

A surreal stage performance. A woman in a tall, voluminous blue dress with a white lace bodice stands on the left. Two children on the right are in costumes made of doors; one is a yellow door and the other is a blue door. The background is a wall of various colored doors (red, blue, green, orange) floating at different angles.

WEST AUSTRALIAN BALLET

2019 ANNUAL REPORT



WEST AUSTRALIAN
BALLET

Culture
Counts



Oscar Valdés as Albrecht in Giselle. Photo by Sergey Pevnev

Acknowledgements

This report has been prepared by **West Australian Ballet** in conjunction with Kristine Genovese of Culture Counts™. We would like to thank all stakeholders including public patrons, artists, participants, volunteers and staff for their participation in this project.

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Cover Image: Chihiro Nomura as Alice in ALICE (in wonderland). Photo by Sergey Pevnev.



WEST AUSTRALIAN
BALLET

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1.0

Company Overview

Patron

The Hon. Kim Beazley AC, Governor of Western Australia

Private Giving Patron

Mrs Alexandra Burt

Profile

West Australian Ballet (WAB) is the State ballet company for Western Australia, based in Perth, and is proud of its heritage as Australia's first ballet company – established in 1952 by Madame Kira Bousloff of the Ballets Russes.

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

Mission

To enrich people's lives through dance.

Vision

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

Goals

West Australian Ballet will achieve its vision by:

- Ensuring Artistic Vibrancy
- Extending Reach and Accessibility
- Activating for Financial Sustainability

Brand Values

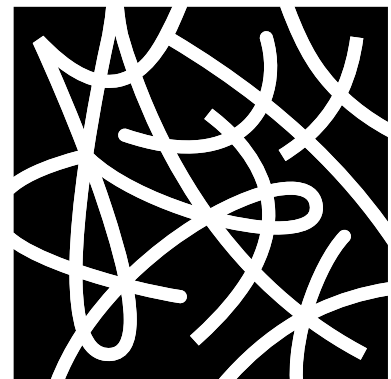
Access, Excellence, Innovation, Integrity.

Brand Spirit

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

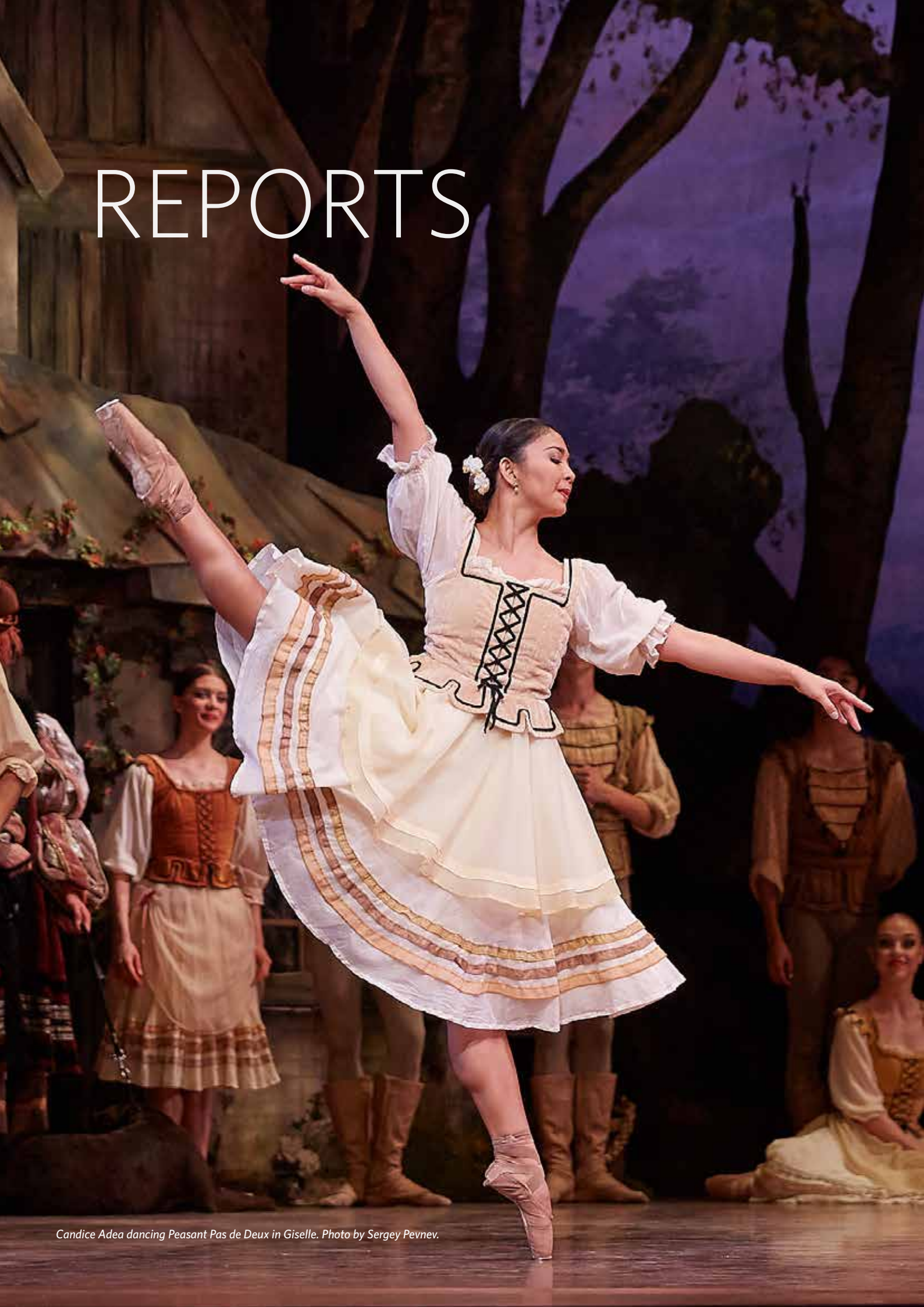
Brand Essence

Anything is possible.



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.

REPORTS



Candice Adea dancing Peasant Pas de Deux in Giselle. Photo by Sergey Pevnev.

2.0

Chair's Report



SHERRY DUHE

I am extremely proud to be providing my first report as Chair of West Australian Ballet in what has been a very exciting and innovative year for our Company. I would first like to acknowledge my predecessor, Dr Robert Edwardes. Robert first joined the Board in 2013 and served as Chair from mid-2015. Robert was able to establish and support an unprecedented and lasting legacy of achievements throughout his time at West Australian Ballet, and his faith in me to take up the mantle in this role is one I am both honoured and humbled to accept.

Artistically, I have been incredibly moved by how each performance brings a new level of audience engagement, and that we continue to delight and amaze people with the technical virtuoso, athleticism, and outstanding quality of our world class dancers, each of whom amaze us with every single performance we showcase. A huge highlight was the success of *ALICE (in wonderland)* which far surpassed both our Box Office records and expectations, as well as delighted audiences of all ages to receive outstanding reviews from peers and public alike.

Of course, a spectacular year of ballet could not be achieved without the support of all of our partners; both corporate and private. 2019 was particularly significant for our Principal Partner, Woodside, as we celebrated 10 years of a successful partnership which has gone from strength to strength, providing mutually beneficial results and achievements over the years. We also received continued support from our Lead Partners; Wesfarmers Arts and Singapore Airlines and welcomed new lead partners Roy Hill Community Foundation and BHP.

Our private donors are among some of the most passionate and loyal supporters in the world, and certainly amongst our biggest fans!

Our Patron of Private Giving, Mrs Alexandra Burt, continues to lead the way in this area, working tirelessly for the benefit of our Company at every opportunity. I would like to personally acknowledge each and every donor who made the decision to support West Australian Ballet in 2019 - your support is seen, it is valued, and most importantly - it is felt in every way possible; from the foundations it supports, to the hearts it enriches with its gift.

One of the most exciting achievements established in 2019, was the launch of the Endowment Fund, a fund that has been created to support the long-term future of our beloved Company. On top of the mammoth effort internally to launch the fund, we were also able to achieve the huge support of the Wright-Burt Foundation, through an incredible Matching Gift opportunity. This opportunity pledges to match every gift given to the Endowment, essentially having every dollar given doubled. Due to the unprecedented impacts of the COVID-19 crisis on our 2020 activities, this match has generously been extended from June 2020 to December 31, 2020. This offer has presented us with a once-in-a-lifetime opportunity to cement the future of this Company, not only in this State, but within the hearts of every individual who now has an extraordinary chance to double their own personal impact on the long-term future of West Australian Ballet. It is a way for all of us - as the "family" of the Ballet - to show our love for this Company, our belief in its future, and demonstrate that we, as a community, stand behind our organisation.

As incoming Chair in 2019, I am extremely grateful to have a large network of dedicated and experienced Board Directors, all who provide sound governance

and support for myself and the Company as we move into a new decade of growth and opportunity. Last but by no means least, I thank and honour co-leaders Aurélien Scannella and Jessica Machin for their cohesive and extremely passionate management of our organisation, as well as all of our staff; dancers, production, technical, administrative and voluntary - you all support and provide the magic we see and love on stage and can be proud of what we, as a united organisation, have produced and achieved for 2019.

Due to COVID-19 WAB has unfortunately had to postpone a number of our performances in 2020, and none of us yet know how quickly we can get back to normalcy as a society and as a company. However, we will continue to work hard together virtually while physically distancing, to share our ideas and inspiration with you via technology, and to be ready to continue our performances back on stage as soon as we come out of the other side of this global crisis successfully together. We are incredibly grateful for your continued support through a challenging period.

3.0

Artistic Director's Report



AURÉLIEN SCANNELLA

2019 has been a year of outstanding achievement and growth for WAB as we continue our mission of enriching people's lives through dance. I promised a year that would delight audiences and our dancers alike, and I certainly think our Company delivered. Throughout this report you will read about many of our successes from 2019 that I am extremely proud of. Above all, our whole team has been working tirelessly to deliver one of the biggest years yet, and is a sign of even more to come.

Our program had something for everyone, achieving a delicate blend of traditional and modern. Our *Ballet at the Quarry* season, celebrating innovation in the digital age was a highlight, featuring the Australian premiere of Johanna Nuutinen's *X-It* along with World premieres of *In-Synch*, a reactive improvisation work guided by David Mack, and Garry Stewart's audacious *Reincarnation*, created in collaboration with and featuring our friends from Co:3 Australia.

In May, we had the Western Australian premiere of our new *La Bayadère*, a co-production with Queensland Ballet and Royal Winnipeg Ballet. This masterpiece of the Classical repertoire, adapted beautifully by Greg Horsman, was a triumph of performance and symbolised a new milestone in WAB's growth as a company. Seeing the 'Kingdom of the Shades' scene and our female dancers performing with such synchronised elegance and strength was a highlight of our year and was met with critical and audience acclaim alike.

We performed another Classical giant in September with *Giselle*. This work, which I created with my wife Sandy, enhanced our traditional offering for the year, and was particularly memorable for the emotional journey that our various *Giselle*'s took us on.

Our final main-stage season for the year was madness exemplified in Septime Webre's fun and challenging *ALICE (in wonderland)*. Webre's masterpiece, which is a co-production

with Hong Kong Ballet, was both stunningly beautiful and technically challenging... a challenge which our dancers rose to with great aplomb. It was also originally created for a much larger company, so our dancers were really on their toes to perform and re-create so many much-loved characters with skill and artistry.

Aside from our larger-scale productions in 2019, our year was peppered with a number of other highlights, many of which form part of my artistic vision for the growth and development of our Company, and dance in Western Australia.

As the State Ballet Company, we have a responsibility to take what we do out of the city and bring it to people all around Western Australian. In March and April, we did just that, bringing *A Gala Evening with West Australian Ballet* to the Goldfields, Pilbara and Peel regions. In June, we also performed a gala program at the Darwin Entertainment Centre, this time featuring our 2018 collaboration with NT Dance Company, Deborah Cheetham AO and traditional artists from Miku Performing Arts in Yirrkala, *Milnjiya, Milky Way - River of Stars*, in a much anticipated homecoming for this important work.

WAB's national and international recognition as a company of excellence was also exemplified through the number of invitations we were able to accept to perform at prestigious galas around Australia and internationally. In August, WAB performed at the Port Macquarie Performing Arts Gala in NSW and in July and September, WAB was featured as the only international guest artist in both the Ballet.id *Historia* gala in Jakarta, and at the *Cultural Centre of the Philippines 50th Anniversary Gala*, which intersected with four major performing arts markets taking place in Manila. These performances are an important part of WAB's positioning as a company recognised for excellence both at home in Perth and farther afield.

Another special highlight of 2019 was our newly commissioned ballet for children, *Peter and the Wolf*. Created by Andries Weidemann and in partnership with Perth Symphony Orchestra and the West Australian Academy of Performing Arts (WAAPA), this project was gifted to the Awesome International Arts Festival for Bright Young Things and was performed to over 6,500 children and their families

at absolutely no cost. The Children's ballet has been commissioned as part of a three year agreement with Minderoo and Feilman Foundations to create new ballets each year for young audiences.

We were honoured to have received a number of nominations and prizes for a number of our 2018 season productions. Highlights included Helpmann Award nominations for Best Ballet for *Dracula* and Best Female Dancer in a Ballet, Dance or Physical Theatre Production for Carina Robert's performance in *Dracula*. The success of *Dracula* continued in the Performing Arts WA award nominations for Best Production, Best New Work, Best Stage Design, Best Costume Design and Best Composition or Arranging. Krzysztof Pastor (Best New Work), Charles Cusick Smith (Best Costume Design) and Michael Brett (Best Composition or Arranging) all won their awards for *Dracula*. *La Sylphide* also collected acknowledgement with a nomination for Lexi De Silva in Best Costume Design and Oscar Valdés was awarded Best Male Performer for his performance as James.

WAB has continued to help nurture and develop a strong and healthy dance sector in Western Australia, which continues to be at the core of my vision for the Company. You'll read more about our various talent identification and development, advocacy and development programs throughout this report - but I'm especially proud of highlights such as our broadening engagements with WAAPA and the wider dance community as well as creating works and working more closely with great artistic collaborators.

Our accomplishments in 2019 have represented the coming together of many years' planning, hard work and commitment by our whole Company, and has deliberately set a new benchmark for performances by our Company. I would like to thank each and every member of our team - dancers, artistic, technical, wardrobe and administration - for their mammoth and ongoing efforts in achieving our artistic goals, and to you, our dedicated audiences and partners, for your unending care and support. We have reached new heights in performance and production excellence, and meaningful community engagement - and, even in the light of the greatest challenge our Company has ever faced in the COVID-19 pandemic, I can promise you there is much more yet to come.

4.0

Executive Director's Report



JESSICA MACHIN

As I reflect on what a year it has been for West Australian Ballet, I am proud at the level of achievement that has been recognised during what has also been a year of significant change as we respond to the new national performing arts framework, and as an arts sector, navigate our way forward in these unknown times.

Advocacy continues to be a major focus for WAB, with a magnified look at our overall advocacy strategy and how we can continue to be a leader in the sector and support the important work of the WA Chamber of Culture and the Arts. On the National level, Aurélien and I presented at the National Dance Forum in Darwin, alongside Gary Lang and Deborah Cheetham AO, where we shared highlights of the collaboration with NT Dance Company, in the creation of *Milnjiya, Milky Way - River of Stars*. I entered into a formal mentorship with the NT Dance Company's General Manager, Erica McMullan and worked closely with their Board on their new strategic plan, which resulted in NT Dance Company being invited to be a Lead Arts Organisation and receive five years operational funding. They were the only new entrant into NT Arts government funding. I have also joined a National Advocacy Working Party Group to develop key sector messages and continue to advocate for increased resources for the Arts. I am both excited and well prepared to tackle these challenges head on.

Our 2019 Regional Engagement and Touring program was very successful and allowed us to enrich the lives of others through dance via an extensive tour of Western Australia as well as providing multiple gala performances and community engagement programs locally, nationally and internationally in Port Macquarie, Darwin, Jakarta and Manila. These moments allow WAB to take the magic of dance outside of our city walls and give access to those who cannot otherwise participate in or attend one of our performances. The robust engagement strategy created by our Access team has created a lasting legacy, and in 2019, engaged over 23,000

participants through over 1,270 activity programs, as well as providing seven performances which attracted over 3,580 attendees. Our Adult Ballet Classes continue to be a community favourite with over 796 students attending the Maylands ballet centre.

We reached a new level of engagement with over 104,000 people participating in our programs, seeing our performances or visiting the ballet centre via the community and companies hiring our facilities, representing an increase of 5.59% from 2018.

Box Office records were broken, making 2019 the strongest result ever for WAB ticket income, with total revenue of \$3.651 million (against a target of \$3.35 million), achieving growth of 8% on 2018 (\$3.389m). We obtained our biggest season Box Office record with 22,638 tickets sold for our production of *ALICE (in wonderland)*, also making it the biggest revenue generating production in WAB history. West Australian Ballet Centre also experienced great growth in 2019 with a 23% increase in the total number of people accessing the building. This generates social and economic benefits to local businesses within walking distance of the centre.

We continue to analyse and find creative ways to develop and engage audiences and I am delighted to inform you that over the next three years, WAB has commissioned Culture Counts to measure our Company's contribution to Western Australia. Using internationally recognised metrics, their evaluation scores our artistic quality, our contribution to the State's cultural ecology, our demographic reach and our social, cultural, civic and economic impact on our community.

Our Sponsorship department had a challenging year as they continued to fight for the sponsorship dollar in a very competitive market, but admirably maintained a 93% retention rate of current sponsors as well as engaging new partnerships and opportunities, which resulted in an overall 28% increase in cash and contra sponsorship. We also reached a milestone with our Principal Partner Woodside in the realisation of 10 years of continuous partnership. Fundraising continues to be a critical element of revenue for WAB with Sponsorship and Philanthropy providing a critical component of the Company's income in 2019.

There could be no greater time than now to have launched our WAB Endowment Fund, the major highlight of the 2019 Philanthropy season, if not for the Company overall. The fund will ensure the future of our Company through the establishment of a steady income base, and I am delighted to report that Private Giving reached its highest level ever, with a total of \$1.25million raised to support the Company's annual activities – an increase of 12% on 2018.

WAB Administration and governance underwent some major changes as we said goodbye to some very well known members of our WAB family. Trish Wyn-Jones, our Finance Director, retired after 22 years with the Company, and Dr Robert Edwardes retired from his role as Chair of the Board. We welcomed Ms Justine Bolton to the role of Finance & Corporate Services Director as well as our first female Board Chair in Ms Sherry Duhe. Sadly, we said goodbye to significant arts leaders in WA, including Alan Alder, two of WAB's honorary life members Gundi Ferris OAM and Barbara Ahern, and Vale Dr David Hough OAM, who was a beacon of light for the arts in Western Australia and long-time supporter of West Australian Ballet.

2020 has promised to be a year of innovation as we meet the challenges presented by COVID-19 with increased focus, drive and a passion to remain engaged. The postponement of our on stage performances and company activities, whilst disheartening, has led us to connect on a virtual stage as we all continue to collaborate on the exciting times ahead for our wonderful company. A huge thank you must be given to our Government Partners, the Australia Council for the Arts, the Department of Local Government, Sports and Creative Industries, Lotterywest, Healthway and our Local Government Partners; City of Bayswater, City of Perth, Town of Port Hedland and the City of Kalgoorlie-Boulder.

As I conclude my report this year, I am humbled to have an extremely dedicated team and Board, who stand beside Aurélien and I as we continue to advocate for the Arts, and for the sustainable growth and future of this company that we all adore.

EVALUATION HIGHLIGHTS

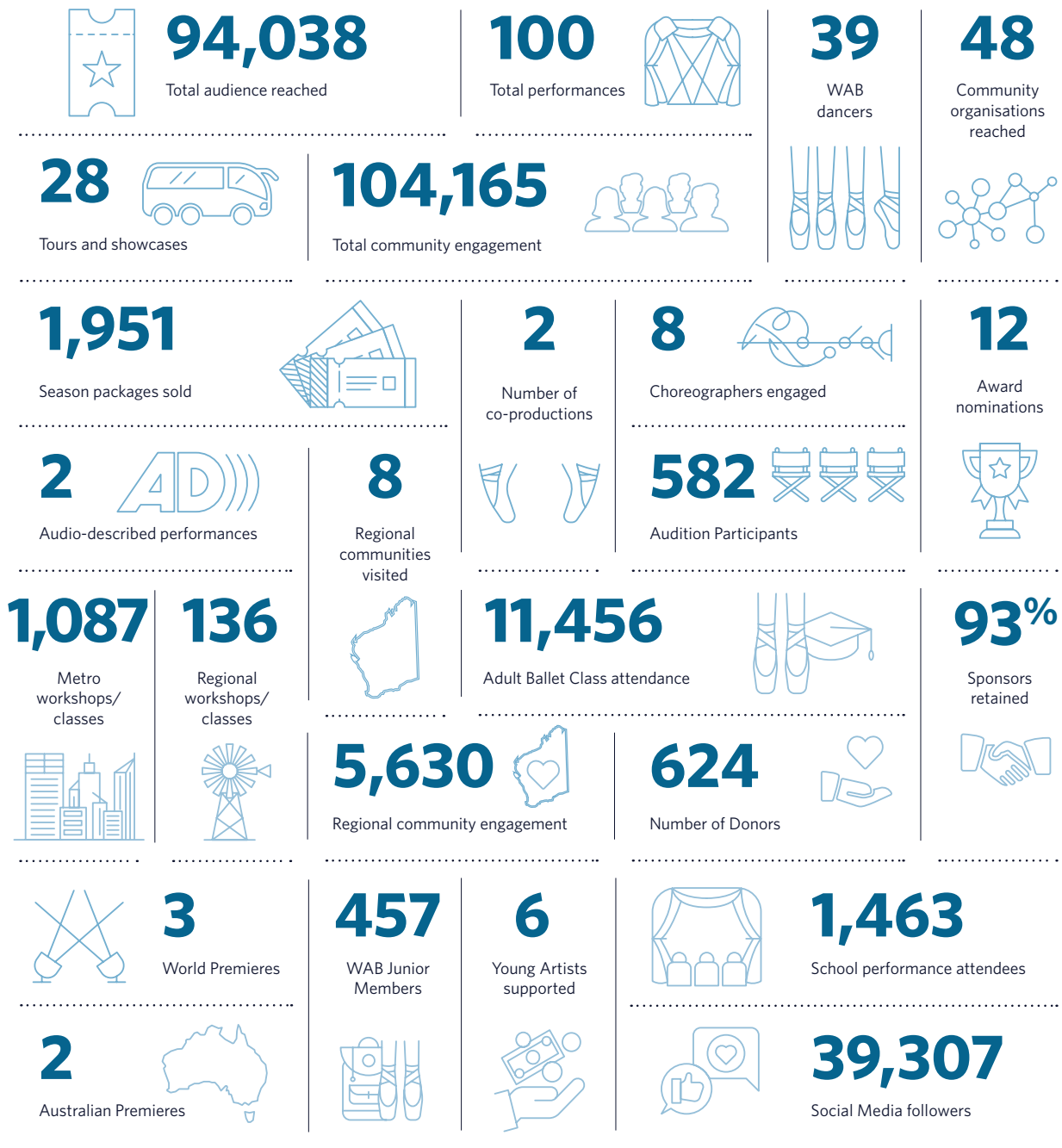


Mitch Harvey, Matthew Lehmann, Ana Gallardo Lobaina and Ludovico Di Ubaldo in *Reincarnation*, as part of *In-Synch Ballet* at the Quarry. Photo By Sergey Pevnev.

5.0

West Australian Ballet 2019

Key Achievements



Culture Counts Survey Results

Taken from 1,969 survey responses



6.0

Audience Profile

682
Darwin

1,452
Port Hedland

655
Karratha
(including Dampier,
Roebourne & Wickham)

2,565
Kalgoorlie-Boulder

94,423
Perth

958
Mandurah/Rockingham

70,665

Performance attendance

23,373

Education and Access
program attendance

10,127

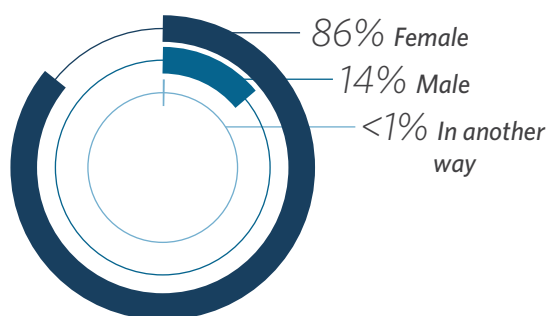
West Australian Ballet Centre
attendance through external
hirers or events

104,165

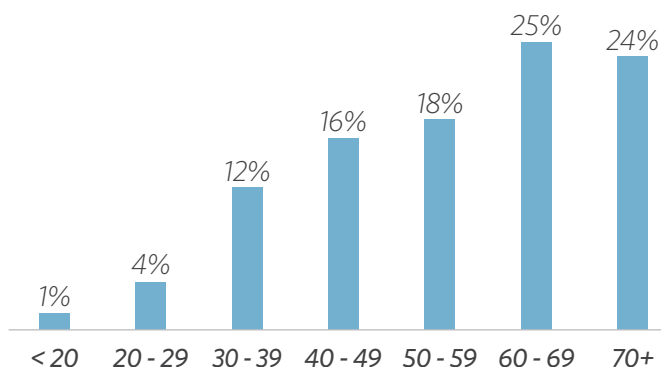
Total Community Engagement

CULTURE COUNTS SURVEY RESULTS *

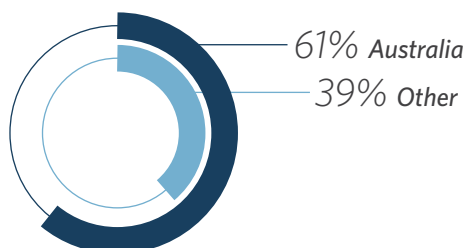
Audience gender



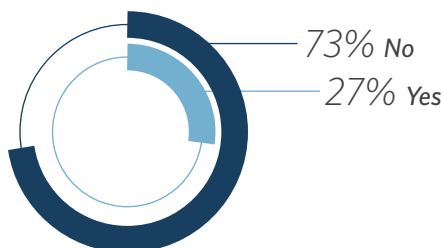
Audience age



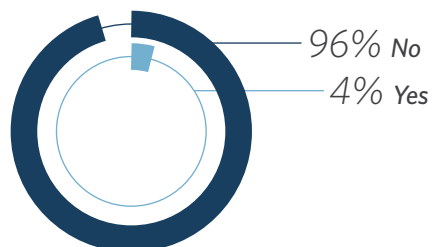
Where were you born?



Do you speak a language other than English?



Do you identify as having a disability?




SOCIAL MEDIA REACH

24,340

Facebook 

12,475

Instagram 

1,433

YouTube 

1,059

Linked In 

* Results from post-event surveys distributed to ticket buyers. n = 2,097.

KEY FOCUS AREAS



Juan Carlos Osma as Solor and Alexa Tuzil as Nikiya in La Bayadère. Photo by Sergey Pevnev.

7.0

Artistic Vibrancy

A strategic priority for West Australian Ballet is ensuring artistic vibrancy and this remains at the heart of WAB's planning and operations, led by Aurélien Scannella's artistic vision.

Artistic vibrancy must be achieved across many areas of focus which, collectively, represent that which a dynamic, successful artistic organisation should be. For WAB, Artistic Vibrancy is represented in a number of focus areas, distilled to create key outcomes as measurements of success. Our key objectives are the presentation of exhilarating performances, the growth of awareness and reputation of the Company, the nurturing of individual artistic achievements of the art-form, sector development and the assurance of excellence in craft of our highly skilled dancers, creatives and technicians.

2019 was an outstanding performance year for the Company, with a well-balanced program of classical, neo-classical and contemporary works, including much-loved favourites alongside new challenges for the Company and audience alike. The program featured an already established behemoth in WAB's repertoire in *Giselle*, alongside two new full-length commissions (*La Bayadère* and *ALICE (in wonderland)*) and three new short commissions (*X-It*, *In-Synch* and *Reincarnation*). Many of these were World and Australian premieres and largely received with critical, peer and audience acclaim.

Furthermore, the standard of our company of dancers remains at an all-time high. For all the works that are performed, it is our dancers – supported by our Artistic team, the Dancer Health and Wellbeing program, and a commitment to positive workplace culture – that are working hard every day, rehearsing and preparing for performance, then bringing the magic of dance alive on stage each night. Their dedication and passion continue to expand and underline the artistic vibrancy of our organisation.

After years of growth and strengthening of the artistic talents and outputs of the Company, this type of year speaks to the new foundation – a dynamic and vibrant company with sights on higher goals which benefit our Western Australian audience.

Finding opportunities for collaboration is an important element in WAB's artistic vibrancy mix and is also central to WAB's role as a leader in developing the sector. In 2019 we exercised this in a number of ways. In *Ballet at the Quarry*, Australian Dance Theatre's Artistic Director Garry Stewart, created the audacious

and thought provoking *Reincarnation*, which was made in collaboration with West Australian contemporary dance leaders Co:3 Australia.

WAB commissioned a new children's ballet, *Peter and the Wolf*, choreographed by Andries Weidemann, which was gifted to the Awesome International Arts Festival for Bright Young Things. Featuring WAB Young Artists, this was a collaborative highlight of 2019, working closely with Perth Symphony Orchestra and West Australian Academy of Performing Arts (WAAPA). This forms part of a three year program to create new, fun, high quality and accessible ballet works, especially for younger audiences and their families. These partnerships are already carving a path to great collaborative potential in the future.

In an extension of WAB's existing close working relationship with WAAPA, WAB sought to work even more closely with the Academy in 2019 and beyond by identifying additional ways to collaborate and grow our important sector-developing relationship. Aside from attendance in classes and rehearsals, more opportunities were created for WAAPA dancers to participate in WAB productions, meaning student artists were given on-stage professional experience in seasons of *Giselle* and *ALICE (in wonderland)*.

There were six members of the Young Artist Scholarship program positioned at WAB in 2019, made available through the generous support of our Young Artist partners. This year, three of the graduates were from Western Australia and two of those from WAAPA. The rest of the group were from South Australia, New South Wales and New Zealand. Most of these dancers were recruited through 2018 auditions.

Three 2018 Young Artist alumni members were welcomed into the Company in 2019 - Kristin Barwick (WA), Asja Petrovski (VIC) and Jack Whiter (ACT) - all in the role of Corps de Ballet. WAB recruited a number of outstanding new dancers into the Company throughout the year. In January, WAB welcomed Dayana Hardy Acuña (Soloist), Juan Carlos Osma (Soloist) and Glenda Garcia Gomez (Corps de Ballet), all from Cuba, and Mayume Noguromi (Corps de

Ballet) from Japan. In April, Keigo Muto, from Japan, was recruited from the Princess Grace Academie in Monaco into the Corps de Ballet. Towards the end of the year, New South Wales born Robert Bruist and Japanese born Kiki Saito joined the Corps de Ballet. These recruits added to the stunning wealth of internationally recognised experience of the Company.

A large number of guest dancers, supernumeraries and performers were also engaged in 2019 to fulfil special performance requirements. This included additional Australian dancers to reinforce the Corps de Ballet for *La Bayadère* and supernumeraries for both *La Bayadère* and *Giselle*. WAB's interstate tour to Darwin to restage Gary Lang's *Milnjiya, Milky Way - River of Stars* welcomed back dancers from Miku Performing Arts in North East Arnhem Land to join NT Dance Company's Catherine Young (NT) and WAB Dancers for a very special re-staging. This included Rirratjingu songman, Banula Marika, and yidaki player, Arnold Markia along with Bungal dancers, Ngalkanbuy Munungurr (Djapu) and Loretta Yunupingu (Gumatj). It was excellent to see this collaborative masterpiece staged for the people of the Northern Territory, who share ownership in the story of this important work.

Two former Company members were also able to transition into new roles upon their retirements from their performance careers in 2019. Principal Dancer Brooke Widdison-Jacobs commenced her new career as Access Coordinator in May, while Demi-Soloist Reika Sato commenced the next stage of her ballet career in September, in the role of Assistant Ballet Mistress.

A number of dancers also earned promotions after the September season of *Giselle*. These promotions saw Corps de Ballet member Alexa Tuzil promoted to Demi-Soloist, Demi-Soloist Polly Hilton join the Soloists, and Dayana Hardy Acuña promoted from Soloist to Principal.

All of the above appointments, engagements and collaborations would not be possible without the support of WAB's strong and growing Talent Identification and Development program, which

is a series of cross-organisational initiatives that collectively ensure a strong dance-force today and into the future.

In addition to a stronger collaboration with WAAPA, WAB demonstrated its commitment to nurturing and developing pre-professional artists through increased participation in the Masterclass program and through external invitations to join Company Class. WAB's Junior Member program was also highly successful with almost 500 members enthusiastically engaging closely with the Company.

A huge number of auditions took place in 2019 for various programs (such as the Masterclass program), for children's roles in *ALICE (in wonderland)* and for the Company itself, equalling nearly 600 total separate participants, and an increase in the number of Australian dancers auditioning for involvement with the Company.

Dancer Wellbeing

2019 marked some changes to the Dancer Wellbeing Team with the departure of Jenny Woods in April, and the welcoming of a new Head of Dancer Wellbeing, Gerard Hurst. The team has a total of three physiotherapists available to work with our dancers who provide a wide range of preventative and rehabilitative programs including Pilates and gym work. All physiotherapists bring varying experience to the organisation and work very effectively to collaborate on the best methods to enhance our dancers' wellbeing, studio and performance experience.

In November, Gerard Hurst and Danica Hendry attended the Australian Society for Performing Artists conference in Melbourne where they undertook learnings of the latest best-practice approaches to dancer wellbeing from a medicine and holistic viewpoint. Conducted by world leaders in dance medicine it provided valuable insights and tools to enabled better informed practices at WAB. Danica also presented by invitation at the Synposium for Biomechanics in Dance in Canada, proving that our staff are among some of the best in the world.

Innovation was a key focus for the Wellbeing Department as they continued building the Strength and Conditioning program with the re-introduction of yoga and the introduction of mindfulness meditation sessions. Twice-weekly sessions for general conditioning continues to be well utilised by all dancers.

Individual prehabilitation and rehabilitation sessions continue to be available before and after class. In 2020, the Company will look to further the strength component by purchasing new high-quality, strength-improving equipment, thereby helping to mitigate injuries and improve overall health and wellbeing.

Our Wellbeing committee was further developed and continues to act as an excellent and central source of wisdom and advice, consisting of Sports Physician Dr Simon Jenkin, Sports Nutritionist Simone Allen, Sports Psychologists Shona Erskine and Adrian Schonfeld, Podiatrist Monica Zheng, Physiotherapists Gerard Hurst, Ellen Paterniti and Danica Hendry, Remedial Masseurs Jesse Jacobs and Petra Clogher and support and guidance from Ballet Master Craig Lord-Sole, Artistic Associate and Principal Ballet Mistress Sandy Delasalle and Artistic Director Aurélien Scannella.

The sports psychologists in particular play a huge role in maintaining dancer wellbeing by providing six free and fully confidential sessions to assist them manage their mental wellbeing which is all too often overlooked in favour of looking after the body. It is believed that this service is absolutely invaluable given the nature of the dance industry and is being very well utilised by the Company. The Wellbeing team also continues to educate dancers with the latest up-to-date research and encourages self-management as well as seeking support when required in order to manage their own unique and individual needs.

Overall, the provision of injury cover at every performance and the promotion of early reporting of injuries continues to reduce the recovery time of injury related time away from dance.

2019 Season

Culture Counts Evaluation

Throughout the 2019 season, the West Australian Ballet asked attendees and participants for their feedback via surveys distributed after each show. This process helps WAB to understand the unique and significant impact its activities have in WA and the community.

The evaluation framework applied uses a standardised set of metrics called 'dimensions' to measure the quality and impact of arts and culture. These have been developed by Culture Counts through extensive work with the sector, internationally tested and academically validated.

By using these standardised metrics, West Australian Ballet is able to gain an understanding of their outcomes by tracking results across different programs and seasons and benchmarking their performance (see page 20).

Attendees and participants responded to a survey that contained a core set of dimensions, asking respondents about their experience of the event.

Survey respondents moved a slider to indicate the extent to which they agreed or disagreed with the dimension statement. These dimensions were selected in alignment with West Australian Ballet's objectives and are highlighted in the table below.

OUTCOME AREA	DIMENSION	STATEMENT
CULTURAL	Meaning	It moved and inspired me
	Captivation	It held my interest and attention
QUALITY	Enthusiasm	I would come to something like this again
	Local Impact	It's important that it's happening here
	Presentation	It was well produced and presented

Jesse Homes as Hilarion with the dancers of West Australian Ballet as Wilis in Giselle (2019). Photo by Sergey Pevnev



2019 OUTCOMES

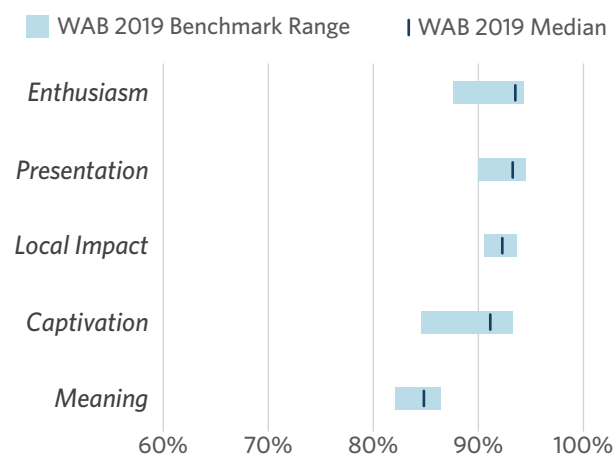
To get a result for the range of 2019 WAB programming, all the results throughout the year are aggregated into the 'Season Outcomes' chart. This chart shows the typical range of results for the 2019 season as well as the season average. Individual survey results that sit within this range can be considered a 'benchmark' result for WAB. Small ranges represent a consistent outcome that was achieved across all season, whereas larger ranges indicate more divergence.

Overall, WAB achieved extremely positive results for all dimensions measured, with all results sitting at 85% or above. A significant proportion of the audience agreed that they'd attend similar events again, that WAB events were well produced and presented and that it was important that WAB events were happening in Perth. The Enthusiasm, Presentation and Local Impact dimensions achieved an average result of 94%, 93% and 92% respectively.

On average, respondents strongly agreed that the shows held their interest and attention and they moved and inspired them with the 'Captivation' statement receiving an average score of 91% and 'Meaning' at 85%.

The following pages show how the event specific results sit within the 2019 Season benchmark range.

SEASON OUTCOMES



* Results from post-event surveys distributed to ticket buyers. n =2,054, varies per dimension.

Season One

IN-SYNCH: BALLET AT THE QUARRY

Quarry Ampitheatre

8 February – 2 March (16 performances)

Presented as part of Perth Festival 2019

Under the magical night sky, surrounded by the City Beach Quarry Ampitheatre, audiences are enthralled by the unique combination of contemporary dance and dining under a canopy of stars.

X-It

Australian Premiere

Concept & Choreographer: Johanna Nuutinen

Assistant Choreographer: Jarkko Lehmus

Costume Designer: Rhiannon Walker

Associate Lighting Designer: Michael Rippon

Sound Designer: Tuomas Norvio

Music: Alva Noto & Ryuichi Sakamoto, Jean Louis Huhta, Amon Tobin

Director of Photography: Gavin Carroll - Lush The Content Agency

The Sofa

Choreographer: Itzik Galili

Staging Directors: Sandy Delasalle & Craig Lord-Sole

Costume Designer: Natasja Lansen

Set Designer: J.C van Barneveld

Music: Tom Waits

In-Synch

World Premiere

Concept: Aurélien Scannella & Sandy Delasalle

Improvisation Provocateur: David Mack

Costume Designer: Rhiannon Walker

Lighting Designer: Michael Rippon

Music: Antonio Vivaldi arr. Max Richter, Ólafur Arnalds, Richard D. James

Reincarnation

World Premiere

Choreographer: Garry Stewart

Costumes: Jonathan Hindmarsh

Lighting: Michael Rippon

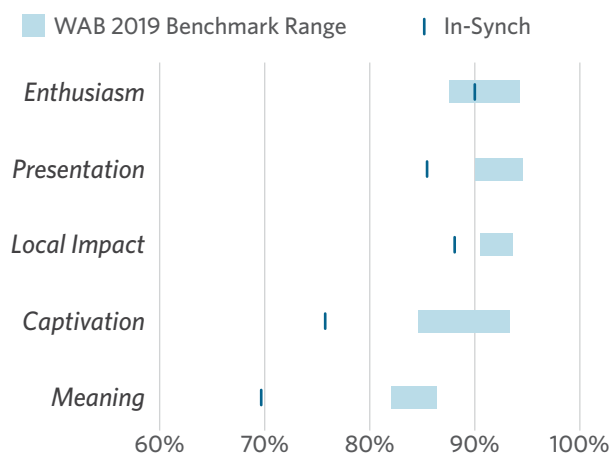
Composer: Brendan Woithe

Reincarnation is a collaboration with Co:3 Australia and funded by the Australia Council for the Arts.

"In-Synch: Ballet at the Quarry triumphed against the elements. Each of the four exceptionally well-performed short, contemporary works in the program had something unique and rewarding to offer"

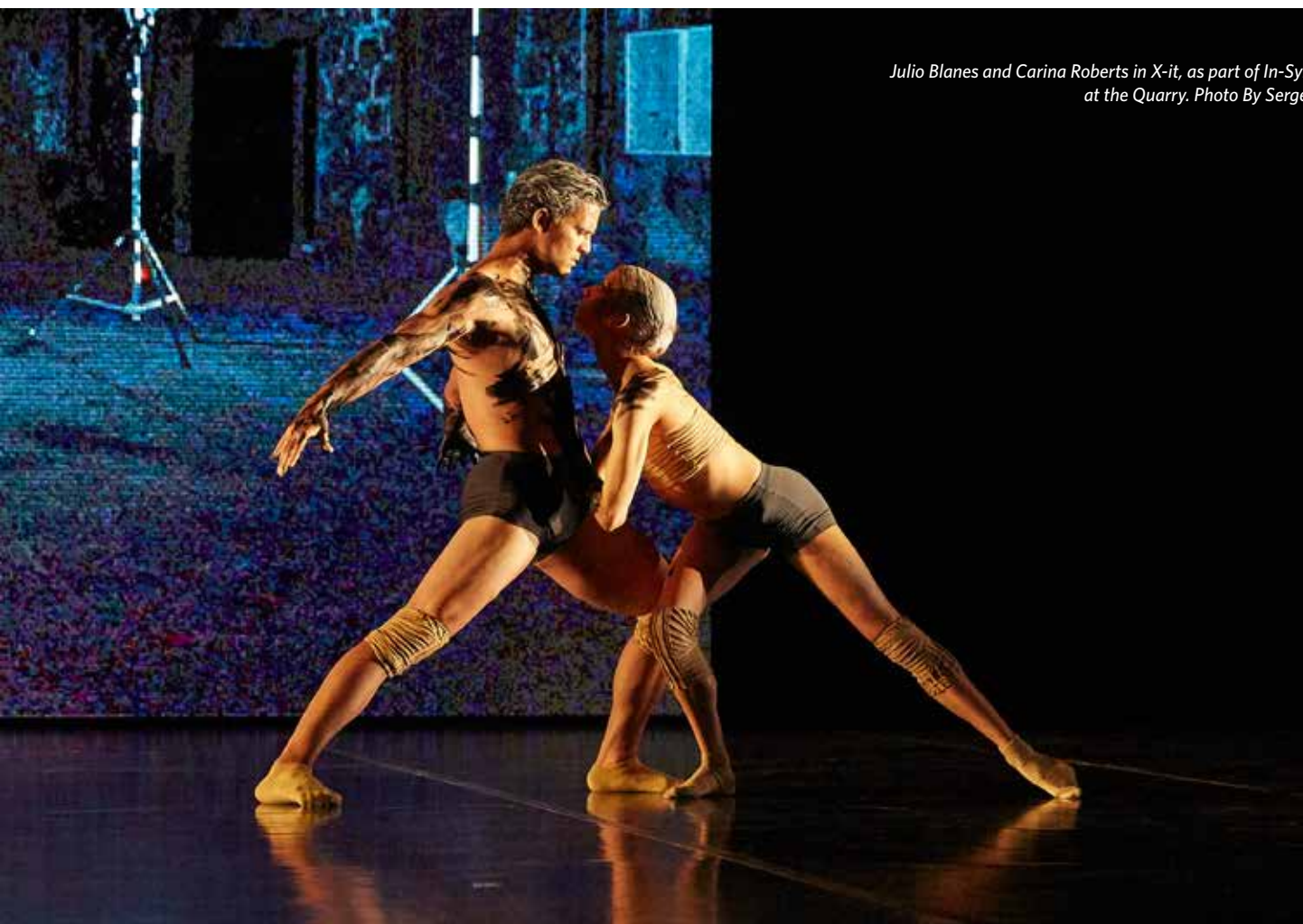
Dance Australia

PROGRAM OUTCOMES



Insights: Attendees at In-Synch: Ballet at the Quarry were most likely to agree that they'd come to something like this again, with the Enthusiasm dimension receiving the highest score from the sample.

The remaining four dimension averages fell below the benchmark range, demonstrating that while this event left an impact on the audience, it was less likely to achieve these cultural and quality audience outcomes than other shows that were part of WAB's 2019 season.



Julio Blanes and Carina Roberts in X-it, as part of In-Synch Ballet at the Quarry. Photo By Sergey Pevnev.

Season Two

LA BAYADÈRE THE TEMPLE DANCER

His Majesty's Theatre
9 - 25 May (14 performances)

A re-imagined, classical ballet full of bold colour, energy and a devastating love triangle.

Choreographer: Greg Horsman after Marius Petipa

Assistant Répétiteur: Clytie Campbell

Staging Directors: Sandy Delasalle & Craig Lord-Sole

Set & Costume Designer: Gary Harris

Lighting Designer: Jon Buswell

Composer: Ludwig Minkus

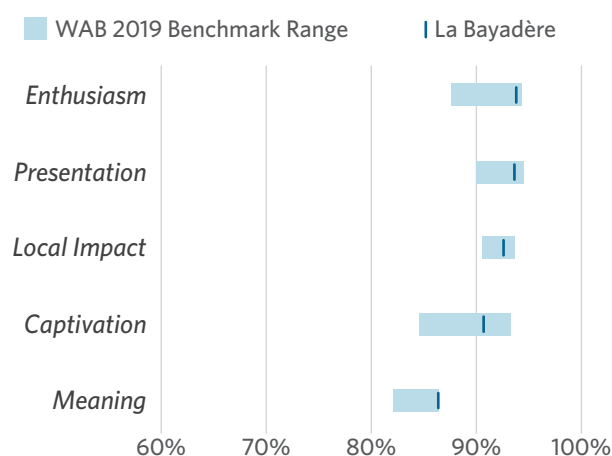
Music Arranger: Nigel Gaynor

Conductor: Judith Yan

Orchestra: West Australian Symphony Orchestra

La Bayadère is a co-production between West Australian Ballet, Queensland Ballet and Royal Winnipeg Ballet.

PROGRAM OUTCOMES



Insights: La Bayadère left audiences feeling moved and inspired, with the Meaning dimension receiving an outstanding result. All dimensions measured as part of the survey received high scores, with respondents also agreeing that the event was well produced and presented.



Alexa Tuzil and Juan Carlos Osma in *La Bayadère*.
Photo by Sergey Pevnev.

Season Three

GISELLE

His Majesty's Theatre

13 - 28 September (14 performances)

A 178-year-old tale of impossible love, vengeful ghosts and the ultimate forgiveness.

Choreographer: Aurélien Scannella & Sandy Delasalle
after Jean Coralli and Jules Perrot

Set & Costume Designer: Peter Cazalet

Lighting Designer: Jon Buswell

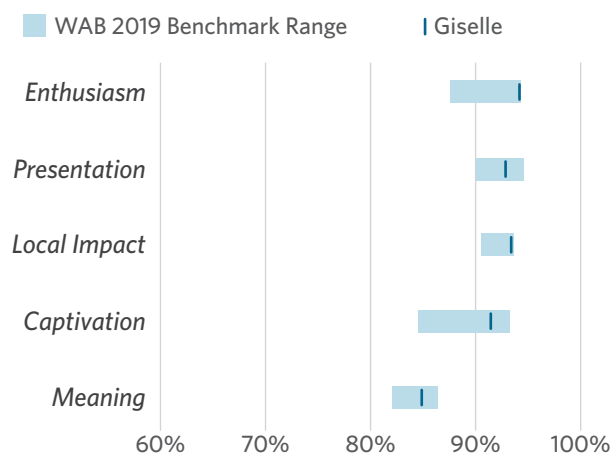
Associate Lighting Designer: Michael Rippon

Composer: Adolphe Adam

Conductor: Jessica Gethin

Orchestra: West Australian Symphony Orchestra

PROGRAM OUTCOMES



Insights: After experiencing West Australian Ballet's production of Giselle, audiences felt enthusiastic about attending similar events in the future. They were also very likely to agree that it's important that productions like this are happening here.

Jesse Homes as Hilarion with the dancers of West Australian Ballet as Wilis in Giselle. Photo by Sergey Pevnev.



Season Four

ALICE (IN WONDERLAND)

Australian Premiere

His Majesty's Theatre

21 November - 15 December (24 performances)

A new ballet sensation, exploding with jaw-dropping fantasy and excitement that bedazzles the whole family.

Choreographer: Septime Webre

Répétiteur: Johanna Wilt

Set Designer: James Kronzer

Costume Designer: Liz Vandal

Lighting Designer: Clifton Taylor

Associate Lighting Designer: Steve O'Shea

Puppet Designer: Eric Van Wyk

Flying Director: Dylan Trujillo (Flying by Foy)

Composer: Matthew Pierce

Conductor: Jessica Gethin

Orchestra: West Australian Philharmonic Orchestra

ALICE (in wonderland) is a co-production between West Australian Ballet and Hong Kong Ballet.

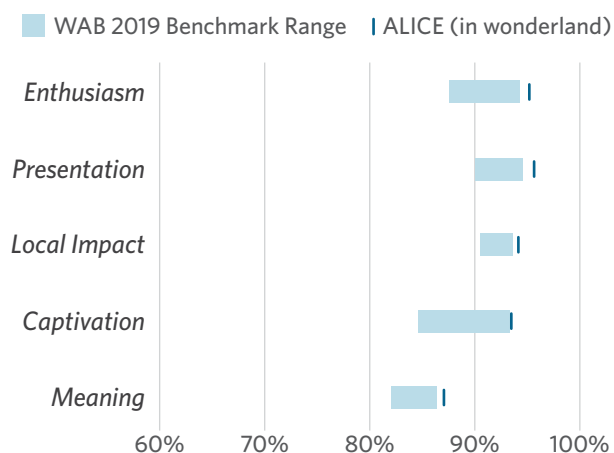
"An evening as fantastical as could be hoped in a vibrant feast of sight and sound, five stars"

The West Australian

"With this outstanding production and a brilliant performance by the West Australian Ballet Company you have an Alice that earns its place in the sun and is absolutely enchanting"

Limelight

PROGRAM OUTCOMES



Insights: Survey results from ALICE (in wonderland) illustrate the true and significant impacts of this show on its audience.

This event received dimension averages that are above the benchmark range for all dimensions measured, making it the only event in the WAB 2019 season to achieve this.

This is a testament to the the positive cultural and quality outcomes achieved by West Australian Ballet through this world-class production.

Claire Voss as a Rose with dancers of West Australian Ballet as Cards in ALICE (in wonderland). Photo by Sergey Pevnev.



Special Event

GENESIS

World Premieres

West Australian Ballet Centre

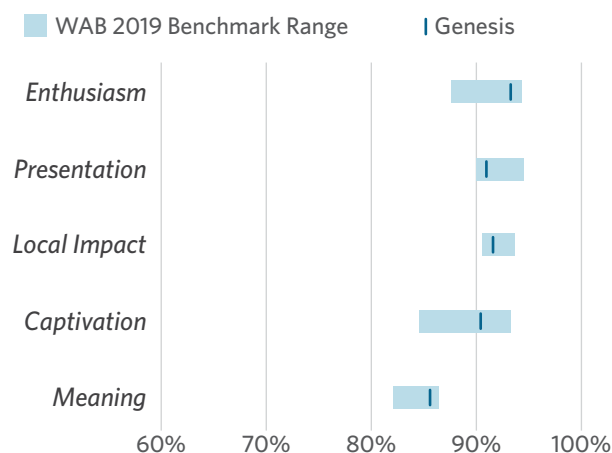
27 June - 6 July (11 performances)

Performing from the heart, the dancers of West Australian Ballet showcase their choreographic flair and exceptional skill in this unique mini-season of short works.

Choreographer	Title of Work
Candice Adea	<i>p</i>
Claire Voss	<i>Beyond what really matters...</i> <i>Ode to Marie Jeanne</i>
Sara Ouwendyk	<i>Simul Perfectus</i>
Matthew Lehmann	<i>Fermi Paradox</i>
Adam Alzaim	<i>Cha cha cha du loup</i>
Kirsty Clarke	<i>when the bough breaks</i>
Jack Whiter	<i>Prelude</i>
Craig Lord-Sole	<i>Presley Suite</i>

Lighting Designer: Timothy Bonser

PROGRAM OUTCOMES



Insights: The Genesis season captivated the audience, leaving them feeling moved, inspired and enthusiastic about seeing a show like this again. All dimension averages were above 85%, which is a fantastic outcome for the season.



Matej Perunicic and Nikki Blain in Candice Adea's work *p* as part of Genesis. Photo by Sergey Pevnev.

"Genesis helped me gain more understanding about why the art of dance is so special"

Around the Sound

Special Event

PETER AND THE WOLF

World Premiere

Perth Cultural Centre

5 - 11 October 2019 (6 performances)

Presented as part of the 2019 Awesome International Arts Festival for Bright Young Things

Choreographer: Andries Weidemann

Set & Costume Designer: Maeli Cherel

Composer: Sergei Prokofiev

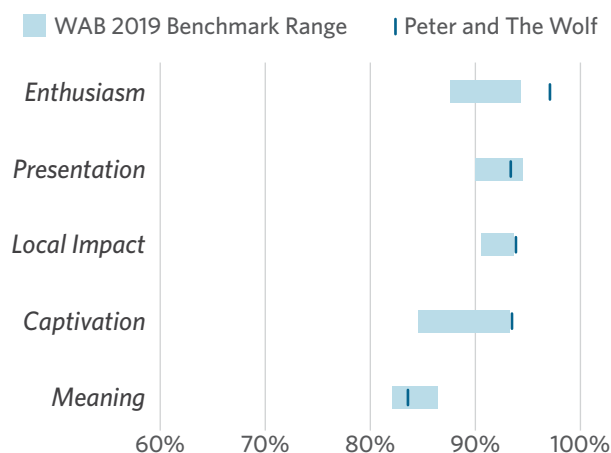
Musical Arranger: Michael Brett

Narrator: Julia Moody

Recorded music performed by Perth Symphony Orchestra with West Australian Academy of Performing Arts, conducted by Michael Brett with narration by Julia Moody.

Music recorded and mastered by Mal Luker.

PROGRAM OUTCOMES



Insights: Attendees at Peter and The Wolf were captivated by the performance, and agreed it's important that this event is happening here. The largest impact was seen for the Enthusiasm dimension, with the positive result sitting well above the benchmark range.



Mayume Noguromi as the Bird with the Hunters (Nathan Claridge and Guest Artist Sarah Ross) as Kirsty Clarke, as The Wolf, watches on.
Photo by Scott Dennis.

Special Event

REGIONAL TOUR

WAB brings their most loved classical and neo-classical works to venues across the State.

Saturday 16 March

Goldfield Arts Centre, Kalgoorlie

Wednesday 20 March

Wanangkura Stadium, Port Hedland

*Also featured "Spirit" performed by
WAB's Port Hedland Youth Ensemble*

Saturday 23 March

Red Earth Arts Precinct, Karratha

Cancelled due to Tropical Cyclone Veronica

Wednesday 3 April

Mandurah Performing Arts Centre, Mandurah

Reincarnation

World Premiere

Choreographer: Garry Stewart

Costume Designer: Jonathan Hindmarsh

Lighting Designer: Michael Rippon

Composer: Brendan Woithe

Reincarnation is a collaboration with Co:3 Australia and funded by the Australia Council for the Arts.

Le Corsaire (pas de deux)

Choreographers: Sandy Delasalle & Aurélien Scannella

Costumes: Anna French

Composer: Riccardo Drigo & Ludwig Minkus

Les Indomptés

Choreographer & Costume Designer:
Claude Brumachon

Assistant Choreographer: Benjamin Lamarche

Composer: Wim Mertens

Ballet 101

Choreographer & Costume Designer: Eric Gauthier

Assistant Choreographer: Rosario Guerra

Composer: Jens-Peter Abele

The Nutcracker (pas de deux)

Choreographers: Jayne Smeulders, Sandy Delasalle & Aurélien Scannella

Costume Designer: Charles Cusick-Smith

Composer: Pyotr Ilyich Tchaikovsky

Musical Arranger: Michael Brett

Tarantella

Choreographer: Jayne Smeulders

Costume Designer: Lyndell Darch

Composer: Louis Moreau Gottschalk

Spirit

Performed by Port Hedland Youth Ensemble

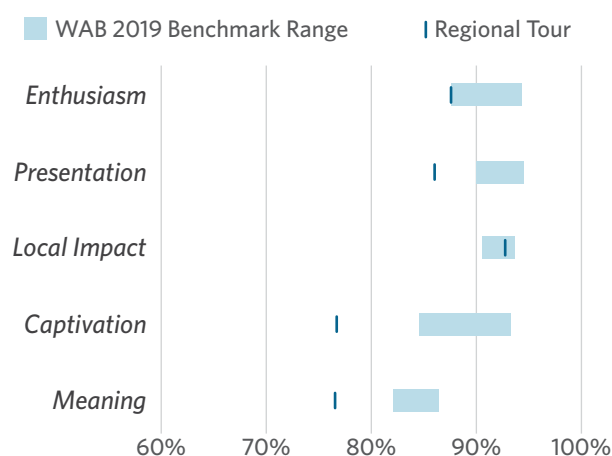
Choreographer: Christopher Hill

Assistant Choreographer: Nicole Ward

Composer: Olafur Arnalds

Dancers: Dana Bell, Jamie Brooks, Piper Croft, Darcy Hallion, Alicia Johnston, Lyla Mitchell, Piper Murdoch, Grace Scroggie, Emmy Whitehead, Katharine Whitehead & Amelia Wilson.

PROGRAM OUTCOMES



Insights: West Australian Ballet delivers a world class program direct to all corners of WA, with shows in Kalgoorlie, Port Hedland and Mandurah. Surveyed audiences strongly agree that it's important these programs are happening in these locations.



Polly Hilton and Dancers of West Australian Ballet and Co:3 Australia in Reincarnation, as part of In-Synch Ballet at the Quarry. Photo By Sergey Pevnev.

Special Event

DARWIN TOUR

Darwin Entertainment Centre

Friday 21 June

WAB brings their most loved classical and neoclassical works to Darwin featuring *Milnjiya - Milky Way, River of Stars*

Milnjiya, Milky Way - River of Stars

Choreographer: Gary Lang

Yorta Yorta Soprano: Deborah Cheetham AO

Set Designer: Gav Barbey

Costume Designer: Gav Barbey in collaboration with Lyndell Darch

Lighting Designer: Joseph Mercurio

Composer: Henryk Górecki

Performed with guest artists from NT Dance Company.

Miku Performance Arts Company, Directed by Rachael Wallis.

Music recorded by West Australian Philharmonic Orchestra.

Conducted by Jon Tooby. Produced by Mal Luker.

Loretta Yunupingu and Ngalkanbuy Munungurr in Milnjiya, Milky Way - River of Stars as part of Milky Way Ballet at the Quarry. Photo by Sergey Pevnev



ARTISTIC VIBRANCY

ARTISTIC VIBRANCY- WORKS PRESENTED	2015	2016	2017	2018	2019
Full Length Ballets - commissions	1	1		1	2
Full Length Ballets - acquisition or revival	1	2	3	2	1
Short works - commissions	2	4	3	3	3
Short works - acquisition or revival	6	6	3	1	1
Short works - emerging choreographers	10	8	8	13	10*
Total	20	21	17	20	17

* Includes two commissioned works created by Christopher Hill, one for Port Hedland Youth Ensemble (Port Hedland) and another for Jakarta Youth Ensemble for Ballet.id's *Historia* performance (Jakarta).

Dancers of West Australian Ballet as Temple Dancers in La Bayadère. Photo by Sergey Pevnev





Carina Roberts performing as a Lead Wili in Giselle. Photo by Sergey Pevnev

SEASON OUTCOMES AND WA BENCHMARKS

In 2020, the Western Australian Department of Local Government, Sport and Cultural Industries (DLGSC) made benchmarks available from evaluations conducted by all of their funded arts and cultural organisations during the 2016 to 2019 period.

Benchmarks give context to organisers so that they can understand the unique impact they deliver through their events and programs, and the outcomes that distinguish them from other offerings. The below chart shows the average dimension results achieved by West Australian Ballet's 2019 program, compared to the DLGSC benchmark average and interquartile range (the typical range of results for that dimension).

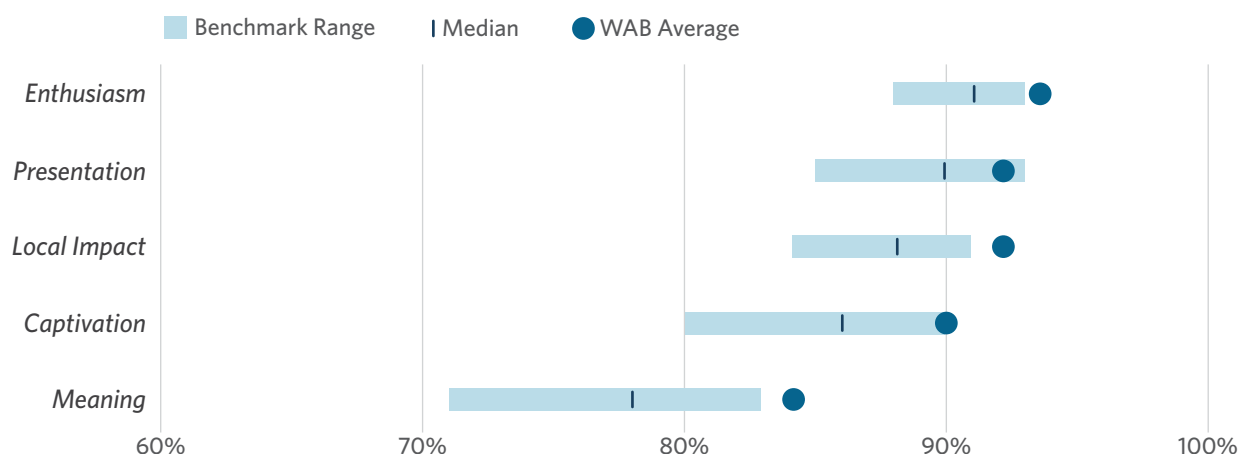
West Australian Ballet averages that sit within the range can be considered a 'benchmark' result, with anything above the range considered to be exceptional.

West Australian Ballet 2019 achieved results for 'Enthusiasm' and 'Captivation' that fell within the upper end of the State benchmark for each dimension. This means that WAB events effectively held audiences' interest and attention and made them want to attend similar events in the future.

It is the results for 'Meaning', 'Presentation' and 'Local Impact' that underpin West Australian Ballet's unique value from the attendee's perspective. The averages achieved for each of these dimensions sit beyond the benchmark typically achieved, demonstrating West Australian Ballet's strong ability to move and inspire people, present and produce shows to a high standard and make audiences feel that it's important these events are happening here.

Considering the relatively high benchmark for these dimensions, it is truly impressive that West Australian Ballet was able to achieve averages that were higher. This additional context proves the unique impact that the organisation achieves amongst its audiences and participants.

WAB 2019 SEASON OUTCOMES AND WA BENCHMARKS



8.0

Reach & Accessibility

This focus area aims at ensuring that our purpose, 'enriching lives through dance', is activated by providing WAB stakeholders with meaningful, memorable experiences that foster a strong relationship with the Company and enables those who want to engage with ballet (the art-form) an avenue to do so.

There is a focus on extending reach and accessibility to the broadest community by improving community connection, developing new audiences while growing our traditional base, and increasing the reach of our Access programs.

These strong relationships mean stakeholders become enthusiastic advocates for WAB's brand as well as committed patrons and consumers of our products.

104,165

↑ 6% increase
from 2018

Total Community Engagement

70,365

Performance attendance

23,373

Access program attendance

10,127

West Australian Ballet Centre attendance

Ballet Moves Workshop at Hedland Senior High School



Performance Audience

In 2019, performance attendance was primarily driven by *ALICE (in wonderland)*, a hugely popular production which was experienced by almost half of the whole mainstage audience. This event also attracted the largest proportion of new audience. *La Bayadère*, and *Giselle* also attracted a significant proportion of first-time attendees, demonstrating WAB's success in reaching a new market.

'A Gala Evening with West Australian Ballet' also successfully toured to the Western Australian regional areas of Kalgoorlie, Port Hedland and Mandurah attracting an audience of 1,703. Unfortunately, the sold-out performance in Karratha was cancelled due to Tropical Cyclone Veronica.

2019 heralded the creation of WAB's first children's ballet in modern times. *Peter and the Wolf* was presented at the Awesome Arts Children's Festival for Bright Young Things in the October school

holidays. Presented at no charge for the audience, this outdoor performance season was immensely popular exposing a diverse new audience to WAB's work. Complimentary, follow-along workshops were delivered after each performance and also saw huge engagement from the target audience of 3-6 year olds.

In 2019 work commenced on pivotal strategies to drive increased reach with a broad range of audiences and across different remits. This started with reviewing and understanding WAB as a brand in today's environment. Meerkats, The Brand Leadership Company completed an all-important Brand Platform strategy early in the year, the results and implementation of which continued to come to fruition throughout the rest of 2019 across all departments.

During the last months of the year, work commenced on the next strategic imperative – Audience Development and Segmentation which will be completed in 2020.

56,865

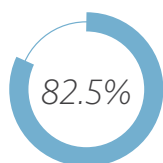
Attendees at four mainstage productions

1,965

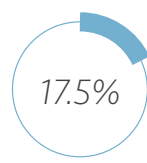
Season package subscribers



Ticket buyer profile:



Single ticket



Season package

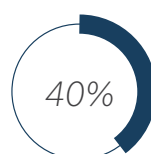
26,000

Attendees at *ALICE (in wonderland)*
46% of mainstage audience

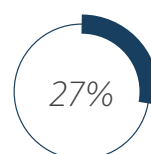
6,500

Attendees at *Peter and the Wolf*

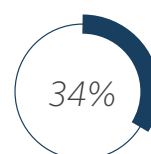
NEW AUDIENCE



ALICE (in wonderland)



La Bayadère



Giselle

Access

In 2019 WAB continued to provide opportunities for people of all ages, abilities and backgrounds to connect with the art-form and the Company in the ways that were most meaningful to them. These included performances, workshops and presentations for schools, libraries and community groups; public classes for adults; and patron education activities such as talks, presentations, open classes and behind-the-scenes events.

ATTENDANCE & PARTICIPATION

23,373 

Total Access Program Participation
Across 1,271 activities

7,144

Attendees at workshops, classes or masterclasses
Across 229 activities

11,456 

Attendees at adult ballet classes
Across 948 activities

4,773

Attendees at talks, presentations and open classes/rehearsals
Across 94 activities

Of the **70,365** people who attended a performance:

1,463

Attended a performance for schools
Through 34 school groups

2,117

Received free tickets to a Community Dress Rehearsal
Through 48 community support organisations

Regional Programs

WAB undertook two main periods of education and community engagement activities in regional WA. Firstly, four weeks in March in connection to the regional performance tour of 'A Gala Evening with West Australian Ballet' to Kalgoorlie, Port Hedland, Karratha and Mandurah; and then another two weeks to Kalgoorlie and Port Hedland in November. WAB also established a youth ensemble in Port Hedland, where 11 young people performed a new work, *Spirit*, by Christopher Hill prior to the company's performance in Port Hedland.

In addition to these programs, WAB presented storytime sessions for young children, in-school workshops and presentations, masterclasses, and public talks for libraries and seniors groups.

WAB also undertook community stakeholder consultation and scoping in Karratha, Port Hedland and Kalgoorlie, in preparation for the commencement of the Pilbara and Goldfields Regional Engagement Program from 2020-2022. Developed in response to each community's needs, this program enables skills-sharing, capacity-building, and art-form appreciation.

Children's Performance Opportunities

ALICE (in wonderland) was WAB's only 2019 performance that required Child Guest Artists. The audition drew an enormous 350 children demonstrating our reach and positive impact in the dance school community.

5,630



Attendees and participants at regional events
Across 140 events and activities

3,962

Participants in education and community engagements activities

1,703

Attendees at regional performances

45

Child Guest Artists

24



Performances with Child Guest Artists

Junior Members

2019 saw considerable growth of the Junior Members program. Not only did the number of Junior Members increase, so too did the member's engagement with the program, the Company, and all benefits such as discounts and communications.

457

↑ 22.5% more
than 2018

Junior Members

389



Junior Members tickets sold

Public Classes

WAB's public classes for adults continues to offer an alternate way for people to exercise, be creative, and connect with their State Ballet Company. Adult classes continue to provide employment and professional development opportunities to our current dancers and WAB alumni, whilst answering a need in the Perth community.

11,456

↓ 4.2% less
than 2018

Attendees at adult ballet classes

948

↑ 3.9% increase
from 2018

Adult ballet classes

West Australian Ballet Centre Enterprises

WABC experienced great growth in 2019, generating social and economic benefits to local businesses within walking distance of the centre.

The WABC was able to maintain regular hirers covering a cross section of the Perth dance scene from both community and commercial organisations. The centre continues to attract local, national and international performing arts groups with a strong online presence and a reputation for excellence in dance studio facilities, customer serviceability and is highly valued by the local community.

10,127

↑ 23% more
than 2018

People accessed WABC for events and workshops

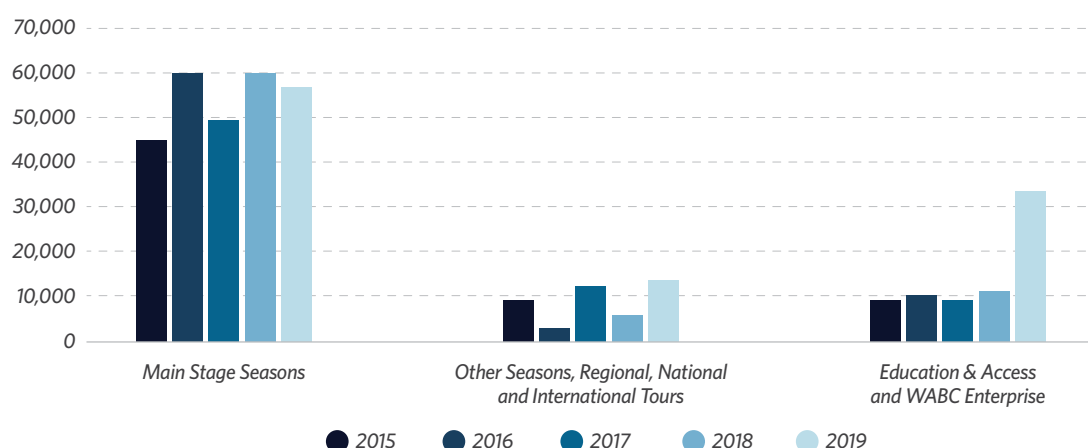
KEY PERFORMANCE INDICATORS

Access

Number of Attendances	2015	2016	2017	2018	2019
Main Stage Seasons	44,941	59,796	49,567	59,839	56,865
Other Seasons or Performances	7,230	900	8,195	5,328	8,036
Regional Performances	2,095	738	2,162	0	1,703
National Performances				0	1,410
International Performances		1125	2,000	500	2,651
Education & Access	9,197	9,701	8,989	11,134	23,373*
WABC Enterprise Access					10,127
TOTAL	63,463	72,260	70,913	76,801	104,165

* Data has been included under Education & Access for the 2019 Public Classes Program which has not previously been reported.

Access and Audience Development 2019



West Australian Ballet visits Perth Children's Hospital with ALICE (in wonderland) Photo by Susannah Christensen

PERFORMANCE ATTENDANCE

	No. of Performances & Events	No. of Attendances		Total
		Paid	Unpaid	
<i>In-Synch: Ballet at the Quarry</i>	16	6,556	1,687	8,243
<i>In-Synch: Ballet at the Quarry</i> - Dress Rehearsal	1	137	79	216
<i>La Bayadère</i>	14	8,072	1,948	10,020
<i>La Bayadère</i> - Dress Rehearsal	1	0	539	539
<i>Giselle</i>	14	9,708	1,378	11,086
<i>Giselle</i> - Dress Rehearsal	1	0	794	794
<i>ALICE (in wonderland)</i>	22	21,663	2,358	24,021
<i>ALICE (in wonderland)</i> - Dress Rehearsal	1	0	784	784
<i>ALICE (in wonderland)</i> - School Matinees	2	975	187	1162
SUBTOTAL - MAINSTAGE	72	47,111	9,754	56,865
<i>Genesis</i>	10	1,030	121	1,151
<i>Genesis</i> - School Matinee	1	79	6	85
<i>Peter & The Wolf</i> – Awesome Arts Festival*	6	0	6,500	6,500
Regional Tour WA*	3	1,565	138	1,703
Darwin Tour*	1	567	80	647
Manila – CCP Gala & MIPAM Showcase by invitation*	3	2,000	200	2,200
<i>Historia</i> – Presented by Ballet.id, Jakarta*	1	408	43	451
<i>A Gala Night at The Ballet</i> (Queensland Ballet, Australian Ballet & WAB), Port Macquarie, Queensland*	2	763		763
121st Philippines Independence Day Gala, Perth*	1		300	300
Telethon [#]	1			
SUBTOTAL – TOURING & SPECIAL EVENTS	28	6,412	7,388	13,800
TOTAL PERFORMANCES	100	53,523	17,142	70,665

*Indicates estimated attendance figures that cannot be quantified as ticket sales are not controlled by WAB

[#]Telethon – ALICE (in wonderland) excerpt broadcast state wide – viewer numbers not available

EDUCATION & ACCESS

	No. of Performances & Events	No. of Attendances		
		Paid	Unpaid	Total
METROPOLITAN PERTH				
School Holiday Workshops	30	381	439	820
Open Classes & Rehearsals	49	1,003	532	1,535
Masterclasses	11	283	10	293
Ballet Moves Workshops - Metropolitan	49	709	1,209	1,918
WAB Public Classes*	948	11,456	0	11,456
Ballet Unveiled Presentations – Metropolitan	0	0	0	0
Auditions	4	0	962	962
Vernissage	2	176	0	176
Behind the Scenes Previews: Sponsors, Ballet Circle & Friends	23	561	1,232	1,793
Patron Education: Pre Performance Talks, Seminars & Q&A's	10	256	186	442
SUBTOTAL – METROPOLITAN	1,125	14,825	4,570	19,395
REGIONAL				
Workshops & Masterclasses	126	384	2,731	3,115
Ballet Unveiled Presentations	7	0	647	647
Open Classes & Rehearsals	3	0	180	180
Auditions	1	0	20	20
SUBTOTAL – REGIONAL	137	384	3,578	3,962
INTERNATIONAL				
Workshops & Masterclasses	8	0	16	16
SUBTOTAL - INTERNATIONAL	8	0	16	16
TOTAL EDUCATION & ACCESS	1,270	15,209	8,164	23,373

* Data has been included under Education & Access for the 2019 Public Classes Program which has not previously been reported.

COMMUNITY ACCESS TO WEST AUSTRALIAN BALLET CENTRE

WAB Centre Enterprise	No. of Hirer Events	No. of People
External Hirers of West Australian Ballet facilities	450	10,127

94,038

Total Audience Reached

104,165

Total Community Interaction

Financial Sustainability

A key strategic priority for WAB is to achieve greater financial strength and sustainability. Our ambition to further develop artistic vibrancy and extend our reach and accessibility requires increasing levels and sources of funding to support new activities. By diversifying income streams, streamlining costs and identifying efficiencies, we will be able to achieve greater creative freedom and artistic reach.

By creating meaningful relationships with our patrons and sponsors - our investors - we will develop longstanding partnerships which will flourish and evolve with our company. Financial sustainability is the bedrock from which we can continue to innovate, connect, and push through creative boundaries.

2019 was a year of strong growth for a number of key revenue areas, and reported an overall net operating surplus of \$643,975 against the budgeted net operating loss of \$136,000.

It is important to note that Endowment gifts received are restricted gifts that have been set aside to support the future of the Company. Following the transfer of Endowment income of \$1,229,708 to the Endowment Reserve and excluding non-cash depreciation, the year end operating loss is \$104,829 against the budgeted operating loss of \$456,000.

2019 marked a year of substantial change in the formation of specific income areas, based primarily on the formation of a new Endowment, which contributed an additional \$1.2m to Philanthropy income. This, combined with growth in all areas of earned income, significantly changed the funding mix with Government funding declining in both real and relative terms.

Box Office Revenue

Box Office continues to be the primary source of revenue for WAB after government grants. Records were broken in 2019, being the strongest result ever for WAB ticket income and achieving an 8% growth on 2018. Revenue derived from Season Package Subscribers was slightly below target (1%), however it was still a record for the company in terms of revenue and packages and a 9% increase from the previous year.

From a marketing perspective, sales success was primarily driven by the popular titles of the productions which had a very broad reaching appeal. *ALICE (in wonderland)* was the Box Office sensation of the year and the most successful season WAB has ever had (pro-rata).

\$3.65 million

Total Revenue

↑ 9% above target
28% of total income

\$494,318

Season Package Subscribers

↓ 1% below target
↑ 9% increase from 2018

\$76,000

ALICE (in wonderland) Box Office per show

Most successful season (pro-rata), 23% higher than 'Dracula' (previous record holder)

Government Grants

Government Grants decreased by \$176,000, which is predominantly due to the higher number of grants received in 2018 for special projects such as the *Milnjiya, Milky Way - River of Stars* collaboration. The increase in private funding also led to a relative decline in the contribution of Government grants overall.

Sponsorship

Fundraising through corporate sponsorship continues to play an important role in generating West Australian Ballet's total revenue and 2019 saw an increased interest in regional and outreach activities. Cash and contra sponsorship contributed equally to total sponsorship. This reflected a significant increase on the prior year primarily due to successful partnerships in both the regions and outreach programs.

The Company is incredibly proud of its longstanding corporate relationships reporting a 93% partner retention rate, and an average length of partnership of nine years. 2019 was a year of celebration with Woodside, marking 10 years as Principal Partner which was commemorated with a special anniversary logo. West Australian Ballet extends our thanks for Woodside's continued support during this time. New sponsors Roy Hill Community Foundation, BHP (both supporting dance in Port Hedland) and Stirling Capital came on board, plus new contra sponsor the Harrier Group.

Other activities included the inaugural Corporate Partners' Workshop providing the opportunity for business to business networking within a unique forum which enabled sponsors to obtain learnings from each other.

\$1.74 million

13% of total income

Total sponsorship revenue contribution

↑ 28% increase from 2018

93%



Partner retention rate

9 years

Average length of partnership

10 years

Anniversary of Woodside's Principal Partnership

Philanthropy

2019 marked a watershed year for Philanthropy at West Australian Ballet, which was reflected in a marked increase in the level of contribution made to the Company's total income. The long-held dream of establishing an Endowment to support the Company's future was achieved, which was the culmination of many years of planning and hard work from the staff and Board, and exceptional philanthropy on the part of our donor community.

The work to create the WAB Endowment included the formation and adoption of a formal constitution, development of investment policy, and the commitment by the Board to allocate all future bequests received into this permanent restricted fund.

We give particular acknowledgment to members of the Endowment Working Party and the spectacular generosity of Patron of Private Giving, Alexandra Burt and husband Julian Burt, who made a surprise announcement at the Endowment Launch in November with an immediate gift of \$500,000 and a future Matching Gift of \$2 million through the Wright Burt Foundation.

2019 saw a record-breaking Campione campaign raise \$430,000 towards the new production of *ALICE (in wonderland)*, with a memorable launch held at the beautiful home of Tonya and Malcolm McCusker.

\$2.5 million

19% of total
income

Total donated to support WAB in 2019

\$1.2 million

To support the WAB Endowment

\$1.25 million

↑ 12% increase
from 2018 &
highest level
ever

Private Giving

Other Philanthropy Highlights

Philanthropy enabled several other special projects in 2019. While the planned Donor Tour to Karratha saw a last-minute cancellation due to Cyclone Veronica, several patrons joined WAB in Darwin for a homecoming of Gary Lang's *Milnjiya - Milky Way, River of Stars* to his Larrakia country, made possible with generous philanthropic support from individual patrons. The inaugural Children's Ballet, *Peter and the Wolf* was completed with key support from the Minderoo and Feilman Foundations, reaching 6,500 attendees and providing first-time ballet experiences to children.

Community Engagement was expanded with a new Volunteer program supporting a highly active group of 50 Volunteers to deliver 140+ events and activities across the company; and the WAB Alumni was formed, spearheaded by Terri Charlesworth OAM and Diana DeVos-Beck OAM.

We acknowledge the enormous generosity of our philanthropic community, all connected in their love for this Company and our beautiful dancers. The early support for the Endowment reflects the depth of commitment and the shared desire for a vibrant future that many individuals have for West Australian Ballet.

Other Income

The Company received windfall income in 2019 of \$315,000 as a result of fully franked dividends paid on the Fortescue Metals Group Limited shareholding. The Company has been conservative in its outlook on future dividend income due to the volatility of the iron ore market and remains thankful to the Minderoo Foundation for its ongoing support of our company.

Systems And Processes

One major area of focus in 2019 to support Financial Sustainability was the systems and processes that underpin our results.

In its second full year of operation, ticketing and customer relationship tool Tessitura proved to have a great impact on both operations and marketing and consumer insights. 68% of ticket sales came via WAB, which was also resourced with an additional staff member in the position of Box Office Administrator.

The Finance and Risk Management (FARM) Committee reviewed and monitored the 2019 key risk areas to ensure solutions were developed to overcome or manage the identified risks, and responsibility for achieving these tasks within agreed timeframes were assigned to management.

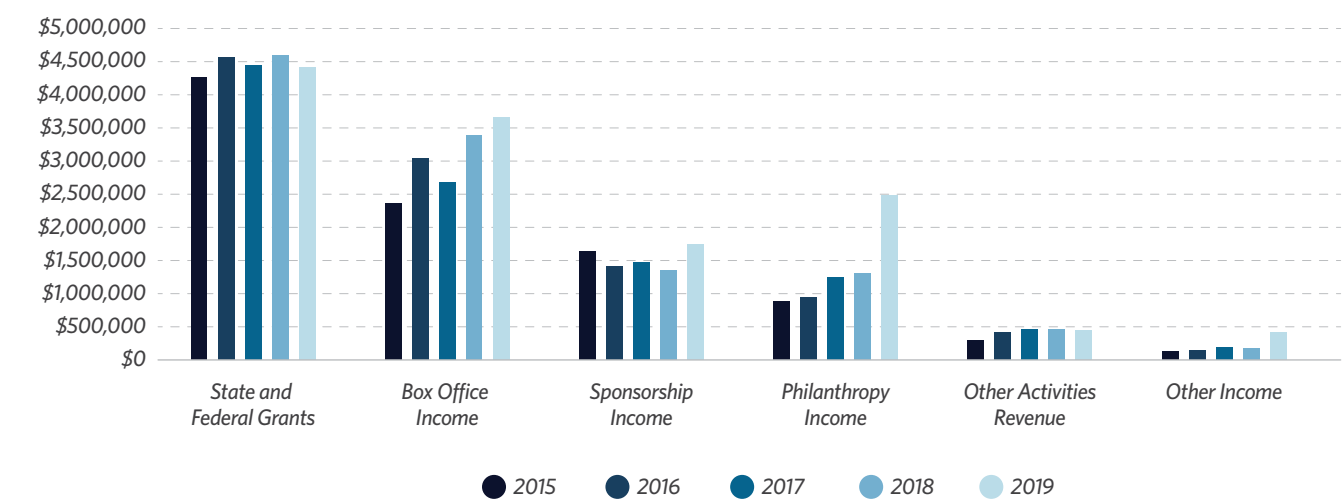
The Company engaged Birbeck Education, Safety and Training (BEST) to provide an evaluation of the organisation's Safety Management System compliance against relevant Safety Legislation, AS/NZ ISO45001 and AS/NZ 4801. The purpose of the evaluation was to identify a level of compliance that is required to maintain the safe control of business operations during performances and supporting activities. The final report was reviewed by FARM and the recommended implementation plan was accepted. The implementation plan identified seven high risk areas, all of which were actioned and closed out within one month.

Enhancements to the Company's payroll system were adopted providing employees with an online leave management process providing real-time leave entitlements and a secure leave application and staff management process. The Attaché employee portal also provided the opportunity to enhance the onboarding process for new employees to provide their legal and administrative information.

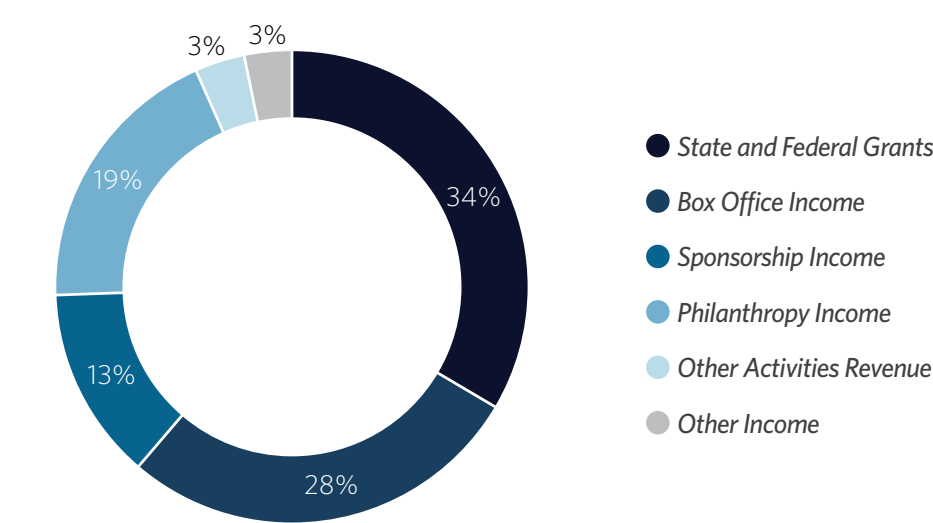
INCOME

	2015		2016		2017		2018		2019	
Box Office Income	\$2,368,278	25%	\$3,036,595	29%	\$2,682,252	26%	\$3,388,692	30%	\$3,651,735	28%
Sponsorship Income	\$1,638,596	17%	\$1,420,800	13%	\$1,481,500	14%	\$1,358,750	12%	\$1,741,512	13%
Philanthropy Income	\$881,427	9%	\$953,937	9%	\$1,248,264	12%	\$1,316,774	12%	\$2,490,455	19%
Other Activities Revenue	\$289,123	3%	\$424,368	4%	\$461,174	4%	\$448,547	4%	\$440,194	3%
Other Income	\$142,752	1%	\$149,372	1%	\$198,840	2%	\$164,716	1%	\$413,080	3%
Total Earned Income	\$5,320,176		\$5,985,072		\$6,072,030		\$6,677,479		\$8,736,976	
State and Federal Grants	\$4,261,068	44%	\$4,558,487	43%	\$4,439,642	42%	\$4,572,967	41%	\$4,396,960	33%
Total Income incl. Grants	\$9,581,244		\$10,543,559		\$10,511,672		\$11,250,446		\$13,133,936	
Less Expenditure	\$10,024,268		\$11,307,191		\$10,794,839		\$11,683,468		\$12,489,960	
Net Surplus/ (Loss)	(\$443,024)		(\$763,632)		(\$283,167)		(\$433,022)		\$643,975	
Transfer to Endowment Reserve							\$200,000		\$1,229,708	
Non-cash Depreciation	\$505,147		\$497,891		\$482,418		\$479,340		\$480,903	
Operating Surplus/ (Loss)	\$62,123		(\$265,741)		\$199,251		(\$153,681)		(\$104,829)	

Income Breakdown 2015-2019



Income Breakdown 2019



Sustainable Operating Model / Governance

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 6 (six) times in 2019 with an average 73% attendance. To assist the Board in its work, we recognise our various Committees and Subcommittees who have been established as working groups behind the scenes to support our activities and operations. We acknowledge the great contribution made by individual Board Directors in so many ways which supported the overall results and achievements of the company in 2019.



10.0

Highlights

Among WAB's highlights in 2019 were a number of invitations to perform at special events in Australia and around the world.

These invitations help build WAB's reputation as a company of excellence internationally, but also, as a result, in the community of Western Australia. By being recognised as a company of growing global appeal and success, new audiences in WAB's home territory, will come to find and appreciate their State Ballet Company.



Aurélien Scannella, Julio Blanes and Candice Adea with Alice Reyes, Artistic Director of Ballet Philippines and Associate Artistic Director Adam Sage



Dayana Hardy Acuña & Juan Carlos Osma celebrate with other performers at Ballet Indonesia Foundation's Historia Gala

DARWIN, NORTHERN TERRITORY

A special moment in 2019 was the cultural homecoming of WAB's important collaborative work *Milnjiya, Milky Way – River of Stars*. First performed in 2018 as part of WAB's *Ballet at the Quarry* season, this production brought full-circle the vision of Aurélien and choreographer Gary Lang.

After a week of rehearsals in Perth, reuniting dancers from WAB, Miku Performing Arts from Yirrkala in Arnhem Land and NT Dance Company from Darwin, the Company travelled to the Top End to meet Yorta Yorta Soprano, Deborah Cheetham AO, and bring this work to the people of the Northern Territory, where it was enthusiastically received.

PORT MACQUARIE, NEW SOUTH WALES

The Glasshouse Theatre was the venue for the Port Macquarie Performing Arts Gala in August, which featured performances from The Australian Ballet, Queensland Ballet and, of course, WAB.

Matthew Lehmann and Jesse Homes travelled, along with Sandy Delasalle to perform Claude Brumachon's 2018 *Ballet at the Quarry's* masterpiece *Les Indomptés*, which was met with audience and critical acclaim. Event Director, Stacey Morgan said that "the inspiration that the dancers gave to my students cannot be expressed, they are all still beaming... the impact will last for months and even years".

JAKARTA, INDONESIA

In July WAB was again invited by Ballet Indonesia Foundation (Ballet.id) to perform as part of their gala performance, *Historia*. This event celebrated the history of ballet in Indonesia, where WAB was highlighted as a contributor in recent years, and an important partner when looking towards the future. Amongst performances by Jakarta's largest ballet schools, Dayana Hardy Acuña and Juan Carlos Osma were showcased in two pieces: *White Swan Pas de Deux*, staged by Sandy Delasalle, and an improvised duet from *In-Synch* by David Mack.

WAB and Ballet.id also partnered on a Jakarta-based Youth Ensemble, who worked with choreographer Christopher Hill to create a new work, *One Together*. The Jakarta Youth Ensemble provides an opportunity for pre-professional dancers to experience a choreographic process with an experienced choreographer, and then perform the work in a professional setting. There is currently no professional ballet company in Indonesia, making opportunities such as these vital for the development of professional dance practice in Indonesia.

In addition, WAB, Woodside and the Australian Embassy Jakarta co-hosted a VIP function prior to the performance of *Historia*, which was attended by business leaders and diplomatic officials.

MANILA, PHILIPPINES

In September, the Cultural Centre of the Philippines - Manila's iconic centre of excellence in the arts and a beacon of culture in the Philippines - celebrated its 50th Anniversary with three epic performances showcasing the very best in Philippine art, culture and heritage. With Western Australia's first Philippine Soloist in Candice Adea, WAB was the only international company to be invited to perform at this prestigious event. Accompanying Candice was Demi-Soloist Julio Blanes, led by Artistic Director Aurélien Scannella.

Orbiting the celebrations for the CCP's Anniversary were four major international showcases and conferences for the performing arts: The Association of Asia Pacific Performing Arts Centres (AAPPAC), the Manila International Performing Arts Summit (MIPAS), Federation for Asian Cultural Promotion (FACP) and the Manila International Performing Arts Market (MIPAM), where WAB was also invited to showcase a performance.

The critical mass achieved through combining the centrally important milestone celebration of the CCP with the major international presence of conference and showcase delegates, placed WAB centrally in focus at a critical international meeting place, and the talking point of the event.

Candice and Julio's performances of the pas de deux from *Le Corsaire* at the CCP Gala performances and as part of the MIPAM Showcase were met with excited applause from the audience and fellow performers alike.

BOARD, SUPPORTERS & COMPANY DETAILS



Polly Hilton as Edith in La Bayadère. Photo by Sergey Pevnev.

Board Directors

We acknowledge the contribution made by individual Directors in 2019, their leadership, generosity and great belief in our work and mission which continues to take the Company to exciting new heights.

Chair

Dr Robert Edwardes

Appointed to the Board December 2013

Elected April 2014

Appointed Chair June 2015

Retired as Chair August 2019

Expertise: Oil & Gas Development & Management

In September 2019 Robert stepped down from his role as Executive Vice President Development, Woodside Energy Ltd. He was responsible for design and execution of onshore and offshore capital projects, in addition to the engineering function. He was also responsible for the Browse, Scarborough, Senegal, Myanmar, Sunrise, Canada and USA business units. Robert has 40 years of resources industry experience spanning the full breadth of operations and projects, including HSE and operations integrity, production technology, development planning, provision of corporate strategy and support, and delivery of major capital projects. He remains with Woodside in 2020 as Executive Senior Advisor.

Before joining Woodside in May 2012, Robert spent 10 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.

Sherry Duhe

Appointed to the Board on a non-voting basis in April 2019

Elected August 2019

Appointed as Chair August 2019

Expertise: Finance, Development & Management

Sherry joined Woodside in December 2017 as Executive Vice President and Chief Financial Officer following previous finance and senior roles with ExxonMobil, Duke Energy, JM Huber and most recently with Royal Dutch Shell, where she was Vice President Finance Unconventionals.

Sherry's Woodside accountabilities include the Finance, Commercial, Business Development and Growth, Contracting and Procurement, Investor Relations, Strategy, Planning and Analysis and Performance Excellence functions.

Sherry is from Louisiana in the United States, where she grew up and attended Louisiana State University majoring in Accounting and Internal Audit. Following graduation, Sherry commenced her career with ExxonMobil, where she worked for 6 years. Following this, she then completed an International MBA program at the University of South Carolina and in Paris, France where she also interned with Citibank. Upon completion of her MBA program, Sherry held senior positions at Duke Energy and J.M. Huber Corporation.

In 2004 Sherry joined Royal Dutch Shell and undertook a range of roles globally, including Plant Finance Manager for the Convent Motiva Refinery (US), Global Finance Manager of Lubricants Baseoils and Waxes (UK), Strategy, Planning and Business Finance Manager (Qatar), Group Senior Strategy and Competitive Intelligence Advisor (Netherlands), and most recently Vice President Finance Unconventionals (US).

Sherry is a member of the Committee for Economic Development of Australia's (CEDA) State Advisory Council in Western Australia, sits on the Committee for Christ Church Grammar School and is also a member of the Governors group for American Chamber of Commerce in Australia (AMCHAM).

Deputy Chair

Dr David Smith

Appointed to the Board May 2012
Elected April 2013

Expertise: Strategy, Management, Mining, Business & Development

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

Dr Smith previously served as a Non-Executive Director of Bradken Ltd and also 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).

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 and in 2018 was appointed Project Director for the demerger of Coles. In 2019 he was appointed Director, Associate Businesses and Corporate Projects at Wesfarmers.

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 the Chair of Wespine Industries and a director of Gresham Private Equity.

Roger Davies

Appointed March 2012

Elected April 2012

Re-elected April 2015 and April 2018

Expertise: Corporate Governance, Legal

Roger Davies is a partner at leading global law firm, Ashurst, specialising in corporate and securities transactions. He has more than 25 years experience in listed public company takeovers (both hostile and agreed bids), Takeovers Panel proceedings, mergers by scheme of arrangement, as well as in equity securities offerings, acting for issuers and underwriters.

Roger is a trusted advisor to listed public company boards, advising on corporate governance issues, including market disclosure and shareholder communications and relations.

Roger is recognised as a leading individual in Corporate/M&A in Chambers Global and Chambers Asia/ Pacific 2020 and in Best Lawyers Australia 2019 in the areas of corporate law, corporate/governance, equity capital markets, mergers and acquisitions and private equity. He was named in Best Lawyers Australia as Perth Lawyer of the Year in Corporate Law in 2019, Perth Mergers and Acquisitions Law Lawyer of the Year in 2018 and Perth Lawyer of the Year in Corporate/Governance Practice in 2017.

Prof. Michael Henderson

Appointed May 2013

Elected April 2014

Expertise: Business Development & Management, Strategic Planning

Michael Henderson is Executive Chairman of Carabine 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 and Chairman of the International Skills & Training Institute in Health (ISTIH), a dynamic skills and training organisation upskilling regional health/allied health workers. He is the past Vice Chairman of CSIRO's National Flagship Advisory Committee and a past Board member of the Cancer Council.

Michael is a past Adjunct Professor – Faculty of Health and Medical Sciences, University of Western Australia and Faculty of Law, Business & Information Technology, Murdoch University. He is the 2011 Ernst & Young Social Entrepreneur of the Year.

Margit Mansfield

Appointed August 2015

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

Margit is a registered psychologist with extensive experience working in Africa, Britain and Australia in oil and gas, energy, mining, engineering, freight, fishing, and financial services. Her strengths are organisational design, change management and culture transformation, but she also has a wealth of experience in human resources, project management, employee engagement, talent development and executive coaching. She also has a keen interest in neuroleadership and utilises neuroscience techniques extensively in her work.

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

Greg Meyerowitz

Elected April 2011

Re-elected April 2014

Expertise: Financial & Accounting

Greg is a former audit partner of EY, the international professional services firm. With over 35 years experience as a lead audit partner, Greg worked with some of Australia's leading listed and unlisted companies and has a detailed knowledge of corporate reporting and corporate governance responsibilities.

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 & New Zealand and is also an Associate Member of the Financial Services Institute of Australasia and the Australian Institute of Company Directors.

Ingrid Puzey

Appointed February 2018

Elected April 2018

Expertise: Philanthropy, Fundraising, Strategy & Governance

Ingrid is a Non-Executive Director with 20 years experience in philanthropy, fundraising, and strategy.

She is a Director of West Australian Ballet, Sheila Foundation Inc., and is Chair of both the UWA Centenary Trust for Women and Equus Bonding Inc.

Ingrid is an Ambassador and Mentor for Kilfinan Australia, having worked to develop the WA growth strategy. She sits on the Perth Festival Philanthropy Committee and actively assists many Not for Profit organisations.

She worked at Deutsche Bank in Sydney before returning to Perth to join her family's small to medium enterprise in the surgical and medical industry where she worked for 15 years, the last six as Managing Director.

In 2019 and 2018 she was a judge in both the Western Region and National EY Entrepreneur of the Year Australia awards. In 2017 she was awarded Citizen of the Year in her local community.

Amy Nielsen

Appointed March 2018

Elected April 2018

Expertise: Strategic Planning, Management and Governance and Dance

Amy is an engineering and management professional with more than 15 years professional experience in the Oil and Gas industry. Amy has experience in team leadership, business optimisation and planning, strategy leadership and risk, compliance and assurance.

Her qualifications include an MBA with Distinction from Curtin University in WA, as well as Bachelor of Science and Bachelor of Engineering (Honours) from University of WA. She is also a Commonwealth Society of Teachers of Dancing ballet teacher with extensive performance experience.

Amy participates in the adult ballet classes and events that are a part of the WAB calendar. She is a keen supporter of WAB through private giving as a member of our Campione programs.

Claire Tudor

Appointed August 2017

Resigned from the Board: June 2019

Expertise: International Strategy, Public Relations, Business Development

Claire Tudor is an experienced senior executive with international strategy, business development and public relations experience in both the private and public sectors.

Claire is currently CEO and Director of MICROMINE, a global provider of software solutions that span the breadth of the mining cycle. MICROMINE is a privately-owned business with offices in Indonesia, China, Mongolia, Russia, Kazakhstan, Uzbekistan, Ukraine, Iran, Turkey, UK, South Africa, Canada, USA, Brazil and Peru.

As a Director of Austmine and a member of the METS Ignited Advisory Council, Claire contributes to the growth of Australia's mining equipment, technology and services sector. She is particularly interested in innovation and export market development.

Prior to MICROMINE, Claire was the Director of Sales at the Western Australian Government's Metropolitan Redevelopment Authority where she led international investment attraction campaigns for federal priority projects including the Perth City Link and Elizabeth Quay.

Earlier, Claire worked in Singapore as the Director of Consumer Brands south-east Asia, managing key clients including Adidas and The Macallan Scotch Whisky.

Her first career however was as a classical dancer. She toured the United Kingdom with the Perth City Ballet when she was 16 and later danced in Sydney and completed her teaching certificate with the Royal Academy of Dance. It is her background in dance that Claire credits for her drive, commitment to developing high performing teams and ability to think outside the box.

In March 2016, Claire was recognised as a young business leader through the 40under40 Awards.

Claire is a long-term supporter of the arts, volunteer for The Smith Family and fundraiser for the Multiple Sclerosis Society of Western Australia.

The Honourable Governor of WA Kim Beazley AC with wife Ms. Susie Annus and Secretary Carol Buckley in wardrobe. Photo by Scott Dennis



12.0

Committees

Artistic Reference Panel

Chrissie Parrott (Chair), David Mack, David Nixon, Garry Stewart, Aurélien Scannella (Artistic Director), Amy Nielsen (Board Representative).

Board Governance, Succession and Remuneration Committee

Sherry Duhe (Chair), Tim Bult, Roger Davies, Greg Meyerowitz, Margit Mansfield.

Finance and Risk Management (FARM) Committee

Tim Bult (Chair), Dr David Smith, Trish Wyn-Jones (resigned July), Justine Bolton (commenced July), Jessica Machin

Foundation Committee

Tauí Pinker (Convener), Catherine Henwood, Susy Bogle, Marilyn Burton, Ann Edwardes, Jamelia Gubgub, Kevin Jackson, Rosalind Smith, Mary Ann Wright.

Endowment Working Party

Ingrid Puzey (Chair), Alexandra Burt, Marilyn Burton, Catherine Henwood, Jessica Machin, David Smith, Rodney Thompson, David Wallace, Penny Dolling (Minutes).

Strategic Execution Teams

Artistic Vibrancy

Margit Mansfield, Amy Nielsen (Board Sponsors), Hilary McKenna (Team Leader)

Reach & Accessibility

Michael Henderson, Claire Tuder (resigned from Board June 2019), (Board Sponsors), Deborah Robertson, Suzanne Beecroft (Team Leader)

Financial Sustainability

Ingrid Puzey, Tim Bult (Board Sponsors), Trish Wyn-Jones (resigned July) Justine Bolton (commenced July), Catherine Henwood (Team Leader).

13.0

Private Giving

West Australian Ballet gratefully acknowledges gifts received from our supporters, our 'WAB family', who play a vital role in bringing exceptional dance experiences to our Western Australian communities. In recognition of gifts received between 1 January and 31 December 2019. We applaud your partnership and generosity.

Patron of Private Giving

Mrs Alexandra Burt

Major Benefactors

Bendat Family Foundation

Angela Bennett

Minderoo Foundation

Michael J.M. Wright

Annual Giving

Chair's Circle \$25,000+

Marilyn Burton

Philip & Janine Fisher

Kay Lee & Richard Murphy

Windsor Knight Pty Ltd

Mrs Mary Ann Wright

Wright Burt Foundation

Alexandra & Julian Burt

Anonymous (2)

Bravura Circle \$10,000+

Tim Bult & Lisa Church

Gay Cruickshank

Robert & Ann Edwardes

Charles & Patricia Galluccio

Jamelia Gubgub & David Wallace

Eve Howell & Max de Vietri

Kennerlys

Allan & Elizabeth Keogh

Gwenyth Lennon

Jane & Jock Morrison

John Roenfeldt & Ellie Roenfeldt

David & Rosalind Smith

Dorothy & Allan Smith

The Telders & Duhe Family

Elizabeth Townsend

Anonymous (2)

Director's Circle \$5,000+

Ian & Rosana Cochrane

Carole Crommelin OAM

Roger & Christine Davies

Michael & Wendy Davis

J. Fairweather

Marilyn Fowler

Patricia Gates

Rob & Sue Gillett

Jack Goodacre & Susan Sheath

Bronwyn Grant

Jan & Kevin Jackson

Paul Jones & Clair Medhurst

The Robert Kimpton Family

Rosalind Lilley

Greg & Cathy Meyerowitz

Dr Andrew Miles & Ms Natalie Stapleton

Jenny Nicol

Mark & Ingrid Puzey

Rella Consultants

Dr Peter Simpson OAM

Robyn Tamke

Richard Tarala & Lyn Beazley AO

Ruth Thorn

Michael & Helen Tuite

Simon & Alison Turner

Heather Zampatti

Anonymous (2)

Choreographer's Circle \$2,000+

Terry & Elizabeth Allen

Helen Ansell

Neil Archibald & Alan R. Dodge AM

Diana de Vos-Beck OAM & Tony Beck

Tony & Mary Beeley

Gay & Robert Branchi

Katrina Chisholm

Clough Family

Lesley & Peter Davies

Robert Deephouse

Dimmick Charitable Trust

Rachelle Doyle, Euan and Calum Cameron

Dr Ken Evans & Dr G Campbell-Evans

Andrew Gardner

Kay Giorgetta

Dorothy & Harry Hansen-Knarhoi

Lyn & Andrew Harding

Warwick Hemsley

Helen Hollingshead

Jim & Freda Irenic

John & Stephanie Kobelke
Helen & Jeff Leach
Oana & Kelvin Lord
Margit Mansfield
Tony & Gillian Milne
Karen & Rodney Moonen
Amy & Preben Nielsen
Kerry Sanderson AC
Kate Sommerville
Rodney & Penelope Thompson
Claire & Mary Tudor
Dr & Mrs S Ward
Juerg & Elisabeth Weber
Alexandra Welch
Moir Westmore
Anonymous (3)

Leading Artist's Circle \$1,000+

Monique Atlas & Kim Hawkins
Heather Bannerman
Allan Barbarich
Peggy Barker
Matthew J.C. Blampey
Helen & Robert Bradbury
Russell Bresland & Sok Wee Lim
Kevin & Christine Cass-Ryall
Jacqueline Davidson
Bev East
Janalie Edwards - Zipform Pty Ltd
John Evans
Lorraine Ellard
Courtney Fiddian & Terri Stenton
Susanne Finn
Martyn & Sandra Flahive
The Forrest Family
Freida & Barry Gibson
Marian Green
Connie Gugich
Olive & Bill Henwood
Nicola & Larry Iffla
Ross & Frances Ledger

Carey McDowell & Carla Page
The Hon. Dr Ken Michael AC
Helen Moorhead & Boyd Craig
Lynn Murray
Julie Nealon
Callum Neil
Alice & Brian O'Donnell
Leanne O'Malley
Jill & David Overall
Athena Paton
Amanda Payne
Pamela Platt
Rosemary Pratt
Chris & Sherry Quirk
Howard Read Fund
Reynolds Family
Silas Robin
Nigel & Dr Heather Rogers
Linda Savage
Glenice Shephard
John & Joy Shepherd
Leslie Simmons
Helen Smith OAM
Dr Louise Smyth
Stephen & Janet Thackray
Rosemary & Neil Tomkinson
Joy Wearne
Olive Wheeler-Brennan
Janet Williams
Rebecca Williams
Wilson Family
Anonymous (8)

Ballet Circle \$500+

Christina Backus
Ysebella Baker
David & Lois Black
Joan Frances Carney
Emma Costello
Kim & Valerie Cottrell
The Hon Mrs Victoria Cousins
Mark & Yvette Dawson

Barbara Dickinson
Cynthia Egerton-Warburton
Tracey Feakes
Mr Carl Freedman & Mr Robert Cappellin
The Friends of His Majesty's Theatre
Sally Garmony-Burton
Deirdre Greenfeld
Brian Harffey
Karen Heagney
Dita Jevons
Stephanie & Roland Kaiser
Francis Landels
Dorothy Lester
Dianne Lindfield
Emmy Lycho
Melissa May
Dr Karen McQuillan
Patricia Miles
Jenny Rankin
Bryan and Jan Rodgers
Ollie & Ruby Stampful-MacDonald
Susan Statkus
Denise Stransky
Siobhan Vincent & Associates
Diana Warnock OAM
Margaret Whitter
David Wilkinson
Sandra & Ron Wise
Anonymous (9)

Friends Circle \$75+

198 Members

Supporters \$75<

202 Members

**Acknowledging Gifts Received
Between 1 January - 31 December
2019.*

14.0

Trusts and Foundations

A number of key initiatives which enable West Australian Ballet to achieve significant impact on our community would not be possible without the generous support of these Trusts and Foundations.

WRIGHT BURT
FOUNDATION

Dancer Health and
Wellbeing


Wesfarmers Arts

Young Artists Scholarships


SIMON LEE FOUNDATION
TO CHAMPION THE HUMAN SPIRIT

Young Artists Scholarships

**McCusker
Charitable
Foundation**

Corps de Ballet Position



Children's Ballet

**FEILMAN
FOUNDATION**

Children's Ballet



Artistic Programming



Governor of Western Australia, The Hon. Kim Beazley AC, and wife Susie Annus, proud hosts at the launch of our Endowment Fund, accompanied by Julian and Alexandra Burt and company members Sandy Delasalle, Aurélien Scannella and Jessica Machin. Photo by Frances Andrijich

Endowment Circle

Recognises those who have made a gift to ensure the future of West Australian Ballet. Gifts are preserved in the Endowment Fund providing support for ballet in Western Australia in perpetuity.

Bendat Family Foundation

Wright Burt Foundation

Alexandra & Julian Burt

Peta Barker

Tony & Mary Beeley

Marilyn Burton

Joan Frances Carney

Ted & Gena Culley

Robbie Deephouse

Lorraine Ellard

Dr Robert & Mrs Susan Gillett

Kris Henson

Freda & Jim Irenic

Margaret & Rod Marston

M.G. Mitchell

Jane & Jock Morrison

Nicky Reading

David & Rosalind Smith

Marjorie Stranger

Margaret Thomas

Alexandra Welch

Olive Wheeler-Brennan

Mrs Mary Ann Wright

Anonymous (2)

*Acknowledging gifts and pledges received before 31 December 2019.

Kira Bousloff Circle

Named in honour of our founder, this circle acknowledges those who have provided for West Australian Ballet in their Will. Together we celebrate our history and create a shared legacy as these bequests form part of the West Australian Ballet Endowment.

Members

Helen Ansell

In memory of Colleen Clifford & Terry Ashton-Wood

Kris Henson

Andrew & Del McGuinness

Callum Neil

Jacinta Sirr

David M Smith

Rosalind Smith

Dr. Louise Smyth

Ruth & Neville Thorn

Claire Tuder

Olive Wheeler-Brennan

Freddi Wilkinson

Anonymous (13)

Realised Bequests

The Estate of Ella Fry

The Estate of Doreen Letcher

The Estate of Wendy Scanlon

The Estate of Clive Wannell

The Estate of Jennifer Wright

15.0

Corporate Partners

West Australian Ballet gratefully acknowledges our partners and supporters, who share our vision and commitment to bring you memorable ballet experiences.

Principal Partner



Lead Partners



Official International Airlines Partner

Major Partners



Season Partner



Season Partner



Innovation Partner



Regional Partner



Print Partner



Official National Airline Partner

Media and Communication Partners



Access Partners



Regional Partner



Community Dress Rehearsal and School Matinee Partner



Supporting Partner



Presenting Partner



Supporting Partner



Young Artist Scholarships

Government Partners



West Australian Ballet is supported by the State Government through the Department of Local Government, Sport and Cultural Industries



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



Civic Partner

Supporting Partners



IT Partner



creative events by design



TALENT SOLUTIONS



The Content Agency



ULTIMO | CATERING + EVENTS



Corporate Partners

BDO | Caporn Young

16.0

Company Details

Founder:

Mme Kira Bousloff OAM (1914-2001)

Patron:

Hon. Kim Beazely AC, Governor of Western Australia

Private Giving Patron:

Mrs Alexandra Burt

Honorary Life Members:

Barbara Ahern (dec)

John Ahern AO

Michael Chappell

Ian Cochrane

Mme Gundi Ferris OAM (dec)

John Langoulant AO

Claire Medhurst

Ken Perry

Jan Stewart PSM

Rodney Thompson

Gayle Watson Galbraith

Board of Directors

Chair: Dr Robert Edwards (retired August)

Sherry Duhe (commenced August)

Deputy Chair: Dr David Smith

Director: Tim Bult

Director: Roger Davies

Director: Prof. Michael Henderson

Director: Margit Mansfield

Director: Greg Meyerowitz

Director: Amy Neilson

Director: Ingrid Puzey

Director: Clare Tudor (resigned June)

Executive

Artistic Director: Aurélien Scannella

Executive Director: Jessica Machin

Executive Assistant: Kellie Elia

Artistic

Principal Ballet Mistress and Artistic Associate: Sandy Delasalle- Scannella

Ballet Master: Craig Lord-Sole

Assistant Ballet Mistress: Reika Sata (commenced September)

Artistic Administrator: Hilary McKenna

Artistic Coordinator: Caroline McCarthy (commenced November)

Artistic Administration Assistant: Hayley Sperring (left June)

Head of Music: Michael Brett

Dancers

Principals

Dayana Hardy Acuña (commenced January, promoted from Soloist in September)

Chihiro Nomura

Matthew Lehmann

Brooke Widdison-Jacobs (left May)

Soloists

Candice Adea

Polly Hilton (promoted from Demi-Soloist in September)

Juan Carlos Osma (commenced January)

Oscar Valdés

Demi-Soloists

Julio Blanes

Matthew Edwardson

Oliver Edwardson

Christian Luck

Melissa McCabe

Carina Roberts

Reika Sato (left September)

Alexa Tuzil (promoted from Corps de Ballet in September)

Claire Voss

Corps de Ballet

Adam Alzaim
Kristin Barwick (commenced
January, 2018 Young Artist)
Nikki Blain
Robert Bruist (commenced
October)
Jessy Chraibi
Ludovico Di Ubaldio
Ana Gallardo Lobaina (left
December)
Glenda Garcia Gomez
(commenced January)
Jesse Homes
Kymberleigh Krzysztofiak-Cowley
Keigo Muto (commenced April)
Mayume Noguromi (commenced
January)
Matej Perunicic
Asja Petrovski (commenced
January, 2018 Young Artist)
Kiki Saito (commenced
November)
Jack Whiter (commenced
January, 2018 Young Artist)

2019 Young Artists

Emma-Rose Barrowclough
Nathan Claridge
Kirsty Clarke
Sara Ouwendyk
Kassidy Thompson
Lucinda Schoeman

Access

Access Director: Deborah
Robertson
Access Manager: Nicole Ward
(left November)
Access Coordinator: Brooke
Widdison-Jacobs (commenced
May)
Regional Access Coordinator:
Storm Helmore (January
– March), Christopher Hill
(October – November)
Public Classes Receptionists:
Ariane Beyer, Laura Boynes, Scott
Dennis, Emma Fishwick, Storm
Helmore

Dancer Wellbeing

Head of Dancer Wellbeing: Jenny
Woods (left April) Gerard Hurst
(commenced August)
Medical Consultant: Dr Simon
Jenkin
Physiotherapist & Conditioning
Instructor: Gerard Hurst
Physiotherapist & Rehabilitation
Instructor: Ellen Paterniti
Sports Physiotherapist: Danica
Hendry
Remedial Masseurs: Jesse Jacobs,
Petra Clogher
Dietician: Simone Allen
Podiatrist: Monica Zheng
Consultant Psychologists: Shona
Erskine & Adrian Schonfeld
Yoga instructor: Stephanie
Gourlant

Finance

Finance & Corporate Services
Director: Trish Wyn-Jones (left
July) Justine Bolton (commenced
July)
Accountants: Fang Tyng Chong &
Lilian Ochieng
Finance Administration: Kara
Farstad-O'Halloran

Marketing

Marketing Director: Suzanne
Beecroft
Marketing Coordinators: Andrea
Bradbury & Scott Dennis
Box Office & Events Manager:
Amanda Leigh Box Office &
Events Manager
Box Office & Administration
Assistant: Alicia Gould

Operations

Head of Operations: Marcus
Whelan
Floor Technician: Gary Wright

Philanthropy

Philanthropy Director: Catherine
Henwood
Philanthropy Manager - Annual
Giving: Tai Pinker

Philanthropy Manager - Planned
Giving: Penny Dolling
Philanthropy Coordinator:
Suzanne Combemorel
(commenced January)

Sponsorship

Sponsorship Manager: Margie
Wearing
Proposals and Contracts
Manager (previously Business
Development Manager): Sarah-
Jane Blundell
Sponsorship Coordinator: Kelly
Astbury (left December)

Technical Department Staff

Technical Director: Ashley Cole
Production Stage Manager: Erin
Coubrough
Head Mechanist: Mat Norman
Head of Lighting/Audio &
Production Coordinator: Neil
Webster
Technical Assistant: Chad Wetton
Head of Hair & Wigs: Philip Cox
Head of Wardrobe: Lyndell Darch
(left July)
Louise Inman (commenced
October)
Acting Head of Wardrobe: Louise
Inman (July - September)
Deputy Heads of Wardrobe:
Tricia David, Kate Ebsary

Seasonal Technical Department Staff

Assistant Stage Managers: Olivia
Amodt, Rose Liggins, Claire
Mayers, Katie Moore, Brooke
Verbarg
Make-Up: Rebecca Bank
Mechanists: Matt Raven, Tiffany
Nelson, Matt Ward, Cindy
Cikorski, Vince Froneman, Sam
Knox, Emma Martin, Doug
Seymour, Jorja Christensen, Jordy
Andrews
Millinery: Susi Rigg
Lighting Crew: Timothy Bonser,
Adrian Wright, Erryn Hanson
3D Costume Specialist (*In-Synch*:

Ballet at the Quarry): Andy Cross
 Wig Assistant (*La Bayadère*):
 Virginia Hawdon
 Wardrobe Assistants: Lexie
 Hobbs, Sheridan Savage, Angela
 Ferolla, Kimberly Harris, Mesodo
 Ho, Elly Sumner, Amy Webb
 Wardrobe Assistants and
 Dressers: Stephenie Chan, Kristy
 Armstrong
 Wardrobe Interns (*La Bayadère*):
 Monika Telkamp (WAAPA), Rene
 Nadilo (WAAPA)
 Wardrobe Intern (*Giselle*): Sorcha
 Whalley (WAAPA)
 Wardrobe Intern (*ALICE (in
 wonderland)*): Stella De Rozario
 (TAFE)
 Associate Set Designer (*ALICE (in
 wonderland)*): Jeremy W. Foil

Company Associates

Publicity Consultant: Rosita
 Stangl
 Pianists: Gennaro Di Donna,
 Elena Mclver, Sarah Soon, Mark
 Turton
 Photography: Frances Andrijich,
 Sergey Pevnev, Nik Babic, Oscar
 Valdés
 Regional Photography: Four
 Oceans Photography, L'Amore
 Photography, North West
 Entertainment
 Website: TW Creative
 Legal Support: Ashurst
 Strategy, Governance &
 Leadership Development: Keogh
 Consulting
 Employee Assistance Program:
 PeopleSense
 Human Resource Support: Harrier

Equipment Supplier

Ben Fry – Whatnoiz
 Alice 'Flying by Foy'

Logistics & Transport

Transport: Kim Westbrook

Guest Artists

Guest Teachers

Nathan Coppen
 Sergey Pevnev

Ballet at the Quarry: In-Synch

Co:3 Australia Dancers

Katherine Gurr
 Mitch Harvey
 Andrew Searle
 Russell Thorpe
 Zoe Wozniak

La Bayadère

Guest Dancers

Belle Beasley
 Ashleigh McKimmie

Guest Supernumeraries

Novak Cole
 Matteo Scannella
 Andries Weidemann

Giselle

Guest Supernumerary

Beth James

Special Guest Supernumerary

Sonia McNulty

Guest Hunting Party Dogs

Gypsy
 Ivy
 Treacle
 Zara

ALICE (in wonderland)

WAAPA Guest Dancers

Brent Carson
 Beatrice Manser
 Danka Pekic
 Sarah Ross
 Portia Secker
 Dancers appear courtesy of
 West Australian Academy of
 Performing Arts.

ALICE (in wonderland) Seasonal

Guest Dancer

Jacob Chown

ALICE (in wonderland) Children's

Rehearsal Director

Evelyn Roberts

ALICE (in wonderland) Guest Child Artists

Mia Andrade
 Chloe Isabella Barnes
 Ava Boekhoorn
 Oliver Bresland
 Khloe Cattermoul
 Millie Clemesha
 Mia Cohen
 Thomas Cole
 Shylarose Crummer
 Rhett Davies
 Teia Donnelly
 Jonty Dye
 Lucky Farrell
 Bailey Flint
 Eibhlin Hazelwood
 Haruku Hoshi
 Evangeline Leahy
 Aleisha Loh
 Mallika Mai
 Kalliyann McGill
 Bella McGuinness
 Abigail Morgan
 Ayva Murace
 Armani Naumovski
 Jobama Oberia-Coleman
 Kye Osborne
 Latecia Pappas
 Kaan Pasalich
 Kyla Payne
 Isabella Penney
 Marley Peters
 Lily Philpott
 Kiahni Puckridge
 Vivienne Riberi
 Ella Scott
 Ayrton Seragusana
 Preston Shean
 India Sherriff
 Abby Smart
 Kayleigh Spence
 Maddie Townsend
 Sophia von Perger
 Susanna von Perger
 Déwi Wiasa
 Isabella Wilson-Moore

WEST AUSTRALIAN BALLET
COMPANY (INC)

2019 FINANCIAL REPORT



Adam Alzaim as the Golden Idol in La Bayadère. Photo by 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 Accounting 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 2019 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 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. We draw attention to Note 14 of the financial report, which describes the non-adjusting subsequent event on the impact of the COVID-19 outbreak on the Company. The Company has developed policies and procedures to address the health and wellbeing of employees. The timing, extent of the impact and recovering from COVID-19 on our employees, customers and suppliers is unknown. The Company is therefore uncertain as to the full impact of the pandemic, and is not able to estimate the effects that the pandemic will have on its financial condition, liquidity and future results of operations during 2020.

DATED at Perth this Monday 20 April 2020

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



Sherry Duhe
CHAIR



David Smith
DIRECTOR



Tel: +61 8 6382 4600
Fax: +61 8 6382 4601
www.bdo.com.au

38 Station Street
Subiaco, WA 6008
PO Box 700 West Perth WA 6872
Australia

INDEPENDENT AUDITOR'S REPORT

To the members of West Australian Ballet Company (Inc)

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of West Australian Ballet Company (Inc) (the registered entity), which comprises the statement of financial position as at 31 December 2019, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial report, including a summary of significant accounting policies, and the responsible entities' declaration.

In our opinion the accompanying financial report of West Australian Ballet Company (Inc), is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) giving a true and fair view of the registered entity's financial position as 31 December 2019 and of its financial performance for the year then ended; and
- (ii) complying with Australian Accounting Standards to the extent described in Note 1 and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the Financial Report* section of our report. We are independent of the registered entity in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Emphasis of matter - Basis of accounting

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 registered entity's financial reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. Our opinion is not modified in respect of this matter.



Emphasis of matter - Subsequent event

We draw attention to Note 14 of the financial report, which describes the non-adjusting subsequent event on the impact of the COVID-19 outbreak on the entity. Our opinion is not modified with respect to this matter.

Responsibilities of responsible entities 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 ACNC Act and the needs of the members. 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.

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

Auditor's responsibilities for the audit of the Financial Report

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

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

http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf

This description forms part of our auditor's report.

BDO Audit (WA) Pty Ltd

A handwritten signature in black ink, appearing to read 'Wayne Basford', is written over a faint, larger 'BDO' logo. The signature is fluid and cursive.

Wayne Basford

Director

Perth, 20 April 2020



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Fax: +61 8 6382 4601
www.bdo.com.au

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Subiaco, WA 6008
PO Box 700 West Perth WA 6872
Australia

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 2019, I declare that, to the best of my knowledge and belief, there have been:

1. No contraventions of any applicable code of professional conduct in relation to the audit.

A handwritten signature in black ink, appearing to read 'Wayne Basford', with a long horizontal flourish extending to the right.

Wayne Basford

Director

BDO Audit (WA) Pty Ltd

Perth, 20 April 2020

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 31 DECEMBER 2019**

	Note	2019 \$	2018 \$
Revenue	2(a)	4,091,929	3,837,239
Other revenue and income	2(b)	9,042,007	7,413,2017
Employee benefits expense		(6,571,165)	(6,786,209)
Depreciation and amortisation		(462,514)	(479,341)
Other expenses			
Administration		(595,949)	(453,475)
Artistic and production		(3,104,212)	(2,384,663)
Marketing and development		(1,656,219)	(1,416,446)
Other expenses		(99,902)	(163,334)
Net profit/(loss)		643,975	(433,022)
Other comprehensive income			
<i>Items that will not be re-classified to profit or loss</i>			
Changes in fair value of equity investments at fair value through other comprehensive income		1,298,275	(138,000)
Other comprehensive income for the year		1,298,275	(138,000)
Total comprehensive income attributable to the Company		1,942,250	(571,022)

The accompanying notes form part of these financial statements

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF FINANCIAL POSITION
AS AT 31 DECEMBER 2019**

	Note	2019 \$	2018 \$
CURRENT ASSETS			
Cash assets	3	4,520,114	2,354,789
Trade and other receivables	4	213,420	709,204
Other assets	5	271,955	655,988
Inventory		5,375	2,314
TOTAL CURRENT ASSETS		<u>5,010,865</u>	<u>3,722,295</u>
NON-CURRENT ASSETS			
Financial Asset - FVOCI	6	2,237,875	838,000
Investments in art	7	10,525	10,525
Property, plant and equipment	8	8,724,975	9,146,955
TOTAL NON-CURRENT ASSETS		<u>10,973,375</u>	<u>9,995,480</u>
TOTAL ASSETS		<u>15,984,240</u>	<u>13,717,775</u>
CURRENT LIABILITIES			
Trade and other payables	9	482,400	412,535
Other liabilities	10	1,496,456	1,217,222
Provisions	11	273,334	283,704
TOTAL CURRENT LIABILITIES		<u>2,252,190</u>	<u>1,913,461</u>
NON-CURRENT LIABILITIES			
Provisions	11	147,341	161,857
TOTAL NON-CURRENT LIABILITIES		<u>147,341</u>	<u>161,857</u>
TOTAL LIABILITIES		<u>2,399,531</u>	<u>2,075,318</u>
NET ASSETS		<u>13,584,708</u>	<u>11,642,457</u>
EQUITY			
Reserves	12	3,592,383	1,166,000
Retained profits		9,992,325	10,476,457
TOTAL EQUITY		<u>13,584,708</u>	<u>11,642,457</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 2019**

	Retained Profits	Endowment Reserves	Fair Value Through Other Comprehensive Income Reserve	Total
	\$	\$	\$	\$
Balance 31 December 2017	11,209,479	400,000	604,000	12,213,479
Net profit/(loss) for the year	(433,022)	-	-	(433,022)
Other comprehensive income – equity investment revaluation	-	-	(138,000)	(138,000)
Transfer to reserves from retained earnings	(300,000)	300,000	-	-
Total comprehensive income attributable to the Company	(733,022)	300,000	(138,000)	(571,022)
Balance 31 December 2018	10,476,457	700,000	466,000	11,642,457
Net profit for the year	643,975	-	-	643,975
Other comprehensive income – equity investment revaluation	-	-	1,298,275	1,298,275
Transfer to reserves from retained earnings	(1,128,108)	1,128,108	-	-
Total comprehensive income attributable to the Company	(484,133)	1,128,108	1,298,725	1,942,251
Balance 31 December 2019	9,992,325	1,828,108	1,764,275	13,584,708

The accompanying notes form part of these financial statements

WEST AUSTRALIAN BALLET COMPANY (INC)

**STATEMENT OF CASH FLOW
FOR THE YEAR ENDED 31 DECEMBER 2019**

Cash flows from operating activities:	Note	2019 \$	2018 \$
Receipts from customers		4,209,378	3,819,447
Sponsorship/donations received		4,419,066	2,536,859
Grants received		4,797,705	4,582,848
Payments to suppliers and employees		(11,601,495)	(11,228,429)
Dividend received		315,432	76,857
Interest received		65,773	74,418
Net cash provided by/(used in) operating activities	13	2,205,859	(138,000)
Cash flows from investing activities:			
Payment for plant and equipment		(40,534)	(110,690)
Net cash used in investing activities		(40,534)	(110,690)
Net increase/(decrease) in cash held		2,165,325	(248,690)
Cash at the beginning of the financial period		2,354,789	2,603,479
Cash at the end of the financial period	3	4,520,114	2,354,789

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 2019

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 Company is not a reporting entity.

The special purpose financial statements have been prepared for the purposes of complying with the *Australian Charities and Not-for-profits Commission Act 2012*, Australian Charities and Not-for-Profits Commission Regulation 2013 and the *Associations Incorporation Act 2015 (WA)*, and Charitable Collections Act 1946 (WA) and associated regulations and other professional reporting requirements. The Board of Directors have determined that the accounting policies adopted are appropriate to meet the needs of the members of West Australian Ballet Company (Inc).

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', AASB 1048 'Interpretation and Application of Standards' and AASB 1054 'Australian Additional Disclosures', as appropriate for not-for-profit oriented entities.

The financial statements have been prepared on an accruals basis and are 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 in the statement of comprehensive income when it is controlled and service obligations have been performed. Where income has been received in advance for future year performances it is recorded as deferred income in the statement of financial position until the performance has been delivered.

Non-government revenue and grant revenue is recognised in the statement of comprehensive income when it is controlled, unless any specific obligations attached to the funds have yet to be performed, when they are then recorded as deferred income in the statement of financial position until such conditions are met or services provided.

WEST AUSTRALIAN BALLET COMPANY (INC)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2019

(b) Income Recognition

Donations and fundraising incomes received are recognised when they are recorded in the books of West Australian Ballet. Bequests and gifts of shares are brought to account on a cash basis or in the case of bequest and gifts other than cash, according to the value of the bequest or shares when the ownership passes to West Australian Ballet.

(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.

(d) Government Grants

Government grants are derived from delivering cultural services performed on behalf of the State and Local governments, whereby the Company has an obligation to deliver such services and programs. These are reciprocal transactions and are initially recognised in the statement of financial position until the period in which the services are provided, having regard to the completion of activities and targets within each program, as specified in the funding and service contracts. Any grants received for services which have not been performed are recorded as deferred income in the statement of financial position.

Funds or grants that compensate the Company for expenses incurred are recognised as revenue in the statement of comprehensive income on a systematic basis in the same periods in which the expenses are incurred.

(e) 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.

(f) 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.

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

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%.

Right-of-use asset for 134 Whatley Crescent, Maylands is amortised over the period of the 63-year lease.

Right-of-use asset for Konica Minolta C386 Photocopier is amortised over the lease contract period.

(h) 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.

WEST AUSTRALIAN BALLET COMPANY (INC)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2019

(i) Financial Assets

Management have made the irrevocable election, upon adoption of AASB 9, to account for equity investments at fair value through other comprehensive income.

(j) Investments in Art

Investments in art are measured on the cost basis.

(k) Employee Entitlements

Provision is made for the Company'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.

(l) Income Tax

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

(m) Comparative Information

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

(n) Impairment of Assets

At each reporting date, the Company 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 Company estimates the recoverable amount of the cash-generating unit to which the asset belongs.

(o) Judgements and Estimates

AASB 1058/15 require the use of certain critical accounting estimates in the preparation of the financial statements. It can also require management to exercise its judgement in the process of applying the Company'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.

(p) Changes in accounting policies/adoption of new Accounting Standards

West Australian Ballet has adopted AASB 1058/15 and AASB 16 issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period that begins on 1 January 2019.

Any new, revised or amending Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

WEST AUSTRALIAN BALLET COMPANY (INC)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2019

The following Accounting Standards have been adopted:

(i) **AASB 16 Leases**

AASB 16 introduces new or amended requirements with respect to lease accounting. It introduces changes to lessee accounting by removing the distinction between operating and finance lease and requiring the recognition of a right-of-use asset and a lease liability at commencement for all leases, except short-term leases and leases of low value assets. The impact of the adoption of AASB 16 on the financial statements is described below.

The date of initial application of AASB 16 is 1 January 2019.

A lease is a contract that grants the right to use an identified asset for a period of time in exchange for consideration and the contract grants the right to control the use of that identified asset throughout the period of use.

Each lease component has been identified and accounted for separately:

(a) **134 Whatley Crescent, Maylands**

In March 2012, the Company was granted a lease by City of Bayswater for \$0 peppercorn rent of premises located at 134 Whatley Crescent, Maylands. In accordance with AASB 16 a right-of-use asset \$5,400,000 was recognised and measured based on the fair value of the total lease payments over 63-year lease period based on commercial rates. The asset is amortised over the full lease period of 63 years. There has been no change to the accounting treatment for this right-of-use asset.

(b) **Konica Minolta C386 Photocopier**

Effective 1 January 2019 the Company recognised a right-of-use asset and a lease liability on the balance sheet \$10,510. The right-of-use asset is measured at cost from the commencement date based on the fair value of the remaining 2.75 year lease payment period. The right-of-use asset is amortised on a straight-line basis over the remaining lease period.

Impact on profit/(loss) for the year:	2019
Rent on photocopier previously recognised operating lease:	
- no later than 1 year	5,201
- later than 1 year but no later than 5 years	9,535
 Increase in depreciation of right-of-use asset photocopier	 3,503
Increase in finance costs	106
Decrease in expenditure	(4,728)
Net impact on profit/(loss) for the year	13,617

Impact on assets, liabilities and equity for the year:

Right-of-use asset photocopier	10,510
Depreciation on right-of-use asset photocopier	(3,503)
 Lease liabilities photocopier	 5,888

WEST AUSTRALIAN BALLET COMPANY (INC)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2019

(ii) **AASB 15 Revenue from Contracts with Customers and AASB 1058 Income of Not-for-Profit Entities**

AASB 1058 introduced changes to the income recognition by not-for-profit (NFP) entities. Rather than accounting for all contribution transactions under AASB 1004 Contributions, NFPs need to determine whether a transaction is a genuine donation (accounted for under AASB 1058,) or a contract with a customer (accounted for under AASB 15 Revenue from Contracts with Customers). A contract is within the scope of AASB 15 if:

- The Company has an enforceable contract with a customer, and
- The contract includes sufficiently specific promises for the NFP Company to transfer goods or services to the customer or third party beneficiaries.

Under AASB 15 income will only be recognised as the obligations under the contract are satisfied, resulting in a deferral of income until the obligations have been met.

Non-government revenue and grant revenue is recognised in the statement of comprehensive income when it is controlled, unless any specific obligations attached to the funds have yet to be performed, when they are then recorded as deferred income in the statement of financial position until such conditions are met or services provided.

Donations and fundraising incomes received are recognised when they are recorded in the books of the Company. Bequests and gifts of shares are brought to account on a cash basis or in the case of bequest and gifts other than cash, according to the value of the bequest or shares when the ownership passes to the Company.

Government grants are derived from delivering cultural services performed on behalf of the State and Local governments, whereby the Company has an obligation to deliver such services and programs. These are reciprocal transactions and are initially recognised in the statement of financial position until the period in which the services are provided, having regard to the completion of activities and targets within each program, as specified in the funding and service contracts. Any grants received for services which have not been performed are recorded as deferred income in the statement of financial position.

Funds or grants that compensate the Company for expenses incurred are recognised as revenue in the statement of comprehensive income on a systematic basis in the same periods in which the expenses are incurred.

The Company has adopted the cumulative approach, where comparatives are not restated and any required adjustments on first-time adoption are made via opening balances of retained earnings on 1 January 2019. 2018 income recognition, deferred income and income received in advance were reviewed and it has been determined that no adjustment is required.

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2019**

Note 2	REVENUE & OTHER INCOME	2019 \$	2018 \$
	(a) Revenue from continuing operations		
	Box office sales, performance fees & programme sales	3,651,735	3,388,692
	Public classes, hire, education & event revenue	440,194	448,547
	Total revenue	<u>4,091,929</u>	<u>3,837,239</u>
	(b) Other revenue and income		
	Sponsorship	1,741,512	1,358,750
	Donations	2,490,455	1,316,774
	Interest	81,919	70,586
	Dividends	315,432	76,857
	Sundry income	15,729	17,273
		<u>4,645,047</u>	<u>2,840,240</u>
	DCA (WA Govt.) - Base grant	3,034,450	3,034,449
	DCA (WA Govt.) - Orchestra reserve fund grant	200,000	300,000
	DCA & DLGRD (WA Govt.) - State tour grant	273,764	-
	Australia Council - Base grant	796,146	783,609
	Australia Council – Project grant	72,000	100,000
	Department of Communication and the Arts 'Catalyst Arts and Culture Fund'	-	148,605
	Other project grants	20,600	206,304
		<u>4,396,960</u>	<u>4,572,967</u>
	Total other revenue and income	<u>9,042,007</u>	<u>7,413,207</u>
	Total revenue & other income	<u><u>13,133,936</u></u>	<u><u>11,250,446</u></u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2019**

Note 3	CASH ASSETS	Note	2019 \$	2018 \$
	Cash on hand		7,500	6,500
	Cash deposits with banks		2,387,506	1,351,289
	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 - Endowment Restricted Reserves	12(a)	1,828,108	700,000
			<u>4,520,114</u>	<u>2,354,789</u>
 Note 4	 TRADE AND OTHER RECEIVABLES CURRENT			
	Trade receivables		203,978	705,209
	Other receivables		9,443	3,995
			<u>213,421</u>	<u>709,204</u>
 Note 5	 OTHER ASSETS CURRENT			
	Prepayments		159,893	113,299
	Performance repertoire asset		112,063	542,689
			<u>271,956</u>	<u>655,988</u>
 Note 6	 FINANCIAL ASSETS - FVOCI			
	Shares in listed company		2,237,875	838,000
			<u>2,237,875</u>	<u>838,000</u>
<p>At 31 December 2019, the value of the 200,000 Fortescue Metals Group Ltd shares was \$2,138,000 based on the market bid price of \$10.69 per share and the value of 1,250 Commonwealth Bank of Australia shares was \$99,875 based on the market bid price of \$79.90 per share.</p>				
 Note 7	 INVESTMENTS IN ART			
	Sculpture - at cost		10,525	10,525
			<u>10,525</u>	<u>10,525</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2019**

Note 8	PROPERTY, PLANT & EQUIPMENT	2019 \$	2018 \$
	Plant & Equipment at cost	1,788,104	1,758,081
	Accumulated depreciation	<u>(1,449,018)</u>	<u>(1,356,146)</u>
		<u>339,086</u>	<u>401,935</u>
	Leasehold Improvements at cost	5,913,857	5,913,857
	Accumulated depreciation	<u>(2,184,978)</u>	<u>(1,904,553)</u>
		<u>3,728,879</u>	<u>4,009,304</u>
	Right of use asset – Maylands Lease	5,400,000	5,400,000
	Accumulated amortisation	<u>(749,998)</u>	<u>(664,284)</u>
		<u>4,650,002</u>	<u>4,735,716</u>
	Right of use asset – Photocopier Lease	10,510	
	Accumulated amortisation	<u>(3,503)</u>	
		<u>7,007</u>	
	Total Property, Plant & Equipment	13,112,471	13,071,938
	Accumulated depreciation & amortisation	<u>(4,387,496)</u>	<u>(3,924,983)</u>
		<u>8,724,975</u>	<u>9,146,955</u>

CARRYING AMOUNTS SUMMARY	Plant & Equipment	Leasehold Improvements	Right of Use Assets	Total
Carrying amounts at 31 December 2018	401,935	4,009,304	4,735,716	9,146,955
Additions/disposals	30,024	-	10,510	40,534
Depreciation & amortisation expense	<u>(92,872)</u>	<u>(280,425)</u>	<u>(89,217)</u>	<u>(462,514)</u>
Carrying amounts at 31 December 2019	<u>339,087</u>	<u>3,728,879</u>	<u>4,657,009</u>	<u>8,724,975</u>

In March 2012, the Company 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 2019**

Note 9	TRADE AND OTHER PAYABLES CURRENT	2019 \$	2018 \$
	Trade payables	232,247	200,442
	Other payables	250,153	212,093
		<u>482,400</u>	<u>412,535</u>

Note 10	OTHER LIABILITIES CURRENT		
	Grants received in advance	300,389	271,578
	Ticket income received in advance	710,989	581,690
	Other income received in advance	287,078	155,255
	Deferred reserve incentive scheme revenue	198,000	198,000
	Deferred other revenue	-	10,699
		<u>1,496,456</u>	<u>1,217,222</u>

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

Note 11	PROVISIONS CURRENT		
	Employee entitlements – annual leave	195,970	195,946
	Employee entitlements – long service leave	77,364	87,758
		<u>273,334</u>	<u>283,704</u>
	PROVISIONS NON-CURRENT		
	Employee entitlements – long service leave	147,341	161,857
		<u>147,341</u>	<u>161,857</u>
	Aggregate employee entitlements liability	<u>420,675</u>	<u>445,561</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2019**

Note 12	RESERVES	2019 \$	2018 \$
	Endowment Restricted Reserves	1,828,108	700,000
	Investment Revaluation Reserves	1,764,275	466,000
		<u>3,592,383</u>	<u>1,166,000</u>

- (a) Endowment Restricted Reserves comprise Deeds of Gifts from philanthropists that are capital in nature with prescribed conditions attached.
- (b) Investment Revaluation Reserves represent the fair value changes on available for sale financial assets, now classified as Financial Asset - FVOCI upon adoption of AASB 9.

Note 13	RECONCILIATION OF CASH	2019 \$	2018 \$
	Reconciliation of cash flow from operations with profit/(loss) after income tax:		
	Profit/(loss) after income tax	643,975	(433,022)
	Adjustments		
	Depreciation and amortisation	462,514	479,341
	Changes in assets and liabilities		
	Decrease/(Increase) in trade & other receivables	495,784	(277,974)
	Decrease/(Increase) in prepayments	384,033	(159,957)
	(Increase) in investments	(101,600)	0
	(Increase) in inventory	(3,060)	(249)
	Increase in income received in advance	261,122	140,519
	Increase in grants in advance	28,811	2,973
	Increase in trade & other payables	69,865	15,915
	(Decrease)/Increase in employee provisions	(24,886)	100,889
	(Decrease) in deferred other revenue	(10,699)	(6,435)
	Cash flows (used in)/from operations	<u>2,205,859</u>	<u>(138,000)</u>

WEST AUSTRALIAN BALLET COMPANY (INC)

NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2019

Note 14 EVENTS SUBSEQUENT TO BALANCE DATE

The World Health Organisation announced that the new coronavirus disease (COVID-19) had become a pandemic on 11 March 2020. The Company has developed policies and procedures to address the health and wellbeing of employees. The timing, extent of the impact and recovering from COVID-19 on our employees, customers and suppliers is unknown. The Company is therefore uncertain as to the full impact of the pandemic, and is not able to estimate the effects that the pandemic will have on its financial condition, liquidity and future results of operations during 2020.

From 17 March 2020, West Australian Ballet has been monitoring, reviewing and reacting to Government announcements in relation to COVID-19 (Coronavirus), as well as the effect of the virus on our communities in WA and nationally around Australia. It is with the advice of the Company's Board of Directors and reflection of West Australian Ballet's recently established COVID-19 Response Team, that your State Ballet Company will postpone activities from 16 March to 15 June 2020.

The in-theatre performance seasons, events and activities postponed include:

- Genesis;
- The Sleeping Beauty;
- State Theatre;
- The Sleeping Beauty Children's Guest Artist audition;
- All Adult Ballet Classes operated weekly by West Australian Ballet;
- All external operators that hire the West Australian Ballet Centre; and
- All external face-to-face meetings and events.

Note 15 RELATED PARTY TRANSACTIONS

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

Sherry Duhe, director of West Australian Ballet is a senior executive of Woodside Energy Limited. Woodside Energy Limited is a sponsor of West Australian Ballet.

Dr Robert Edwards (retired August 2019, director of West Australian Ballet is a senior executive of Woodside Energy Limited. Woodside Energy Limited is a sponsor of West Australian Ballet.

Amy Neilson, director of West Australian Ballet is a senior manager of Woodside Energy Limited, Woodside Energy Limited is a sponsor of West Australian Ballet.

WEST AUSTRALIAN BALLET COMPANY (INC)

**NOTES TO AND FORMING PART OF THE ACCOUNTS
FOR THE YEAR ENDED 31 DECEMBER 2019**

Note 16 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, retired as director August 2019)
Sherry Duhe (Chair, appointed August 2019)
Dr David Smith (Deputy Chair)
Tim Bult
Roger Davies
Michael Henderson
Margit Mansfield
Greg Meyerowitz
Amy Neilson
Ingrid Puzey
Clare Tudor

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



Chihiro Nomura as Alice and Matthew Lehmann as the Cheshire Cat in ALICE (in wonderland). Photo by Sergey Pevnev



WEST AUSTRALIAN
BALLET

**Culture
Counts**