVES</b>	<b>2016</b>	<b>2015</b>
		<b>\$</b>	<b>\$</b>
	Endowment reserves - restricted	400,000	300,000
	Endowment reserves – unrestricted	-	1,480,000
	Investment Revaluation Reserves	806,000	-
		<u>1,206,000</u>	<u>1,780,000</u>

**(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 was established to provide for the association's future needs and ongoing sustainability.

**(c) Investment Revaluation Reserves**

This reserve represents fair value changes on available-for-sale financial assets.

**Note 13 LEASING COMMITMENTS**

**Operating lease commitments**

Being for rent of photocopier and payable:

- no later than 1 year	5,201	2,217
- later than 1 year but no later than 5 years	19,936	-
	<u>25,137</u>	<u>2,217</u>

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2016**

<b>Note 14</b>	<b>RECONCILIATION OF CASH</b>	<b>2016</b>	<b>2015</b>
		<b>\$</b>	<b>\$</b>
	<b>Reconciliation of cash flow from operations with profit/(loss) after income tax:</b>		
	Profit/(loss) after income tax	(763,632)	(443,024)
	 Adjustments		
	Depreciation and amortisation	497,891	505,147
	Impairment of available-for-sale financial assets	-	176,000
	Dividend Received	(30,000)	(19,417)
	 Changes in assets and liabilities		
	(Increase)/decrease in trade & other receivables	(138,234)	(407,108)
	(Increase)/decrease in prepayments	40,156	193,201
	(Increase)/decrease in inventory	1,845	(6,627)
	Increase/(decrease) in income received in advance	(63,567)	(13,527)
	Increase/(decrease) in grants in advance	(70,000)	10,328
	Increase/(decrease) in trade & other payables	(25,898)	113,526
	Increase/(decrease) in employee provisions	(13,429)	(8,520)
	Increase/(decrease) in deferred other revenue	(7,152)	(11,682)
	Cash flows (used in)/from operations	<u>(572,020)</u>	<u>88,297</u>

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2016**

**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.

Dr 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.

Sinead Taylor, 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 (Chair)  
Dr David Smith (Deputy Chair)  
Sandy Anghie  
Gavin Bain  
Tim Bult  
Roger Davies  
Michael Henderson  
Margit Mansfield  
Greg Meyerowitz  
Sinead Taylor (elected April 2016)

**Principal place of business:**

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

West Australian Ballet Centre  
134 Whatley Crescent MAYLANDS WA 6051