

# WEST AUSTRALIAN BALLET



2020  
ANNUAL  
REPORT



WEST AUSTRALIAN  
BALLET

**Culture  
Counts**



*Matthew Lehmann and Chihiro Nomura in The Great Gatsby pas de deux Act II for GALA. Photo by Bradbury Photography.*

## Acknowledgements

This report has been prepared by **West Australian Ballet** in conjunction with Kristine Genovese and Jack Midalia 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: Juan Carlos Osma and Mayume Noguromi in Le Corsaire pas de deux for GALA. Photo by Bradbury Photography.*



WEST AUSTRALIAN  
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# Contents

Company Overview	2
<b>Reports</b>	<b>3</b>
Chair's Report	4
Artistic Director's Report	6
Executive Director's Report	10
<b>Evaluation Highlights</b>	<b>12</b>
Key Achievements	13
Audience Profile	14
<b>Key Focus Areas</b>	<b>17</b>
Artistic Vibrancy	19
2020 Season	22
Reach & Accessibility	44
Financial Sustainability	52
Navigating a Global Pandemic	61
<b>Directors, Supporters &amp; Company Details</b>	<b>63</b>
Board Directors	64
Committees	69
Philanthropy	70
Trusts and Foundations	72
Corporate Partners	76
Company Details	77
<b>2020 Financial Report</b>	<b>80</b>

# 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 oldest 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

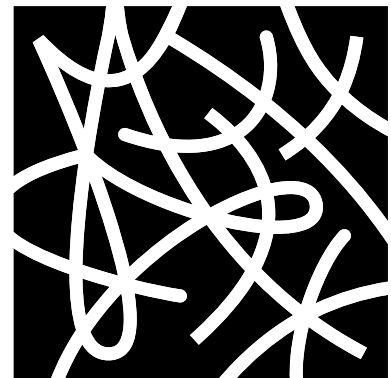
Access, Excellence, Innovation, Integrity.

## 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



*Chihiro Nomura and Juan Carlos Osma performing In Light and Shadow, at Ballet at the Quarry. Photo by Sergey Pevnev.*



# 2.0

## Chair's Report



Sherry Duhe

As I reflect on the extraordinary year that was 2020, I am proud to provide this report as Chair of West Australian Ballet. Despite 2020 being an extremely challenging year, it was also a very successful year for the company, beyond what we could have expected or hoped for and in ways we would never have imagined.

Whilst it was disappointing for our organisation that we had to cancel and postpone performances due to the global pandemic, this quickly transformed into a burning ambition for us to all stay connected. Our COVID-19 Response Team rolled out a well-executed plan to protect our employees, patrons and general public. It was never going to be an easy task as Chair to have to tell an ambitious and energetic Artistic Director such as Aurélien Scannella that it was time to shut the doors and send our dancers home. When we made this decision, it was with a heavy heart. Thankfully for us here in Western Australia, it was for a much shorter period than what many of our colleagues around the world have had to endure.

The generosity of our community flowed through many avenues with our ballet 'family' of patrons, sponsors and audiences all assisting us in any way they could. The depth of giving was overwhelming at times; I had thought I understood the level of support and love felt for this Company, but I quickly realised it was grossly underestimated as I witnessed incredible acts of kindness and support by our patrons.

There could be no greater example of this giving spirit than the success of our Endowment Fund. In November 2019 we received an amazing offer from our Patron of Private Giving, Alexandra Burt and husband Julian Burt to match every gift to the Endowment, up to \$2million. When the challenges of COVID-19 hit in early 2020, Alex once again showed her generosity by extending the timeline for gift-matching until the end of 2020. In September of 2020 – and whilst in the midst

of a pandemic, we reached our goal of \$2million in pledges and donations, and Alex again rose to meet the ongoing generosity of our philanthropic and corporate community and agreed to extend her Foundation's matching gift beyond the original \$2million. I am pleased to confirm that together with our philanthropic community and corporate partners Woodside and Wesfarmers, we were able to raise a total of \$2.5million. This has been matched – dollar for dollar – by the Wright Burt Foundation.

This is in addition to founding gifts from the Bendat Family Foundation and other individuals who embraced the Endowment before it was formally launched. I am thrilled to announce that West Australian Ballet now has a very healthy Endowment to support the future of our company - totalling almost \$7.75million. I would like to personally thank and congratulate everyone who has made a contribution.

Of course, a spectacular year of achievements on and off the stage could not happen without the support of all of our partners; both corporate and private. I thank our Principal Partner Woodside, as well as continued support from our Lead Partners; Wesfarmers Arts, Singapore Airlines, Roy Hill Community Foundation and BHP.

It was a busy year for the WAB Board of Directors and I am extremely grateful to have such dedicated and experienced people supporting me. I thank outgoing Directors Dr David Smith and Tim Bult and welcome new blood to the ballet family, Chair of our Endowment Investment committee, John Palermo. I also thank Aurélien Scannella and outgoing Executive

Director Jessica Machin for their leadership as well as their teams of dancers, artistic, administrative, technical, wardrobe and production staff. It is truly a team effort that delivers the performances we have had the privilege of witnessing. Lastly, but certainly not least, my utmost gratitude to Dr Robert Edwardes, former Board Chair and Honorary Life Member, for coming out of retirement to step into the role of Acting Executive Director for the Company in such a gracious and seamless manner. Robert's leadership is second to none and we are very grateful for his contribution.

I've said it before, we are "family" at the Ballet, and you have all shown your love for this Company, your belief in our future growth and success.

# 3.0

## Artistic Director's Report



Aurélien Scannella

Thinking about this past year, it would be remiss to not mention the disappointment and sadness felt by our industry and many families around the world. Much has been lost and, for many, the impact may last long into the future. West Australian Ballet has certainly been impacted by the effects of COVID-19, with performances cancelled, dancers sent home, and audiences left disappointed. There were indeed some concerning times. However, 2020 also created great opportunities for us at WAB. We rose to the challenges, achieved outstanding results and, we are a closer, stronger, and more resilient Company now than ever before.

Our year began in a familiar way, with our season of *Light and Shadow: Ballet at the Quarry*. Opening the performance was the West Australian premiere of *Air and Other Invisible Forces*, an acclaimed masterpiece by Australia's most celebrated choreographer Graeme Murphy. I was delighted to welcome Dutch rising-star Wubkje Kuindersma to debut with WAB, her world premiere of *Architecture of Hope*, a co-production with the Dutch National Opera and Ballet. Her work was both moving and inspiring and I look forward to welcoming her again in the future. We concluded our evening with the return of the internationally acclaimed superstar, Krzysztof Pastor, with his own masterpiece *In Light and Shadow*. This work, from the same creator of WAB's own *Dracula*, demonstrated the versatility and depth of Krzysztof's celebrated choreography.

Our next scheduled season for the year was *Genesis*. Our team had spent a great deal of time preparing and rehearsing for this special season, but the grip of the COVID-19 pandemic had finally hit Perth and it needed to be cancelled. Days before lockdown though, we were able to record each work, preserving the wonderful artistic achievements of each choreographer, and share them with as many people as we could. With the works filmed, we sent our Company home.

Thinking about this concerning time, we really had no idea when we might be able to return to the stage again. For me, the most important thing was the health and safety of our dancers and



our team. This would be critical to the survival and future success of our Company. Even without knowing when we would be able to perform again, we knew we needed to be prepared.

Firstly, when we could not come into the studio, it was important to keep our dancers engaged, fit and healthy, both physically and mentally. So, we were introduced to the world of Zoom, and began our classes each day from home. While this was very limiting, it meant we could move together and see each other each day.

We also searched for new projects to keep our minds and bodies actively engaged. From this, my wife Sandy's concept of *CoVid Lab* was born, as well as other new creations like the *Pointe Shoe Project* which gained over 24,000 views online. These goals kept us motivated and inspired.

Meanwhile, our *Genesis Online* performance season was launched through our partnership with Seven West Media. WAB was one of the first companies in the world to be able to respond innovatively and creatively to the COVID-19 pandemic with a digital-first season, meaning we could continue to engage with our audiences during the time of lockdown, while we were also missing our beloved audiences and supporters the most.

After some time at home, we were able to slowly recommence rehearsals at the studio, and it was a huge relief for our dancers to be working with the space, floors, and equipment they need to train and rehearse properly.

Initially, the concept of "physical distancing" continued in the studio until contact-training was allowed again. This was a very strange time for dancers as distancing is not something very natural to us. It showed us how important togetherness really is. We were all very relieved when it was safe to work and rehearse with each other once again.

When our audiences were able to return to performances, our hard work in lockdown paid off. In just two weeks, we were able to open and sell out our new season of *CoVid Lab*, showcasing dancers' own choreographic creations in response to lockdown, which were masterfully crafted by Principal Rehearsal

Director and Artistic Associate, Sandy Delasalle, to become new works, in that moment, and right in front of the audience's eyes. These creations demonstrated the versatility and skill of our whole Company. It was also very special to welcome back our audiences to the West Australian Ballet Centre, who were very appreciative to return. The relationship between professional artists and the audience is a very special one. It adds a special energy to our performances.

After cancelling the scheduled performances of *Genesis*, we were delighted to be able to reschedule the season to July and welcome even more audiences back to the Ballet Centre. *Genesis Live* gave our dancers the opportunity to showcase the choreography they had created and the performances they had prepared for. With *Genesis Online* as a tantalising precursor to the season, audiences gained a deeper and more engaging experience with our dancers.

The cancellation of *The Sleeping Beauty* by Javier Torres, and of our inaugural *STATE* season, featuring the expanded *Air and Other Invisible Forces* by Graeme Murphy, *Galatea and Pygmalion* by Li Sze Yeung Justyne and Wong Tank Ki, and the return of Garry Stewart's 2019 *Quarry* creation *Reincarnation*, was certainly a disappointing experience.

Although our season of *The Sleeping Beauty* had to be cancelled, we were pleased to 'welcome' Javier Torres to the West Australian Ballet Centre as our first ever online guest artist, via Zoom. Javier was able to teach a class to our dancers digitally and, supported by our Artistic Team, worked on some scenes from *The Sleeping Beauty* which we performed to a limited special audience at the Ballet Centre. It was a great taste of what's in store for our final season of 2021.

To say we were excited to return to His Majesty's Theatre in September for the first time in 2020 is an understatement! 'The Maj' is the home of professional ballet performance in Western Australia, and to bring our much-anticipated return of Krzysztof Pastor's *Dracula* to the stage once more was a very special moment indeed. I was personally honoured to reprise the role of Dracula again and, in doing so, repeated the privilege of working side by side with my dancers in this special way.



*Carina Roberts as Clara and Matthew Lehmann as Uncle Drosselmeyer in The Nutcracker. Photo by Bradbury Photography.*

The enthusiasm of the audience in welcoming us back to the mainstage was truly overwhelming and, even if the seating restrictions had been removed completely, I feel certain this would have been another sold-out season.

In October, the second in our three-year partnership to create new children's ballets for Western Australia, was a story very much at the heart of Australian kids - *The Adventures of Snugglepoot and Cuddlepootie*. This new creation by Andries Weidemann, with a new score by Emma Jayakumar, brought many smiles to the faces of children (and their parents) in the Perth Cultural Centre as part of the Awesome International Festival for Bright Young Things.

Concluding our year was not one, but two mainstage seasons at His Majesty's Theatre with our own much-loved *Nutcracker*, and my own special curation of some of our Company's favourite pieces from the past few years in an exceptional celebration of WAB called *GALA*. Always a popular production, *The Nutcracker* delighted audiences of all ages with its vibrant sets and costumes and joyful performances. In tandem with an extraordinary collection of classical and contemporary, recent and tested creations, our audiences were mesmerised by thrilling performances from Company members while fondly remembering their own WAB favourites from year's past.

WAB received several honours in 2020, including nominations and prizes for some of our 2018 and 2019 performances and artists. The Ausdance Australian Dance Awards returned and gave nods for 2018 and 2019 performances. Demi-Soloist Carina Roberts was nominated for Outstanding Performance by a Female Dancer for her 2018 performance as Mina/Elizabeth in *Dracula*, while Soloist, Oscar Valdés, and Principal, Matthew Lehmann were each nominated for Outstanding Performance by a Male Dancer, for their roles as James in *La Sylphide* and *Dracula* in *Dracula* respectively. WAB also enjoyed a nomination for Outstanding Performance by a Company for our 2018 production of *Milnjiya, Milky Way - River of Stars*. 2019 accolades include then Corps de Ballet member, Alexa Tuzil, who also received a nomination for her performance as Giselle, after which she was promoted to Demi-Soloist. In the Performing Arts WA Awards, Principal Chihiro Nomura was winner in the category

for her role as Alice in *ALICE (in wonderland)* while WAB was nominated twice for Best Production in 2019 with both *La Bayadère* and *ALICE (in wonderland)*, with *ALICE* winning the overall prize.

It's true that 2020 has been difficult for many reasons, but I am so proud of the work that has been done, and what has been achieved this time. My vision for the Company has not changed. We still have ambitious goals for the future, even if we may have been bumped off course slightly. We always have eyes on the horizon, and we have so much more to create and deliver to the people of Western Australia. The success we have achieved this year could not have been possible without the incredible contributions of our whole team at WAB including dancers, artistic, technical, wardrobe and administration. When the shows couldn't go on, we found ways to make sure that they could again, and we should all be very proud.

And finally, when we suffered, our supporters rallied around us and ensured our continued success. During what could have been a devastating year for our survival, our audiences, sponsors, donors and advocates made sure we had the help we needed and, as a result, WAB is in a strong position to continue in our mission to enrich lives through dance. For your enduring support and love, I thank you from the bottom of my heart. We all look forward to sharing our appreciation with you in the seasons ahead, and I'm excited to continue bringing world-class ballet experiences to you all.

# 4.0

## Executive Director's Report



Dr Robert Edwardes

Reflecting on the continuing achievements of West Australian Ballet, I am truly humbled. The unwavering commitment of everyone who works for the Company is palpable in such unprecedented times. The team continues to deliver excellent, relevant and impactful productions despite extraordinary challenges.

The overwhelming generosity of government, private donors, sponsors, and audiences contributed significantly to the positive position we found ourselves in at the end of 2020, both financially and emotionally. The health and wellbeing of our organisation and its people is in a very strong place.

I first recognise and thank Jessica Machin, former Executive Director, who left the Company in November to take on a new role as Director of Regions, West Australian Museum. Jess made a lasting contribution to the organisation over her four years in the role. 2020 was an interesting year for any leader and Jess and the extended WAB Executive team strapped themselves in for the ride amidst the repercussions of a global pandemic and what that meant for our beloved Company. The WAB COVID-19 Response Team was born and formed a lasting initiative that worked tirelessly throughout the year to respond to the ever-changing circumstances and I thank them all for their perseverance and ultimate success.

Since joining the team as Acting Executive Director, I have learnt much about the energy, dedication and willingness of the team to “keep the show on the road”. Throughout 2020 they continued to respond to the needs of the community and pursued creative and innovative solutions – still performing when the stage was dark, and the seats empty. The WAB team arguably put on their best performance to date as they reinvented how they worked to continue to enrich peoples’ lives through dance.

Our Corporate Partnerships team achieved 94% of their cash budget overall which still represented 6% growth on the previous year. Fundraising for regional access and projects was highly successful, exceeding budget by more than \$280,000. Six new



partnerships were secured in 2020, with two existing partners making significant contributions to our Endowment Fund in addition to their regular support. The Corporate Partnerships team also underwent a complete overhaul, welcoming Marina Woodhouse to the role of Head of Corporate Partnerships, as well as several new team members.

2020 was without a doubt the most successful year ever for Philanthropy at West Australian Ballet. The Endowment Matching campaign was a huge success achieving \$2.497million in gifts by the 31 December 2020 deadline, from 208 individuals. One final gift made in early January 2021 allowed us to reach \$2.5million, and with the generous matching agreement from the Wright Burt Foundation, meant the total giving to the Endowment achieved \$7.5million. Remarkably – we have been able to exceed both the Endowment goal and the 2020 Annual Giving goals – whilst dealing with a pandemic, and with many donors to both campaigns being the same people. This was an incredible outcome for everyone involved. The number of donors to our Company overall, has increased by 80%. The giving spirit, love and sincerity of WAB supporters is second to none. A special acknowledgement goes to our Patron of Private Giving, Alexandra Burt of the Wright Burt Foundation, who has cemented the future of this Company by ensuring the establishment of a steady income base.

The COVID-19 impact on Box Office was most acutely felt, with show cancellations, postponed performances and audience capacity restrictions. Despite a conservative budget, we only achieved 50% of expected revenue. Ticket numbers were also at approximately 50% of the original expectation. However, as patrons were allowed to return to performances, it was very exciting to see a large spike in ticket sales, showing the enthusiasm of the public to return to the theatre and support the Company. Perhaps the most difficult part of responding to the pandemic, was having to inform our very disappointed audiences, some who had purchased tickets far in advance, that they were unable to see their planned show. Their disappointment was felt deeply by every single one of us. We were extremely grateful for the many ticket holders that donated the cost of their tickets back to the Company, or exchanged for a credit, rather than obtaining a refund.

Our Access & Outreach department also felt the sting deeply given the ‘Access’ services were severely impacted during COVID-19, forcing a deeper review of our programs. Despite this, there was a very positive uptake in engagement with everything going online. Adult ballet classes exceeded our COVID-19 revised targets for 2020 gross income (107% of target) and total students (113% of target). We achieved 370 Junior Members for 2020, which was 93% of target. Almost every Access target that was revised down for the impact of COVID-19 has subsequently been exceeded. Activities for our regional programs were highly successful. Participants, corporate partners and other stakeholders have all responded favourably. Projects for 2021 are well underway as we continue our partnerships and activities in Karratha, Port Hedland and Kalgoorlie.

WAB governance was stronger than ever in 2020 with an increase in the number of Board meetings and Director engagements in order to navigate the Company through tumultuous times. We sadly said goodbye to Dr David Smith (Deputy Chair) and Tim Bult (Chair of the Finance and Risk Management committee) and welcomed one new member, John Palermo. I especially acknowledge our Board Chair, Sherry Duhe, who showed steadfast and unwavering leadership throughout this huge year.

2021 promises to be a thriving year of activity as we proceed full steam ahead. We’ve increased performances by adding *Dracula* to the Season at Crown, the state’s largest theatre and we’ve toured Western Australia regionally. We are also preparing for some incredible collaborations in 2022 which are soon to be announced.

I thank our Principal Partner Woodside for their continued support of our company, as well as funding partners, the Australia Council for the Arts, the Department of Local Government, Sports and Creative Industries and Lotterywest.

As I conclude, I am grateful for the opportunity to have worked with this company, not only as Board Chair for four years, but now as Acting Executive Director. In my current role I have seen even more closely the extremely dedicated and talented team that works together, united in passion to advocate for this artform we all adore, underpinning the sustainable growth and future of this wonderful organisation.

# EVALUATION HIGHLIGHTS



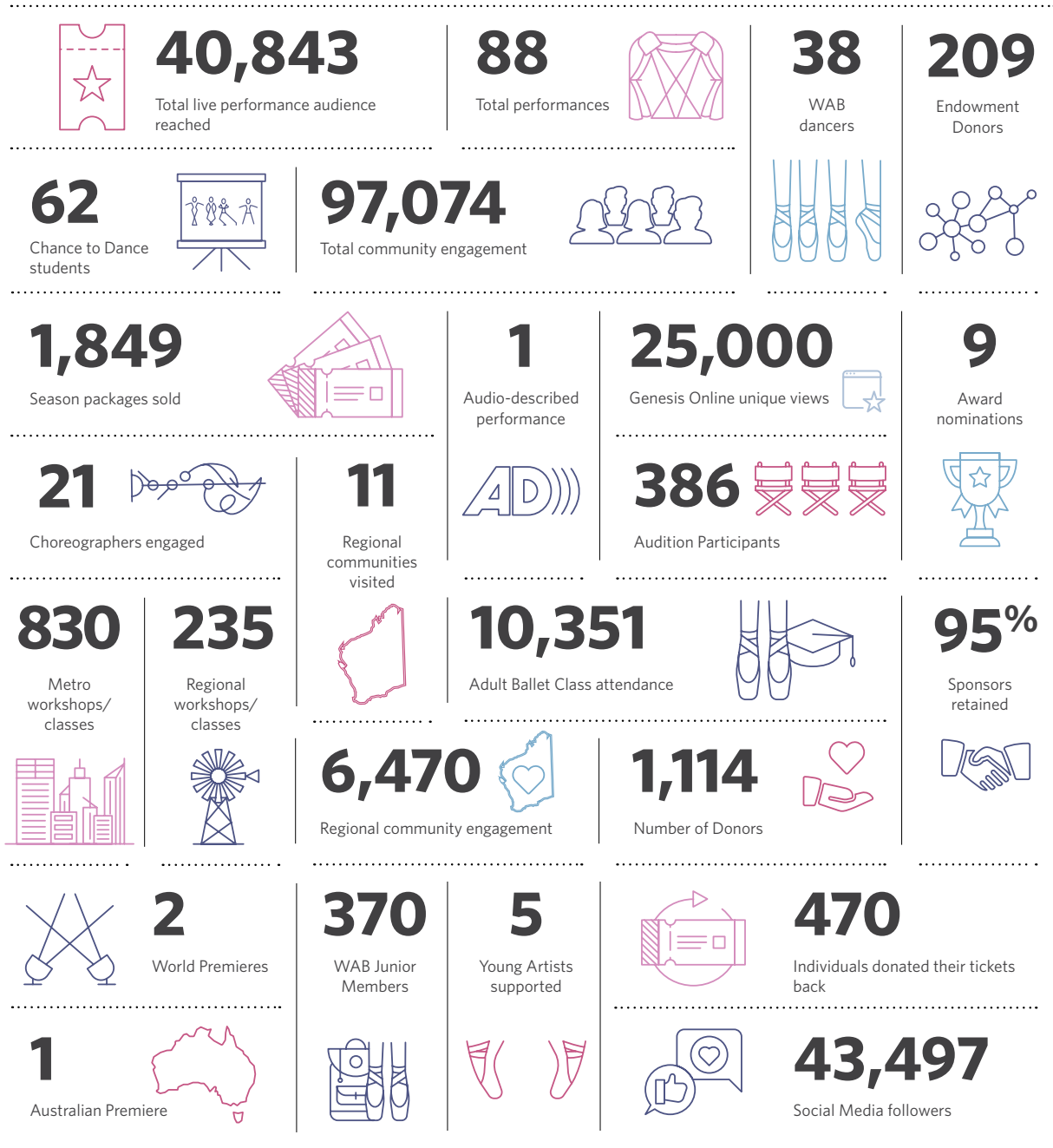
*Claire Voss and Julio Blanes in Matthew Lehmann's Behind those Beautiful Eyes, for Genesis. Photo by Frances Andrijich.*



# 5.0

West Australian Ballet 2020

## Key Achievements



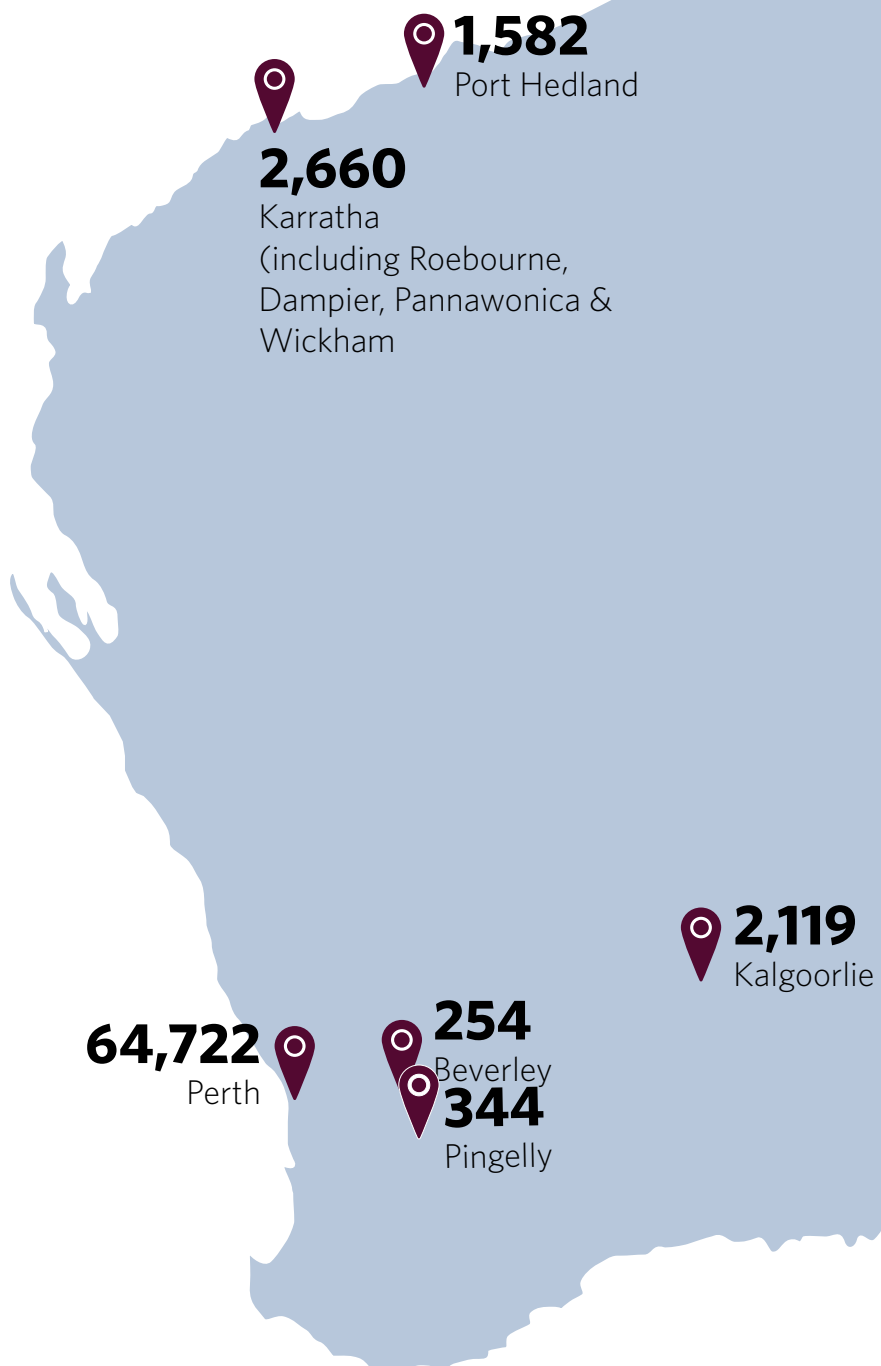
## Culture Counts Survey Results

When asked about their recent WAB experience...



# 6.0

## Audience Profile



### 40,843

Live performance attendance

### 24,463

In-person Access participation

### 25,393

Online engagement

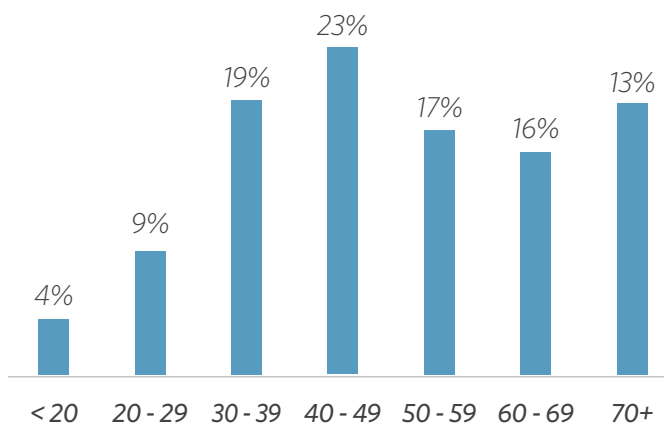
### 6,375

West Australian Ballet Centre attendance through external hirers or events

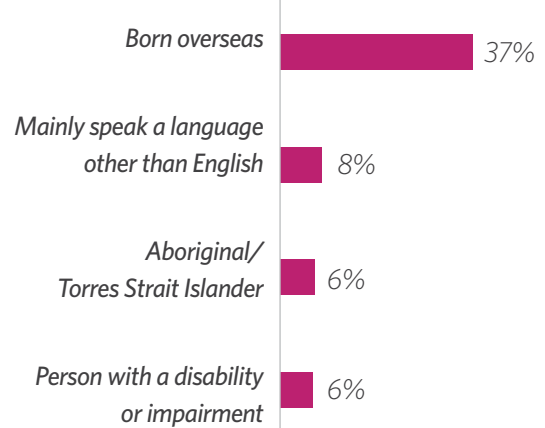
### 97,074

Total Community Engagement

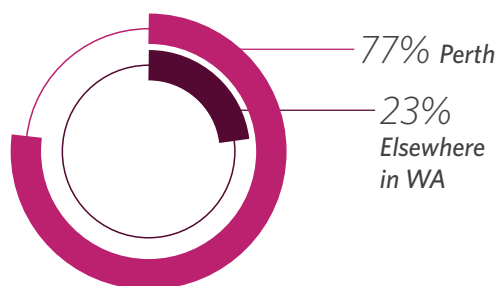
Audience age<sup>1</sup>



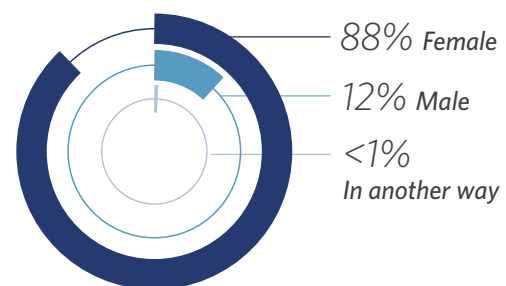
Identity<sup>1</sup>



Location<sup>1</sup>



Gender<sup>1</sup>



## Social Media Reach

26,434

Facebook 

14,056

Instagram 

1,640

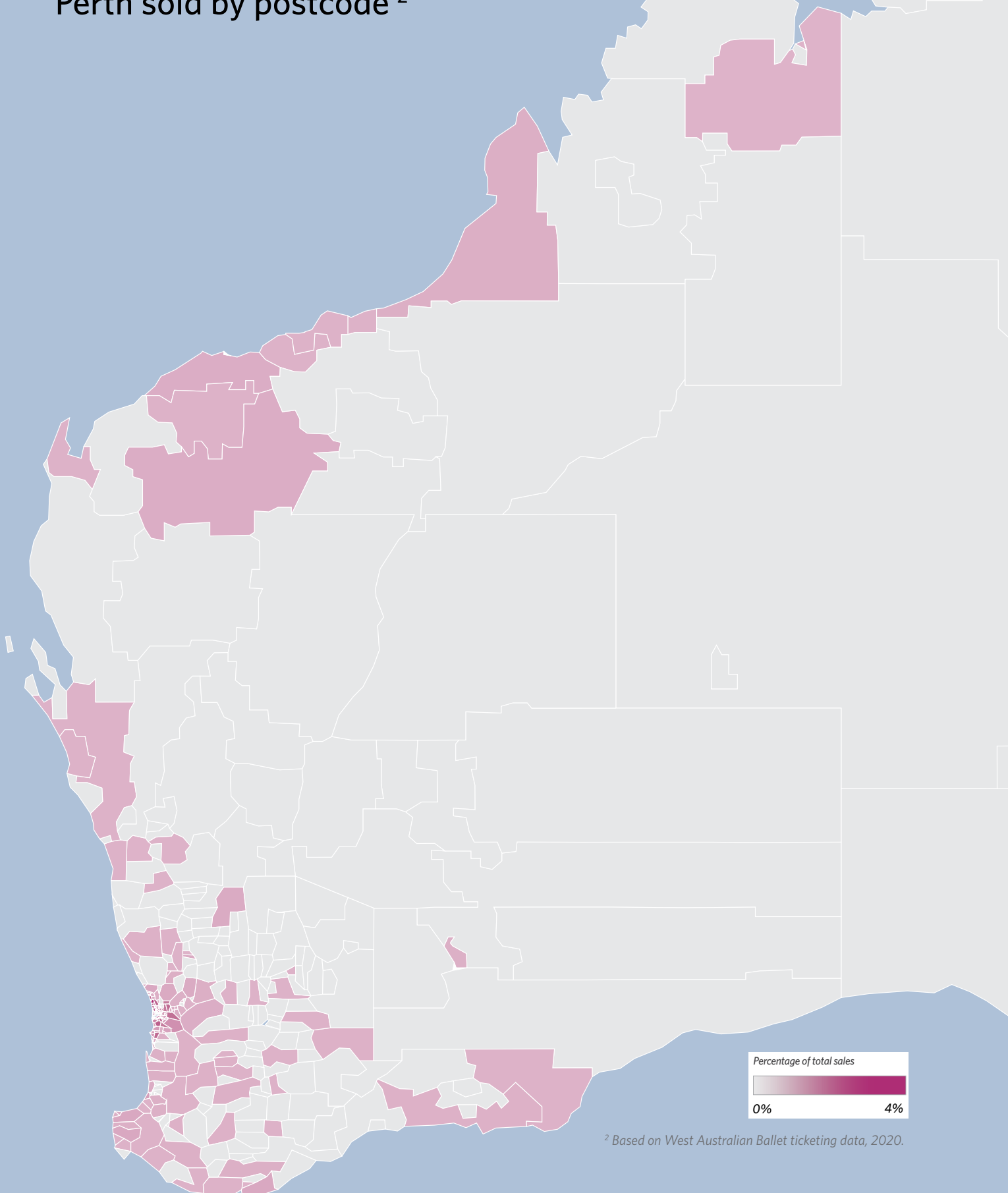
YouTube 

1,367

LinkedIn 

<sup>1</sup> Results from post-event surveys distributed to ticket buyers. n = 3,720

## Tickets for performances in Perth sold by postcode <sup>2</sup>



<sup>2</sup> Based on West Australian Ballet ticketing data, 2020.

# KEY FOCUS AREAS



*Chihiro Nomura as Lucy Westenra in Dracula. Photo by Bradbury Photography.*



*Emma-Rose Barrowclough in Polly Hilton's ALUMNA for Genesis. Photo by Frances Andrijich.*



# 7.0

## Artistic Vibrancy

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

*Artistic vibrancy refers to a broad array of objectives which collectively indicate a strong, dynamic, and successful arts company. For WAB, artistic vibrancy is represented in several focus areas, distilled into key outcomes as measurements of success.*

*WAB's key objectives are the presentation of exhilarating performance, the growth of awareness and reputation of the Company, the nurturing of individual artistic achievements and that of the artform, sector development, and the assurance of excellence in craft of our highly skilled dancers, creatives, technicians, and support.*

West Australian Ballet's ability to be successful in achieving its artistic outcomes has clearly been challenged this past year. However, WAB has strived to stay on course, even if the trajectory has been affected. This is imperative to ensuring the path of WAB's artistic vision.

Against the odds, WAB has recorded an outstanding year artistically, meeting and indeed exceeding many of its objectives across the year.

As always, WAB's 2020 Season was crafted to ensure an intricate programming balance between: classical, neo-classical and contemporary; newly commissioned and much-loved works from the repertoire and works that both challenge and inspire our audiences and our dance-force. Unfortunately, the cancellation of major seasons including *The Sleeping Beauty* and *STATE* meant that the program delivered varied from what was planned. However, the opportunities that were created, such as *CoVid Lab*, *Genesis Online* and the *Pointe Shoe Project*, made sure that artistic vitality and versatility was strongly represented. It's also important to note that almost everything that had to be cancelled, was rescheduled and either performed later in 2020, or will be performed in 2021.

Although WAB's planned major new commission, *The Sleeping Beauty*, would have to wait until 2021, Wubkje Kuindersma's *Architecture of Hope* was a triumphant newly commissioned short-piece, created in collaboration with Dutch National Opera and Ballet. New creations by emerging choreographers more than doubled in 2020 with the inception of the new *CoVid Lab* project, which also heralded WAB's return to the stage in June.

The threat of the pandemic to WAB dancers' health and wellbeing, simply strengthened the effort to this most important area. The Artistic team's immediate focus in the wake of the pandemic was physical and mental health training and conditioning. The series of projects, rehearsal opportunities and engagement activities were met with enthusiasm and appreciation by WAB's dancers, reinforcing a positive and supportive environment at the Ballet Centre when returning to work. Dancers and the Artistic team have remained prepared and vigilant throughout the year and have adopted and adapted new skills and strategies for personal and artistic growth. As a result, WAB is extremely well positioned to continue operating at an extremely high level into the future.

Collaboration remained an important focus for WAB in 2020 but required a more innovative approach. Opportunities to work and engage with creatives around the world would depend on the new channel of Zoom to bring collaborative opportunities to WAB. Also, a partnership with Seven West Media to create the *Genesis Online* series, made WAB one of the first companies in the world to respond to COVID-19 with a digital-first season of entirely new work. WAB will continue to work with companies around the world to create strategies and opportunities for survival and success in the new 'COVID normal' environment.

There were also more familiar collaborative opportunities too, such as WAB's new creation of *The Adventures of Snugglespot and Cuddlepie*, working again with Perth Symphony Orchestra and the West Australian Academy of Performing Arts (WAAPA) to create an exciting new work for the Awesome International Arts Festival for Bright Young Things. The success of 2019's initiative of a three year project to create new children's ballet's each year was evident with a large and engaged audience in 2020, even amidst capacity limitations. This clearly underlines the importance of WAB's continued focus on this important audience development initiative.

Talent identification and development programs were among the hardest hit in 2020, as it was very difficult for dance schools and elite training institutions to continue operating as normal. This also meant

that WAB's ability to create pathways for emerging talent was challenged but remained critically important. A renewed, if not heightened suite of internship opportunities emerged for students of WAAPA, including dance, but also arts management, production, and design students too. WAB also created internship and professional experience opportunities for students in several leading ballet schools for mainstage seasons of *Dracula* and *The Nutcracker*, which included attendance at daily class and rehearsals with the Company.

There were five Young Artist Scholarships awarded in 2020, made possible by the generous support of WAB's Young Artist partners. Three dancers were graduates from WAAPA, with one from the Australian Ballet School and another from Youth Ballet WA. In 2020 the group included three dancers from Western Australia, one dancer from Victoria and one from Queensland. A number of these dancers had been discovered as seasonal artists gaining professional experience through WAAPA in 2019, and most participated in WAB's national audition process.

Several new dancers were welcomed to WAB in 2020, including Young Artist 2019 alumni members Emma-Rose Barrowclough and Cassidy Thompson, who joined the Corps de Ballet. Jacob Chown, who had been a seasonal artist for WAB's 2019 season of *ALICE (in wonderland)* was invited to join the Corps de Ballet in February and new Demi-Soloist, Fabio Lo Giudice joined the Company at the start of the 2020 season.

WAB was thrilled to be able to engage over 40 seasonal artists to perform in *Dracula*, *GALA* and *The Nutcracker*. These roles, which included seasonal guest dancers, guest child artists and supernumeraries are extremely important for WAB's engagement with the wider dance sector and ongoing talent identification. Although national auditions couldn't be held in 2020, children's auditions for roles in *Dracula* and *The Nutcracker* equated to 246 applications and is a testament to WAB's continued importance in Western Australia's dance ecology.

At the end of 2020, WAB farewelled Corps de Ballet dancer Robert Bruist and Demi-Soloist Fabio Lo Giudice, each of whom were looking forward to the next stage in their dance careers outside of WA.

After a challenging year, it was important to recognise the wonderful achievements of our Company, and the personal accomplishments of some of WAB's individual talents through promotions. After the final performance of the year, Corps de Ballet members Nikki Blain, Jesse Homes and Mayumi Noguromi were elevated to Demi-Soloist, while Demi-Soloist, Julio Blanes celebrated the new rank of Soloist.

Beyond 2020, the objective of increasing the number of dancers who engage with WAB will have a renewed focus after having to cancel auditions and engagement opportunities due to the pandemic. These initiatives remain critical to WAB's ability to grow and develop its own dance-force, as well as a strong dance sector for Western Australia. More opportunities to engage with WAB through auditions and in-house participation in class, rehearsals and performances will be developed and initiated.

As WAB adjusts to a new "COVID-normal" world, it's important to remember that the Company's artistic vision and core objectives have not changed. WAB will continue to strive towards delivering artistic vibrancy and incredible, enriching experiences. This is just as important to WAB's own success, as it is to the wider West Australian community.

## Dancer Health and Wellbeing

The Wellbeing Department continues to be served by three physiotherapists, two of which are dance specialists. This combination works well in that each physiotherapist brings varying experience and expertise, that combine to provide the best outcome for our dancers. We have secured the continuing services of Danica Hendry who is completing her PhD and is lecturing. Her experience provides great support to Ellen Paterniti and Head of Dancer Wellbeing, Gerard Hurst. The physiotherapists are backed up by remedial masseurs, Jesse Jacobs and

Petra Clogher. Further support is provided by Sports Physician Dr Simon Jenkin, Sports Nutritionist Simone Allen, Sports Psychologists Shona Erskine and Adrian Schonfield, and Podiatrist Monica Zheng.

2020 was a challenging year for all, especially the arts. As such, our mental health support programme has been an invaluable service available to not only the dancers but all West Australian Ballet staff and this was utilised extremely well.

Daily operations see the provision of physiotherapy services before class and during the day as well as during performances, supported by nightly massage sessions. This, in conjunction with the promotion of early reporting of injuries, continues to reduce recovery time and subsequently time away from dance. This is further supported by open dialogue between the physiotherapists and the Artistic staff.

COVID-19 also saw a delay in new gym equipment arriving, but once delivered it has been put to great use. It is encouraging to see the dancers access this equipment onsite at WAB during downtime. With the moving of the Wellbeing suite to the dancer's former Green Room, there has been an encouraging increased uptake in the use of this area. Yoga and Strength & Conditioning sessions continue to be held on a Tuesday for all the dancers with an additional, optional session later in the week. Some of the dancers also have one-on-one sessions either working a particular weaknesses or when rehabilitating back from an injury.

It is essential that the Company provide 'best practise' when dealing with the dancers, and as such, all the physiotherapists and support team members are actively involved in continuing education locally, elsewhere and online, especially as no conferences could be attended in 2020 due to the pandemic.

# 2020 Season

## Culture Counts Evaluation

Impact is about understanding how action creates change. We can measure impact by asking people questions about their intrinsic experience.

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

These dimensions were selected for their alignment with the objectives outlined in WAB's 2019-2023 Strategic Plan, as well as the priorities of their key stakeholders.

Throughout the 2020 Season, WAB distributed surveys after each event to gather feedback from audiences and participants. This process helps the organisation to understand the unique outcomes its activities achieve in WA and the community.

Survey respondents moved a slider to indicate the extent to which they agreed or disagreed with the dimension statement.

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 by benchmarking their performance to the overall averages (see page 25).

OUTCOME AREA	DIMENSION	STATEMENT
Cultural	Aesthetic Experience	It gave me a sense of joy, beauty and wonder
	Heritage	It made me feel connected to a shared history/culture
	Insight	It helped me gain new insight or knowledge
Social	Belonging	It helped me feel part of the community
	Wellbeing	It helped me to enjoy a greater quality of life
	Pride	It strengthened my cultural pride
	Access	It gave me the opportunity to access activities I would not otherwise have access to
	Contribution	I felt like my contribution mattered
Environmental	Place	It made me feel proud of my local area
Civic	Positivity	It made me feel positive about the community's future
	Achievement	I was amazed by what we achieved
Economic	Profile	It raised the profile of the artists
	Skills	I gained new skills
	Diversity	It engaged people from different backgrounds
Quality	Distinctiveness	It was different from things I've experienced before
	Originality	It was ground-breaking
	Vibrancy	I enjoy the vibrancy and activity here
	Relevance	It had something to say about today's world

## Outcomes Alignment



**Cultural Outcomes** reflect shared cultural values; things we care about and the ways we share them.

**Social Outcomes** support a society that creates and promotes participation in community life and fosters the realisation of self within an individual.

**Environmental Outcomes:** Recognises the links between people, where they live and how these connections contribute to overall wellbeing.

**Civic Outcomes** promote engagement in decision-making and facilitate connections between community groups to strengthen social institution.

**Economic Outcomes** seek to promote dynamic and resilient local economies that are required to support and sustain vibrant communities.

**Quality Outcomes** connect the quality of what is produced to the realisation of intentions and the strength of their impact.

<sup>1</sup> Adapted framework based on the Cultural Development Network's Measurable Outcomes model: [culturaldevelopment.net.au/outcomes](http://culturaldevelopment.net.au/outcomes)

## 2020 Outcomes

To understand the overall outcomes of WAB's 2020 programming, all survey results received throughout the year are aggregated into the '2020 Season Outcomes' chart.

This chart shows the typical range of results for surveys conducted within the Season as well as the overall average. Individual survey results that sit within each 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. The chart showcases results for the 12 most frequently used dimensions across the WAB 2020 Season.

Understandably, COVID-19 related restrictions caused numerous interruptions to WAB's scheduled program however, even with these barriers, WAB achieved significant outcomes across all domains.

The Skills dimension received the highest score on average, highlighting the significant economic benefits associated with WAB's participatory workshops and programs, and employment prospects afforded to the sector.

Insight also scored highly, with most respondents agreeing that they gained insight or knowledge

from the program they attended or participated in. Aesthetic Experience received a positive result, with respondents agreeing that the program gave them a sense of joy, beauty and wonder.

## Audience & Experience Metrics

Program outcomes are displayed alongside four key audience metrics; Attendance, Overall Experience, New Audience, Net Promoter Score and Average Spend.

**Overall Experience:** All surveyed audience members were asked to rate their WAB experience overall, this results shows the proportion of respondents that were satisfied with their experience.

**New Audience:** The new audience percentage shows the proportion of people that visited a WAB event for the first time. This number highlights WAB's new audience reach and is also a good indication of loyalty from repeat audience members.

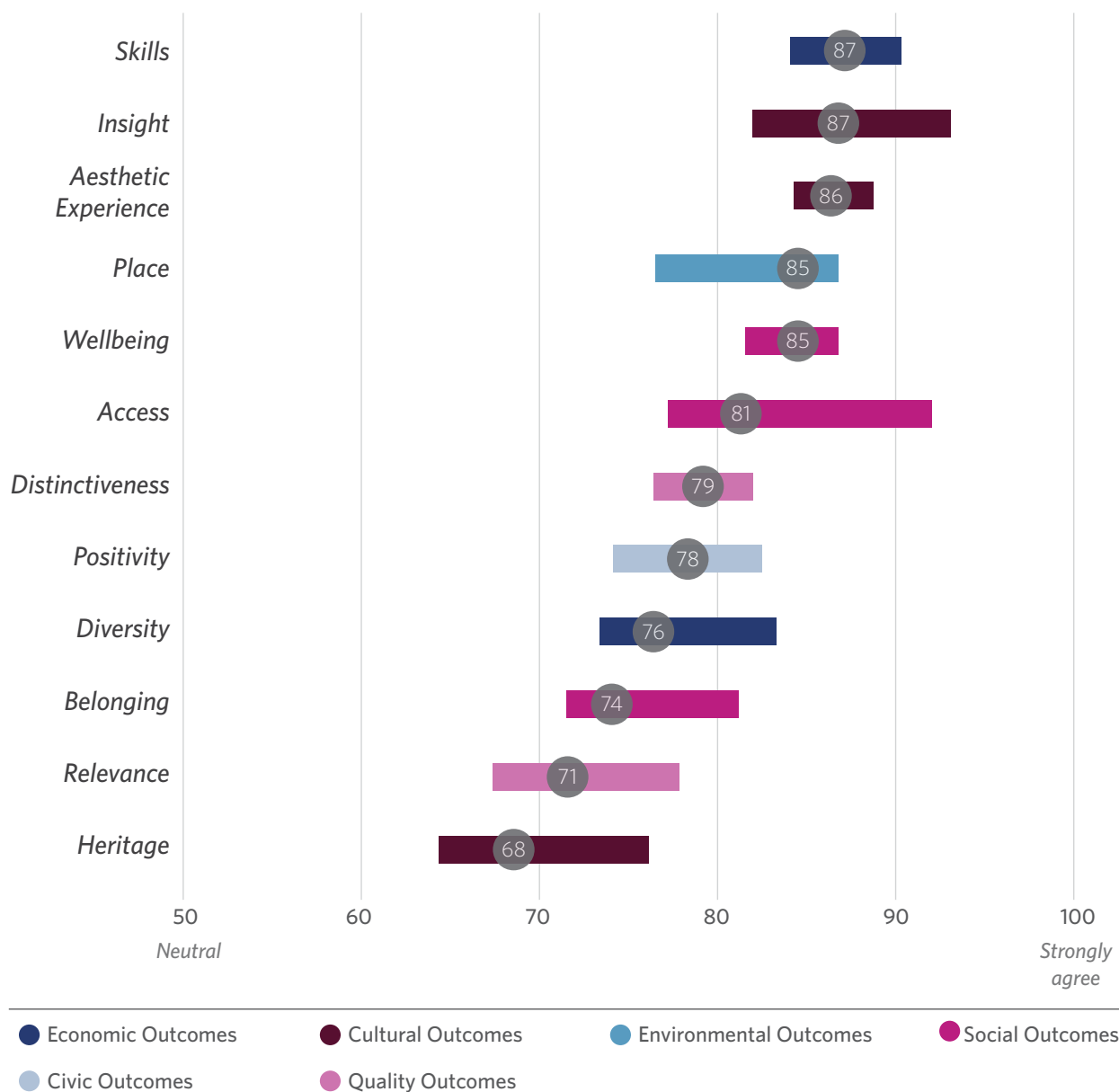
**Net Promoter Score (NPS):** NPS is a standardised metric that measures the loyalty between an organisation and its audience, based on their likelihood to recommend to a friend or colleague. An NPS that is positive (above 0) is generally considered to be good, with an NPS of 50+ considered to be excellent.



Juan Carlos Osma in *Le Corsaire pas de deux* for GALA.  
Photo by Bradbury Photography.



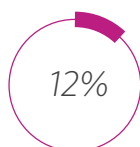
## 2020 Season Outcomes



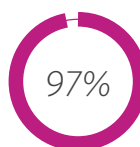
## 2020 Audience & Experience

65,306

Attendees & participants



New audience



Were satisfied with their overall experience



Net Promoter Score

\* Results from post-event surveys distributed to ticket buyers. n = 3,720 varies per dimension.

Attendees & Participation figure based on in-person live performance attendance and in-person Access participation numbers.

## Season One

# Light and Shadow: Ballet at The Quarry

Quarry Ampitheatre, City Beach  
7 - 3 March (15 performances)

Presented as part of the 2020 Perth Festival

Under the magical night sky, surrounded by the City Beach Quarry Amphitheatre, audiences are enthralled by the unique combination of exceptional contemporary dance and moonlit dining.

## Air and Other Invisible Forces

**Choreographer** Graeme Murphy

**Creative Associate** Janet Vernon

**Staging Directors** Bradley Chatfield & Catherine Goss

**Costume Designer** Akira Isogawa

**Lighting Designer** Damien Cooper

**Composer** Giya Kancheli

**Music** *Mourned By The Wind* by Giya Kancheli, performed by Orchestra of Flanders, France Springuel, Rudolf Werthen.

## In Light and Shadow

*Australian Premiere*

**Concept & Choreographer** Krzysztof Pastor

**Répétiteur** Yuh Egami

**Costume Designer** Tatyana van Walsum

**Lighting Designer** Bert Dalhuysen

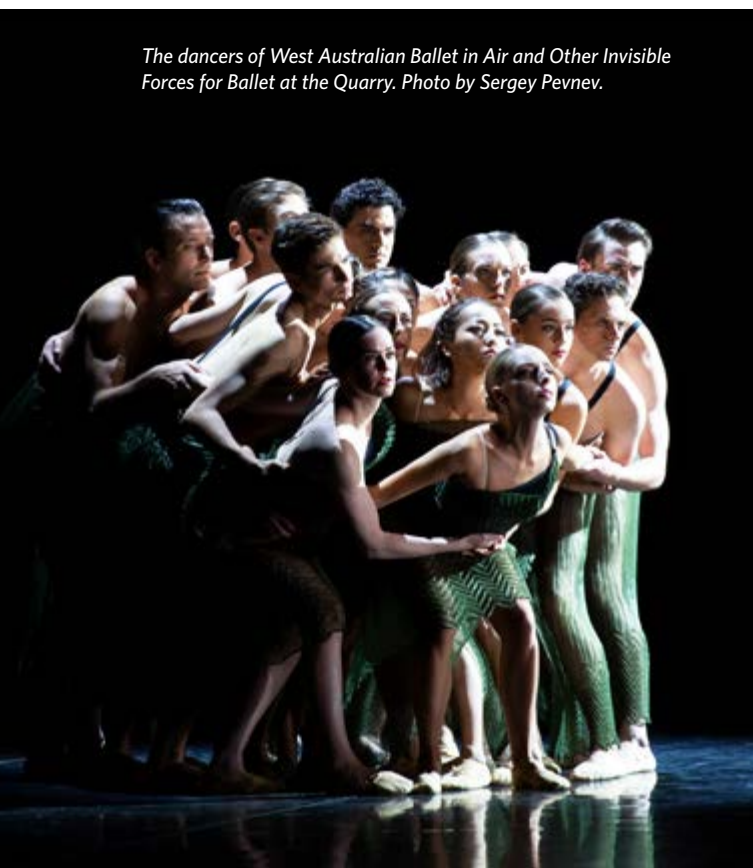
**Associate Lighting Designer** Michael Rippon

**Sound Designer** Thomas Norvio

**Composer** Johann Sebastian Bach

**Music** "Goldberg" Variations (Aria) 1-6, BWV988 by Johann Sebastian Bach, performed by Ivo Janssen. Orchestral Suite No. 3 in D major, BWV1068 by Johann Sebastian Bach, performed by English Concert, Trevor Pinnock.

*The dancers of West Australian Ballet in Air and Other Invisible Forces for Ballet at the Quarry. Photo by Sergey Pevnev.*



## Architecture of Hope

*World Premiere*

**Choreographer & Costume Designer** Wubkje Kuindersma

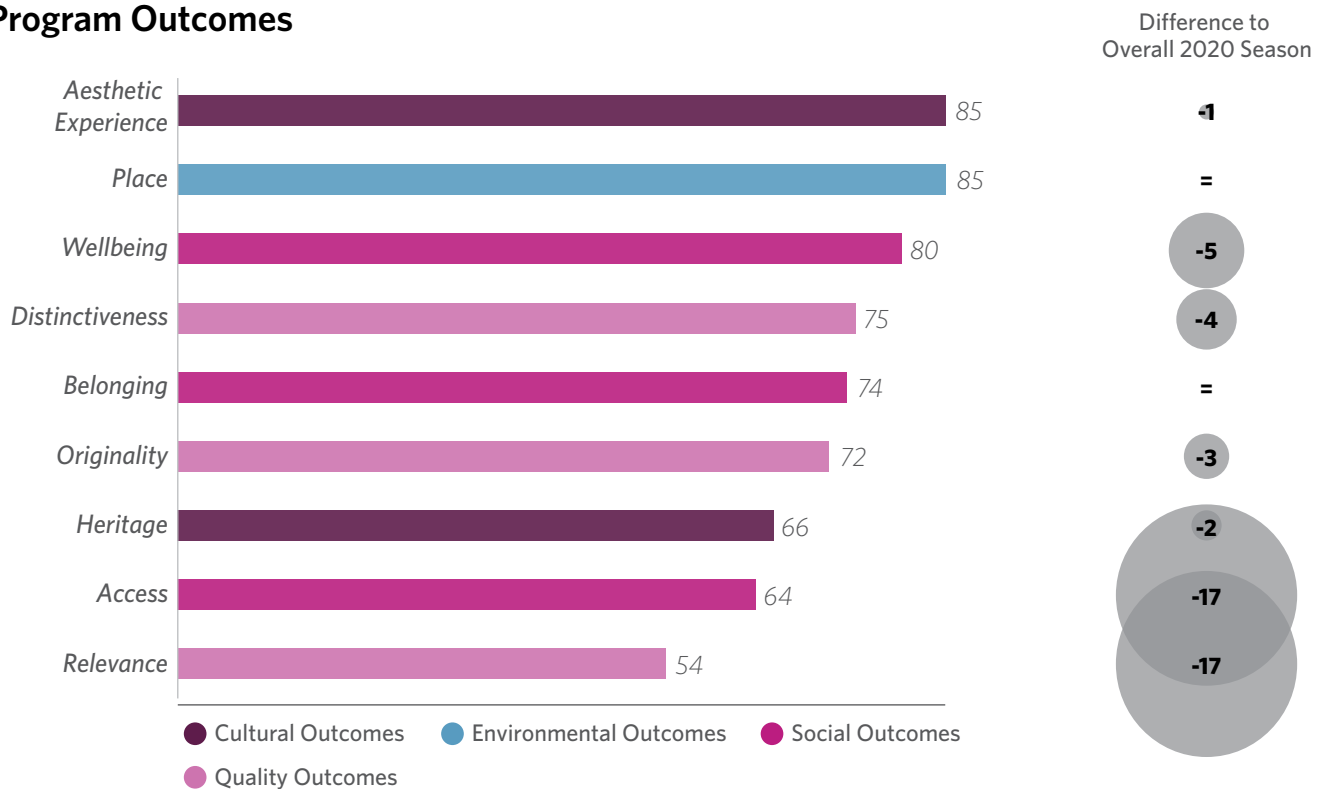
**Lighting Designer** Michael Rippon

**Composer** Ezio Bosso

A co-production with Dutch National Opera and Ballet

**Music** *Symphony No. 1 (Oceans)* - Mvmt. 1 & 4 by Ezio Bosso, performed by Orchestra Filarmonica '900.

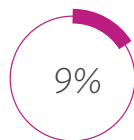
## Program Outcomes



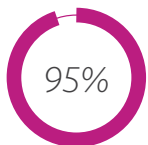
## Audience & Experience

8,180

Attendees



New audience



Were satisfied with their overall experience



Net Promoter Score

**Insights:** Survey respondents were most likely to agree that the event gave them a sense of joy, beauty and wonder, and it made them feel proud of their local area, with Aesthetic Experience and Place dimensions receiving the highest averages overall.

The majority of attendees (95%) rated their experience as excellent or good, generating a great Net Promoter Score of 66.

Over 8,000 attendees enjoyed *Light and Shadow: Ballet at The Quarry*, with 9% of this audience experiencing a WAB event for the first time.

*"Ballet at the Quarry: Light and Shadow was a gorgeous performance. With the utmost hospitality from WA Ballet held at the incredible open-air venue of City Beach Quarry Amphitheatre, you won't want to miss out on this unique ballet experience this season."*

- Isolated Nation

## Season Two

# Dracula

*His Majesty's Theatre*

*11 - 26 September (16 performances)*

Performed while under the State Government's 40% venue capacity COVID-19 restrictions.

Dracula, whose lonely soul is determined to reunite with his lost love Mina, unleashes a reign of terror and seduction, draining the life from those around her to get what he so desires.

**Choreographer** Krzysztof Pastor

**Set Designer** Phil R Daniels

**Costume Designer** Charles Cusick Smith

**Lighting Designer** Jon Buswell

**Associate Lighting Designer** Michael Rippon

**Librettist** Pawel Chynowski

Based on the novel by Bram Stoker

**Composer** Wojciech Kilar

**Musical Arranger** Michael Brett and Joshua Davis

**Conductor** Jessica Gethin

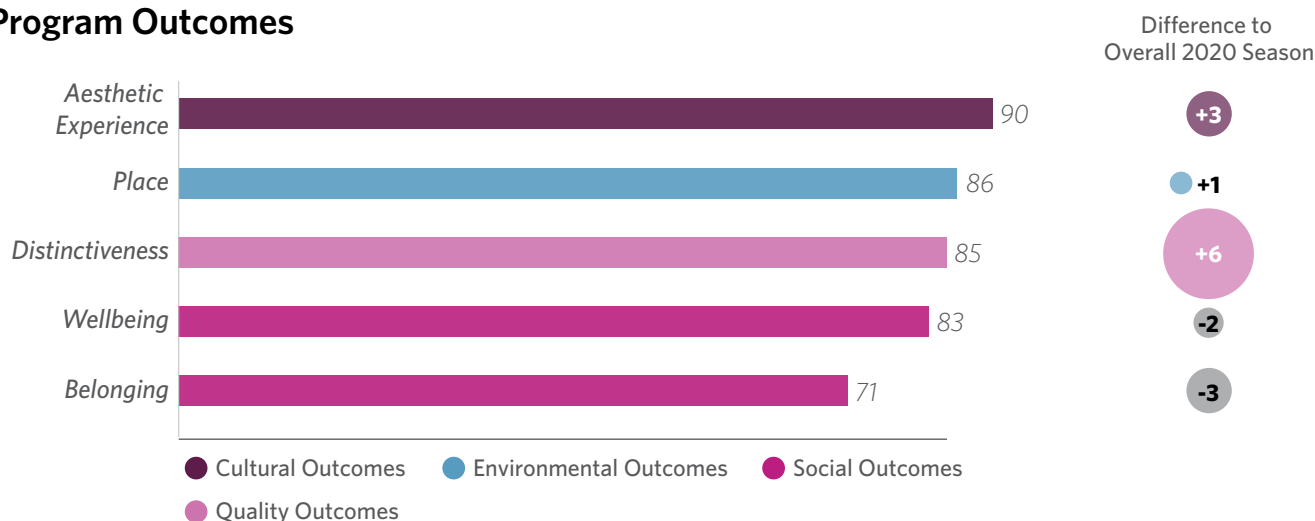
**Orchestra** West Australian Symphony Orchestra

A co-production with Queensland Ballet

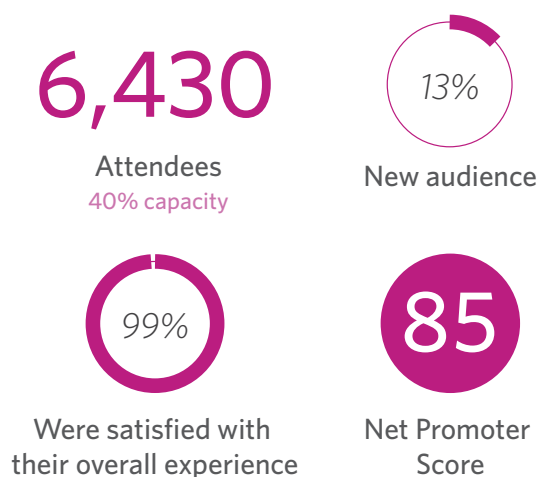
*Matthew Lehmann as Young Dracula and Carina Roberts as Elizabeth in Dracula. Photo by Bradbury Photography.*



## Program Outcomes



## Audience & Experience



**Insights:** *Dracula* was performed under severely restricted audience capacity due to COVID-19 related restrictions. Over 6,000 attendees enjoyed WAB's production of *Dracula*, 13% of the audience had never been to a WAB event prior to this. Almost all attendees (99%) were satisfied with their overall experience and the Net Promoter Score of 85 demonstrates excellent brand loyalty and high chance of the audience recommending WAB to their friends and colleagues.

The results received for three out of the five dimensions measured sat above the season benchmark. The largest difference was seen for the Distinctiveness metric, demonstrating that this event was more different to things the audience had experienced before.

*"As for the return of this production to the stage, it was beautiful for Perth to experience. It solidifies its place as WA Ballet's most innovative original performance. It'll draw the blood from your veins; an unmissable stage spectacular."*

– WA Today



## Season Three

# The Nutcracker

*His Majesty's Theatre*

*21 November - 13 December (16 performances)*

Performed while under the State Government's 60% venue capacity COVID-19 restrictions.

Set in a 19th Century winter wonderland, Clara partakes in a glorious adventure battling the evil Mouse King with her Nutcracker soldier, visits the captivating Land of Sweets and revels in the iconic dance of the Sugar Plum Fairy.

**Choreographers** Jayne Smeulders, Sandy Delasalle & Aurélien Scannella

**Set Designer** Phil R Daniels

**Costume Designer** Charles Cusick Smith

**Lighting Designer** Jon Buswell

**Associate Lighting Designer** Michael Rippon

**Composer** Pyotr Ilyich Tchaikovsky

**Musical Arranger** Michael Brett

**Conductor** Jessica Gethin

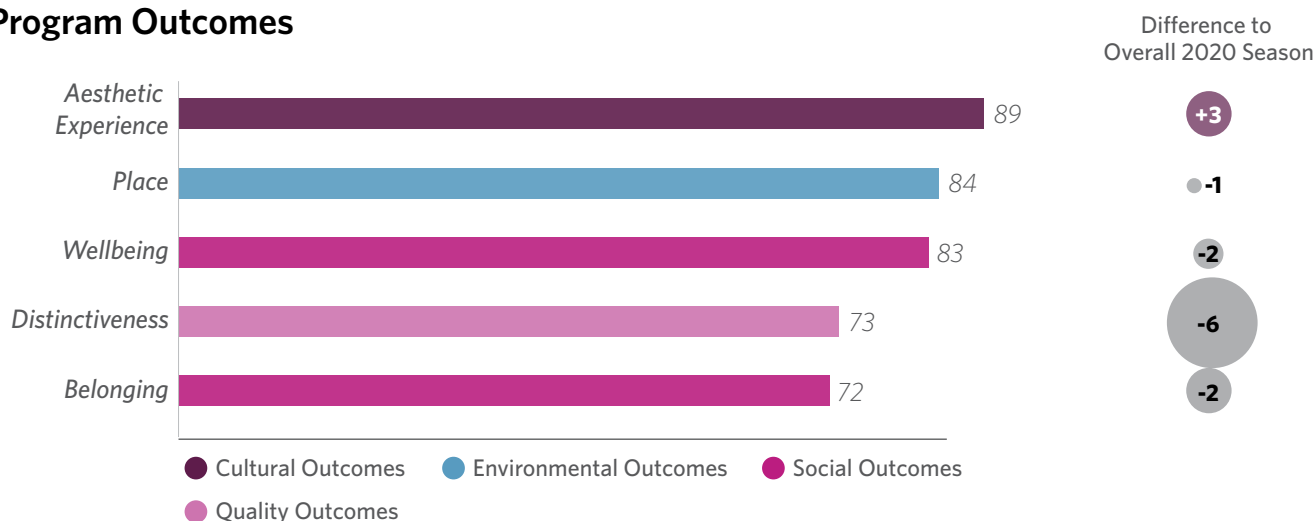
**Orchestra** West Australian Philharmonic Orchestra

*Matthew Lehmann, Chihiro Nomura and Oscar Valdés with the dancers of West Australian Ballet in The Nutcracker. Photo by Bradbury Photography.*

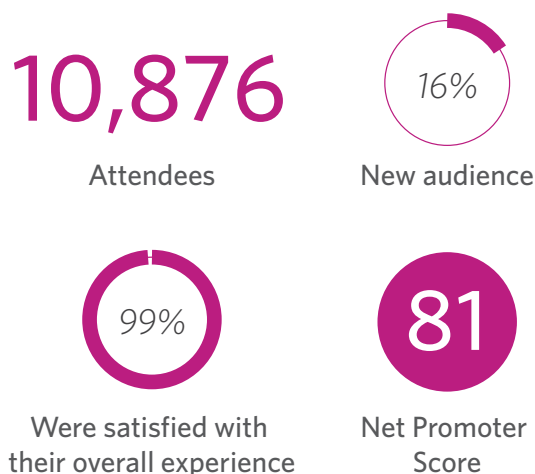




## Program Outcomes



## Audience & Experience



**Insights:** WAB's production of *The Nutcracker* drew the largest proportion of new audience in 2020, with 16% attendees attending a WAB event for the first time.

Virtually all survey respondents (99%) were satisfied with their overall experience of the event. The survey results show a Net Promoter Score of 81, demonstrating a very high likelihood of attendees recommending WAB to their friends and colleagues.

*"The Nutcracker is a wonderful ballet for ages six to adult. All the dancers were beautiful and were in perfect timing and it was entertaining and enchanting for everyone. I would definitely see it again."*

– Seesaw Magazine's Junior Review

## Season Four

# GALA

*His Majesty's Theatre*

*19 November - 11 December (7 performances)*

Performed while under the State Government's 60% venue capacity COVID-19 restrictions.

A celebration of West Australian Ballet's rich history and bright future featuring glittering excerpts from our most iconic classical, neo-classical and contemporary favourites.

### Choreographer

Eric Gauthier  
Sandy Delasalle & Aurélien Scanella  
Eric Gauthier  
Jayne Smeulders  
David Nixon OBE  
Edward Clug  
Ludovico Di Ubaldo & Alexa Tuzil  
Brent Carson & Beatrice Manser  
David Nixon OBE  
Wubkje Kuindersma  
Claude Brumachon  
Dame Lucette Aldous AC after Marius Petipa

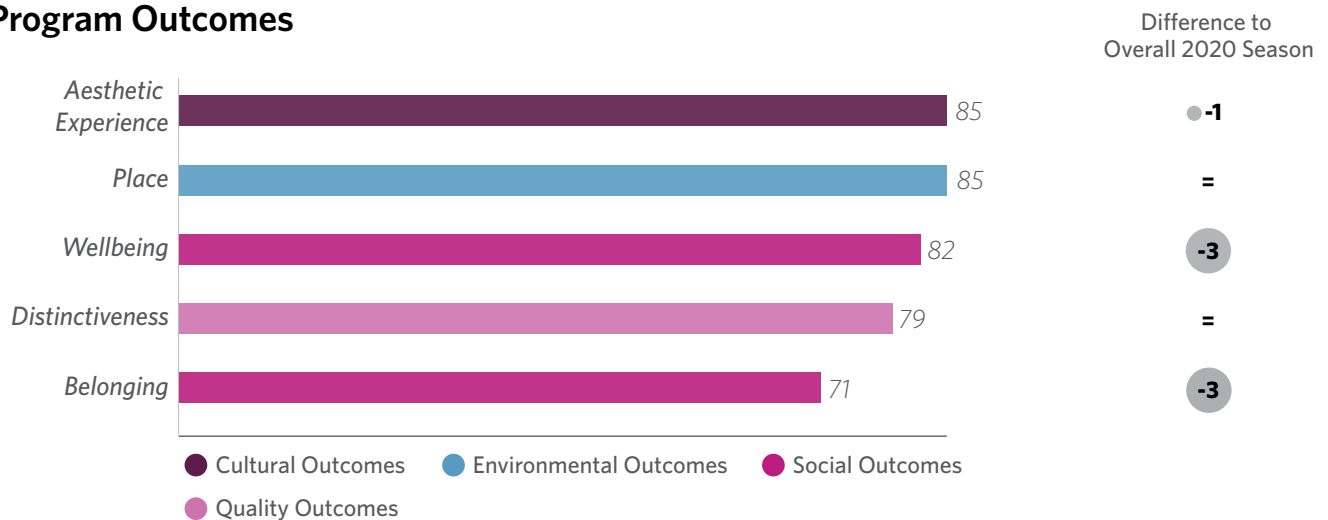
### Title of Work

Excerpt from *Takuto*  
Pas de deux from *Le Corsaire*  
*Ballet 101*  
*Tarantella*  
Pas de deux from Act I of *The Great Gatsby*  
Excerpts from *Radio & Juliet*  
*CoVid Lab*  
*CoVid Lab*  
Pas de deux from Act II of *The Great Gatsby*  
Excerpts from *Architecture of Hope*  
*Les Indomptés*  
Pas de deux from *Don Quixote*



Oscar Valdés and Candice Adea in *Don Quixote* pas de deux for GALA.  
Photo by Bradbury Photography.

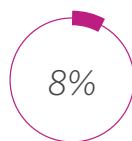
## Program Outcomes



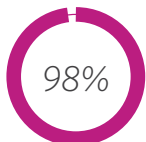
## Audience & Experience

4,639

Attendees  
60% capacity



New audience



Were satisfied with  
their overall experience



Net Promoter  
Score

**Insights:** The response to GALA's program outcome metrics indicate that this event was mostly on par with the Season average, in terms of audience outcomes.

Over 4,300 people enjoyed the performance which was hosted at 60% capacity, in compliance with social distancing restrictions. 8% of this audience had never attended a WAB event before.

Both the Overall Experience and Net Promoter Score results were excellent, as with most of WAB's 2020 season. 98% of respondents were satisfied with their overall experience, providing WAB with a Net Promoter Score of 78.

*"Just as we return to priceless passages of Shakespeare or a favourite writer, the West Australian Ballet's new GALA turns the pages on 11 outstanding pieces produced during the tenure of Artistic Director Aurélien Scannella. The company outshone itself in recreating these captivating vignettes."*

– Limelight Magazine

## Special Event

### CoVid Lab

World Premieres

*West Australian Ballet Centre*

*18 - 27 June (13 performances)*

Performed while under the State Government's 4 persons per 2sqm venue capacity COVID-19 restrictions.

Whilst working from home during COVID-19 'lock-down', Principal Ballet Mistress and Artistic Associate Sandy Delasalle created a concept called *CoVid Lab*. The dancers were challenged to choreograph their own work to one of four tracks chosen by our Artistic team. Each piece was to express their own personal experiences during this unusual time in history.

**Concept and Creative Director** Sandy Delasalle

## Concerto for Violin & Orchestra

### Choreographers

Adam Alzaim & Melissa McCabe

Nikki Blain & Kiki Saito

Julio Blanes & Glenda Garcia Gomez

Chihiro Nomura & Claire Voss

*Concerto for Violin & Orchestra in E Minor –*

*Allegro molto appassionato (excerpt) by Felix*

*Mendelssohn Bartholdy*

Performed by Joshua Bell, Academy of St. Martin  
in the Fields, conducted by Sir Neville Marriner

## Fly

### Choreographers

Emma-Rose Barrowclough & Polly Hilton

Brent Carson & Beatrice Manser

Asja Petrovski

*Fly* by Ludovico Einaudi from the album "Islands"

Performed by Ludovico Einaudi



*Alexa Tuzil and Ludovico Di Ubaldo rehearsing  
their CoVid Lab work. Photo by Scott Dennis.*

## Drums of Drakkar

### Choreographers

Kristin Barwick & Fabio Lo Giudice  
Jessy Chraibi & Matej Perunicic  
Ziggy Debrincat  
Matthew Edwardson & Christian Luck  
Oliver Edwardson & Sarah Ross  
Dayana Hardy Acuña & Juan Carlos Osma  
Jesse Homes  
Keigo Muto & Mayume Noguromi

*Drums of Drakkar* on AudioJungle.net  
Composed & performed by Amoebacrew

## This Bitter Earth

### Choreographers

Candice Adea & Carina Roberts  
Ludovico Di Ubaldo & Alexa Tuzil  
Matthew Lehmann  
Kassidy Thompson & Jack Whiter  
Oscar Valdés

*This Bitter Earth / On the Nature of Daylight* by Clyde Otis & Max Richter from the album *"The Blue Notebooks (15 Years)"*. Performed by Dinah Washington, Louise Fuller, Natalia Bonner, John Metcalfe, Philip Sheppard & Chris Worsey.



Jesse Homes rehearsing for CoVid Lab.  
Photo by Scott Dennis



Dayana Hardy Acuna and Juan Carlos Osma rehearsing  
for CoVid Lab. Photo by Scott Dennis.



## Special Events

### Genesis Live

West Australian Ballet Centre  
30 August - 8 September (8 performances)

Performed while under the State Government's 60% venue capacity COVID-19 restrictions.

### Genesis Online

Available for West Australian's to view for free on the [west.com.au](https://west.com.au) from 4 May - 4 June.

**Page views:** 28,776

**Unique page views:** 24,458

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. This year, the Company also produced for the first time, *Genesis Online* in partnership with Media Partner, Seven West, which saw the entire season become available to watch for free throughout the State of Western Australia.

Choreographer	Title of Work	Choreographer	Title of Work
Carina Roberts	<i>Tetrad Animato</i>	Matthew Lehmann	<i>Behind those Beautiful Eyes</i>
Robert Bruist	<i>Polarity</i>	Adam Alzaim	<i>where do i begin?</i>
Emma-Rose Barrowclough	<i>Soul. Lagom</i>	Candice Adea	<i>Litrato</i> (English meaning: Photo)
Chihiro Nomura	<i>A moment á memory</i>	Christain Luck	<i>Can't fight this feeling</i>
Matej Perunicic	<i>Uncommon</i>	Polly Hilton	<i>ALUMNA</i>
Claire Voss	<i>A thousand times goodnight</i>	Sandy Delasalle	<i>Just for Fun</i>

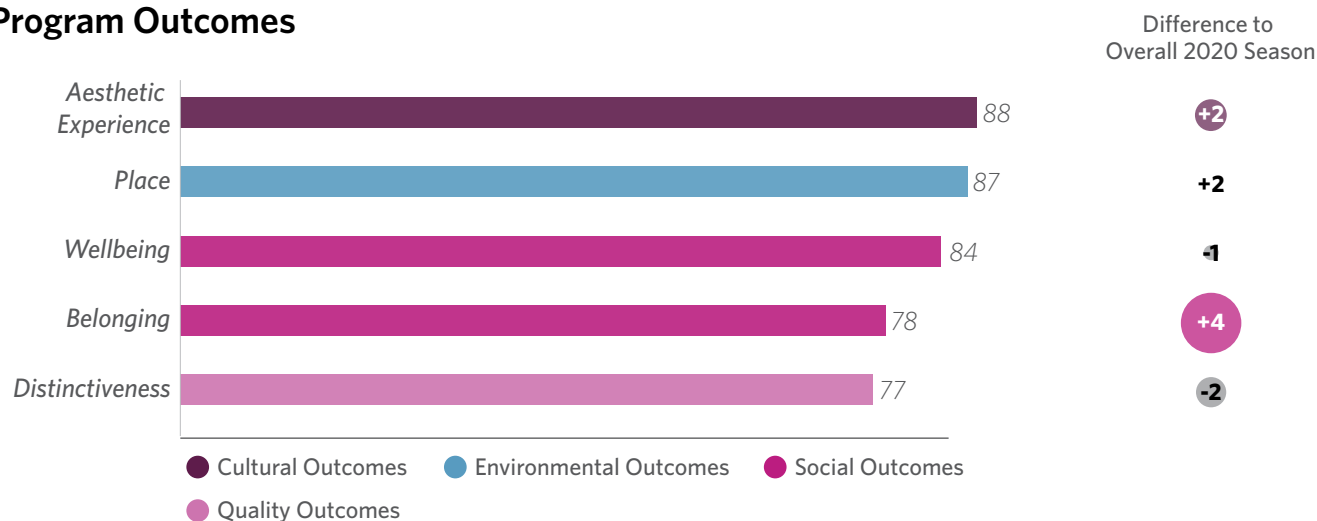
**Lighting Designer** Peter Young

**Video Production** Nik Babic and Meerkats



Emma-Rose Barrowclough in Polly Hilton's *ALUMNA* for Genesis.  
Photo by Frances Andrijich.

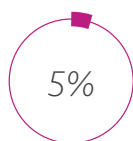
## Program Outcomes



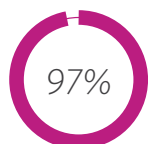
## Audience & Experience

994

Attendees  
(4x2m<sup>2</sup> rules)



New audience



Were satisfied with  
their overall experience



Net Promoter  
Score

**Insights:** WAB's live production of *Genesis* scored the highest Net Promoter Score of the season with an almost perfect 89. This is the event that audiences were most likely to recommend to their friends or colleagues.

The event attracted a loyal return audience, with only 5% new audience present in the sample.

Outcomes analysis for WAB's first event post-COVID lockdown reveals that the biggest impact was seen for the Belonging and Aesthetic Experience metrics, which each achieved scores above the Season benchmark demonstrating that the event helped people feel connected to others in the community and gave them a sense of joy, beauty and wonder.

*"WA Ballet hit it out of the park on opening night of Genesis."*

*It was good to get back out and into some culture – and the WA Ballet is the champagne of performance in our underrated city of Perth. Thank you for a wonderful time!"*

– Around the Sound

## Special Event

# The Adventures of Snugglepoot & Cuddlepoot

World Premiere

28 September - 2 October (5 performances)

Presented as part of the 2020 Awesome International Arts Festival for Bright Young Things.

The gumnut babies set off on a quest to see some humans! On the way, they meet Mr. Lizard and Mr. Frog and watch them battle it out with the cunning Mrs. Snake and her wicked sidekicks, the Banksia men. Featuring many favourite characters from May Gibbs' well-loved children's books - including lovely Ragged Blossom, gluttonous Mrs. Kookaburra and flirty Mrs. Fantail.

**Choreographer** Andries Weidemann

Based on the characters created by May Gibbs

**Set & Costume Designer** Amalia Lambert

**Composer** Emma Jayakumar

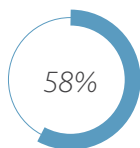
Recorded music performed by Perth Symphony Orchestra with West Australian Academy of Performing Arts, conducted by Michael Brett with narration by Emma Jayakumar.

Music recorded and mastered by Kieran Kenderessy.

Original May Gibbs concepts and designs © The Northcott Society and Cerebral Palsy Alliance 2020.

6,500

Attendees

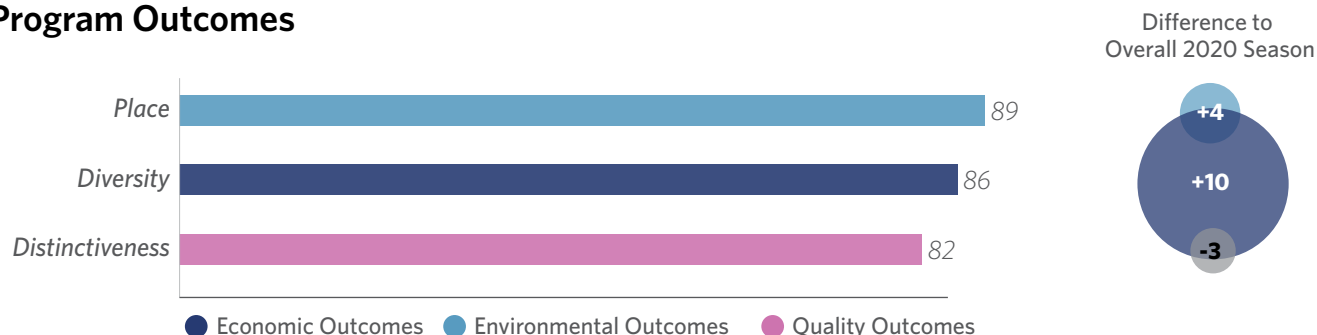


Attended  
AWESOME Festival  
for the first time

*"From the joyfully percussive overture, it was clear that this balletic version of May Gibb's iconic tale, was going to be a winner with both young and not-so-young audience members."*

*-Seesaw Magazine*

## Program Outcomes



**Insights:** The Snugglepot & Cuddlepie post-show survey included three outcome metrics that aligned with WAB's 2020 evaluation strategy. The result for Diversity underpins the value of this event from the audience's perspective, with an average score of 86/100, which is +10 above the Season average. This demonstrates the events significant ability to engage people from different backgrounds.

The Place metric also achieved a score that exceeded the Season average, demonstrating that the event helped make people feel proud of their local area.

Ziggy Debrincat, Sarah Ross, Brent Carson, Kassidy Thompson and Keigo Muto delight the audience in Snugglepot & Cuddlepie. Photo by Bradbury Photography.



## Artistic Vibrancy

ARTISTIC VIBRANCY- WORKS PRESENTED	2016	2017	2018	2019	2020
Full Length Ballets - commissions	1		1	2	0
Full Length Ballets - acquisition or revival	2	3	2	1	2
Short works - commissions	4	3	3	3	1
Short works - acquisition or revival	6	3	1	12	11
Short works - emerging choreographers	8	8	13	10	14*
Total	21	17	20	18	28

\*Does not include new CoVid Lab works

*The dancers of West Australian Ballet in Architecture of Hope for Ballet at the Quarry.*

*Photo by Sergey Pevnev.*





## 2020 Economic Impact Assessment

WAB events hosted in the Perth metro area and regional WA stimulate visitation and spending that would not have otherwise occurred in these locations, with benefits for local businesses and the wider economy. This is especially true for businesses in the vicinity of the events.

As part of the post-show survey, WAB audiences were asked to disclose how much money they spent in the area and on accommodation, and what they would've done had they not attended the event. This data is used to estimate the direct impact of West Australian Ballet's 2020 live season across WA, and the flow on impacts of this spend. In 2020, these questions were only asked as part of the mainstage performance surveys, so the estimated figures should be considered a conservative estimate of WAB's impact.

### Attendee Expenditure

Public survey data has been used to calculate the average spend for visitors of each event. Attendance data supplied by organisers has been used to calculate attendance per visitor type.

#### Program Attendance

PROGRAM	ATTENDANCE
Ballet at the Quarry	8,180
Dracula	6,430
The Nutcracker	10,876
GALA	4,639
Genesis	994
Snugglepote & Cuddlepie	6,500

### Event Additionality

As part of each post-event survey, audience members were asked what they would have done had they not attended the WAB event (i.e. something else in the same area versus something in a different area).

The response to this question is used to calculate an 'event additionality' adjustment; the adjustment excludes people that indicated they *would* have done something in the same area, as it is reasoned that their spend would've occurred regardless of the activity being presented or not. The additionality adjustment for each WAB survey is shown below.

Event Additionality	Ballet at the Quarry	Dracula	The Nutcracker	GALA	Genesis	Snugglepote & Cuddlepie
Event Additionality	84%	90%	86%	90%	91%	93%

## Event Expenditure

Survey respondents are asked how much they spent at the event and in the local area. This information helps organisers to understand the amount of spend generated in the area due to the event, minus the additionality adjustment.

Event Expenditure	Ballet at the Quarry	Dracula	The Nutcracker	GALA	Genesis	Snugglepot & Cuddlepie
Average Event/ Surrounding Area Spend	\$61	\$75	\$73	\$64	\$35	\$52
Additionality Adjustment	84%	90%	86%	90%	91%	93%
Adjusted Spend Per Person	\$51	\$68	\$62	\$57	\$32	\$48
<b>Total Impact</b>	<b>\$417,689</b>	<b>\$435,859</b>	<b>\$678,860</b>	<b>\$265,923</b>	<b>\$31,881</b>	<b>\$311,911</b>

## Accommodation

Respondents to a selection of event surveys were also asked whether they stayed overnight as a result of their visit to a WAB event, and if so, how much they spent on accommodation per night, per person.

The value of total accommodation spend has been calculated based on the share of staying visitors, the average per night spend on accommodation and the length of stay. 'Trip additionality' scales this response based on the degree to which the event influenced the respondents' decision to travel to Perth/WA. For example, if the event was their only reason for visiting Perth/WA, then WAB can fully include their expenditure as part of their economic impact calculations.

Note; accommodation questions were not asked as part of *The Adventures of Snugglepot & Cuddlepie* survey.

Accommodation	Ballet at the Quarry	Dracula	The Nutcracker	GALA	Genesis
Percent who stayed away as part of their visit	8%	5%	6%	5%	2%
Trip Additionality	64%	82%	77%	83%	90%
Average Nights Stayed	3.9	1.6	1.7	1.7	1.0
Average Spend Per Night	\$45	\$82	\$106	\$73	\$300
Accommodation Impact	\$75,573	\$32,480	\$90,379	\$22,199	\$5,287

## Trip Expenditure

Survey respondents who identified as living intrastate, interstate or overseas were asked additional questions about their spending and reasons for visiting Perth/WA. This data is used to determine the economic impact of the event on tourism-related spending. The 'number of nights stayed in Perth/WA' estimates the total number of individual nights stayed in Perth/WA, collectively from all individuals that indicated they stayed overnight.

Trip questions were not asked as part of the *Genesis* and *The Adventures of Snugglepoot & Cuddlepoot* surveys.

<b>Trip Expenditure</b>	<b>Ballet at the Quarry</b>	<b>Dracula</b>	<b>The Nutcracker</b>	<b>GALA</b>
Number of nights stayed in local area	3,001	477	1,097	351
Trip Additionality	64%	82%	77%	83%
Average Nights in Local Area	1.6	1.2	1.3	1.2
Average Trip Spend Per Person	\$67	\$31	\$48	\$28
Trip Impact	\$201,891	\$14,661	\$52,316	\$9,724

## Direct Impact & Multiplied Total Impact

Combining attendee, accommodation, trip and organisation expenditure provided by West Australian Ballet, the direct economic impact of the 2020 season was estimated to be over \$14.5million.

The total expenditure as a direct result of WAB events also benefits a range of sectors as it flows through the economy. For example, customer spending at venues is then further spent on things such as supplies or staff wages. A simplified method of estimating this involves applying a multiplier to direct economic impact.

Based on this methodology, West Australian Ballet multiplied total impact for the 2020 calendar year was estimated to be \$42.5million.

For the purpose of this analysis, output multipliers derived from ABS Input-Output Tables 2012-13<sup>1</sup> have been applied to total direct expenditure.

<b>Total Impact</b>	<b>Direct Impact</b>	<b>Multiplier</b>	<b>Multiplied Impact</b>
Event	\$2,142,123	2.96	\$6,340,686
Accommodation	\$225,918	2.75	\$621,274
<b>Trip</b>	<b>\$278,592</b>	<b>2.92</b>	<b>\$813,488</b>
<b>Organisation Expenditure<sup>2</sup></b>	<b>\$11,881,474</b>	<b>2.92</b>	<b>\$34,693,904</b>
<b>Total Impact</b>	<b>\$14,528,107</b>		<b>\$42,469,352</b>

<sup>1</sup> For the purpose of this analysis, output multipliers derived from ABS Input-Output Tables 2012-13 have been applied to total direct expenditure.

- Event Expenditure scaled by the national Food & Beverage Multiplier (2.96).
- Accommodation expenditure scaled by an output multiplier of 2.75, the national accommodation output multiplier.
- Trip expenditure scaled by an output multiplier of 2.92, representing an average of national Retail and, Food and Beverage multipliers (2.88 and 2.96 respectively).
- Organisation expenditure scaled by an output multiplier of 2.92, an average of the Australian national Retail and Hiring Services output multiplier (3.17) and the Australian national Heritage, Creative and Performing Arts output multiplier (2.67).

<sup>2</sup> Organisational expenditure includes spend made inside and outside of Western Australia.

# 8.0

## Reach & Accessibility

*This focus area aims to provide avenues to anyone who wants to engage with the art form in Western Australia, in line with our purpose: "To enrich people's lives through dance." There is a focus on extending our reach and accessibility to the broadest community, including humanising the ballet, telling local stories, improving community connection, developing new audiences while growing our traditional base, and increasing the reach of our Access programs.*

In 2020 WAB connected with people in many different ways. From live performance, online performance and engagements, to in-person Access activities and by also welcoming many to the Ballet Centre.

### 97,074

↓ 7% decrease  
from 2019

Total Community Engagement

### 40,843

↓ 42% decrease  
from 2019

In-person Performance Attendance

### 24,463

↑ 5% increase  
from 2019

In-Person Access Participation

### 25,393

Online Audience & Participation



Students from Boulder Primary School engaging with WAB Teaching Artists to learn the basics of dance and ballet. Photo by Margaret Ellen Burns.

## Performance Audience

The impact of COVID-19 on the Box Office was acutely felt due to cancelled seasons and State Government mandated audience capacity restrictions imposed on venues. With an initial 56,200 ticket sales budgeted for, only 27,964 were sold (approx. 49%).

However, it is important to note that the newly created *CoVid Lab*, *Genesis* (moved from March to August), *Dracula*, *The Nutcracker* and *GALA* all essentially sold out to their corresponding COVID-19 audience capacity restrictions very quickly and, in some cases to the great dismay of patrons who missed out. As expected, Season Package numbers also fell short (1849 sold against a budget of 2000) however as patrons were allowed to return to performances, a large spike in 2-Ballet Packages for *Dracula* and *GALA/The Nutcracker* was seen. Both these results highlighted the enthusiasm of the West Australian public to return to live performance and to support the Company.

A highlight of the year in terms of increasing reach, was the creation of West Australian Ballet's first digital season, *Genesis Online*, produced in partnership with Media Partner Seven West and in direct response to the pandemic. This brand new, free online season attracted 25,000 unique views via thewest.com.au, reaching not only existing audiences craving to reconnect with the Company via performance, but also with various new audiences, which importantly included regional and remote areas and those normally not able to see WAB perform. Inroads were

also made into making a deeper connection with the education sector through provision of educational programs that could be utilised both in the classroom and via virtual classes combined with the streaming offer.

WAB's children's ballet, *The Adventures of Snugglepoot and Cuddlepoot* was a highlight of the Awesome Arts Children's Festival for Bright Young Things during the October school holidays attracting approximately 6,500 patrons. Presented at no charge for the audience, this outdoor performance season was hugely popular, exposing a younger and diverse audience to WAB's work. Complimentary, follow-along workshops were delivered after each performance and proved to be very popular, engaging the target audience of 3 to 6 year-olds.

The main framework started in 2019 for a new Audience Segmentation model was completed and a new Ticketing Messaging Strategy developed in partnership with Strategic and Creative Partners, Wunderman Thompson (formerly Meerkats) which will assist with driving performance audience development in the coming years.

A new interim mini website was also developed to coincide with the 2021 Season Launch in October 2020. Further development of a larger site will continue in 2021 however this interim site already allows WAB to provide more content, generates a greater flow of traffic to the site along with a better user experience.

# 30,125

↓ 47% decrease  
from 2019

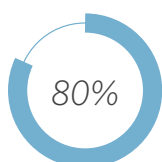
Attendees at four mainstage productions

# 1,849

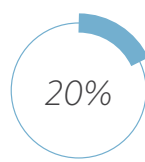
↓ 6% decrease  
from 2019

Season package subscribers

Ticket buyer profile:



Single ticket



Season package



## Access & Outreach

2020 was a challenging year, but one in which we ultimately strengthened our purpose, maintained our connection to our communities, and even managed to grow our participation rates.

COVID-19 and the ensuing lockdown instigated a review of our programs, evaluating the objectives and impacts of our various activities and connections with our stakeholders. This review was already scheduled to take place in 2020, the impact of COVID-19 brought this work forward with an increased necessity.

In direct response to the pandemic and the impacts to business operations, where over 100 workshops and activities were cancelled, our engagement with stakeholders and the wider WA community was completely reconceptualised. As the world moved to a digital environment, so did WAB. We interrogated the purpose of each of the in-person performances, classes and other engagements we had scheduled and recreated them for digital engagements. The result was a suite of online activities and content that provided something not being provided elsewhere, emphasising human connection above all else.

When restrictions lifted there was an overwhelmingly positive response from students, clients and stakeholders to the return of in-person activities. By year's end, the post-lockdown engagement numbers across all Access programs were far higher than initially anticipated. The WA community returned to fully engage with us, and overall our Access & Outreach figures showed growth of 6.3% on 2019 figures, reaching an amazing 24,856 attendances - a huge achievement in such a challenging year for arts activities.

Throughout May to July the Access team continued the internal review process which resulted in the development of a teaching pedagogy and approach, affectionately titled "The WAB Way". Supported by regular Teaching Artist Training, WAB's classes, workshops and other engagements are all now delivered observing the following principles: Human Connection, Values-Led, and Culturally Responsible. An additional outcome of the review process is a renewed commitment for regular reflection and development of programs and processes, ensuring high-quality programs that reflect WAB's strategic plan and respond to the needs of participants, stakeholders and the wider community.

10,351

Attendees at adult ballet classes  
Across 733 activities

11,820

Attendees at workshops, classes or masterclasses  
Across 332 events and activities

2,292

Attendees at talks, presentations and open classes/rehearsals  
Across 114 activities

393

Participants in online workshops and classes  
Across 70 activities

1,002

People received free tickets to a Community Dress Rehearsal  
Through 27 community support organisations

## Junior Members

There were 370 Junior Members for 2020 (93% of target). Given the larger impacts of COVID-19 on household discretionary spend, combined with limited ability to utilise full membership benefits, this is a sound result for the program.

# 370

Junior Members

↓ 19% decrease  
from 2019

# 206

Junior Members tickets sold



↓ 47% decrease  
from 2019

## Adult Ballet Classes

Despite the impacts of the pandemic, Adult Ballet Classes at WABC continue to be a very successful program. Virtual classes were delivered during the enforced lockdown, which enabled a number of people residing around the world to participate. However, the strength of WAB's Adult Ballet Classes lies in our in-person classes, achieving 95% of our COVID-revised attendance target, 107% of gross income target, and 113% of total students target.

The classes engage adults interested in their own experience of training in ballet technique, whilst creating a unique community and providing professional development and employment opportunities for many of Perth's best and most experienced adult ballet teachers, including some of WAB's own company dancers. The classes continue to address a need in the market for creative and expressive exercise, whilst providing a valuable source of income for the Company.



Students from South Hedland Primary School learning new ways to move with Teaching Artist Rhiana Hocking Katz. Photo by Amelia Blanco.

## Pilbara and Goldfields Regional Engagement Program

COVID-19 impacted the commencement dates of WAB's major regional engagement program in the Pilbara and Goldfields. When activities proper eventually recommenced, the demand and the ensuing responses from participants across all activities was categorically positive. Six WAB Teaching Artists delivered a full suite of activities in the Pilbara and Goldfields over a total of eleven weeks.

The program reached 6,470 total attendances overall, including over 1,700 individual young people engaged with tailored dance workshops in Dampier, Kalgoorlie-Boulder, Karratha, Pannawonica, the wider Port Hedland area, Roebourne and Wickham.

In addition, 56 young people participated in three Youth Dance Collectives, creating their own dance performance for their communities in Kalgoorlie-Boulder, Karratha, and Port Hedland, and 62 young people in Beverley and Pingelly who participated in the Chance to Dance program.

6,470 

Attendees and participants at regional events  
Across 235 events and activities

## Children's Performance Opportunities

In 2020 two productions involved opportunities for Child Guest Artists to join WAB's main troupe of dancers. *Dracula* in September had the involvement of nine boys in the production, selected from an audition of 25 boys aged 7-14 years, and the November/December season of *The Nutcracker* once again drew a large crowd of 268 auditionees, from which 24 were selected to perform in the production.

33

Child Guest Artists

32 

Performances with Child Guest Artists

## West Australian Ballet Centre Enterprises

In 2020 West Australian Ballet Centre's external hire access figures were 37% down on the previous year due to COVID-19 disrupting normal operational conditions. The WABC was eventually able to transition to normal operations and continue to strongly engage the local dance community and a wide variety of commercial groups. This highlights the Ballet Centre's well-established relationship with the community and its importance in providing exceptional dance facilities.

6,357

↓ 37% decrease  
from 2019

People accessed WABC for events and workshops

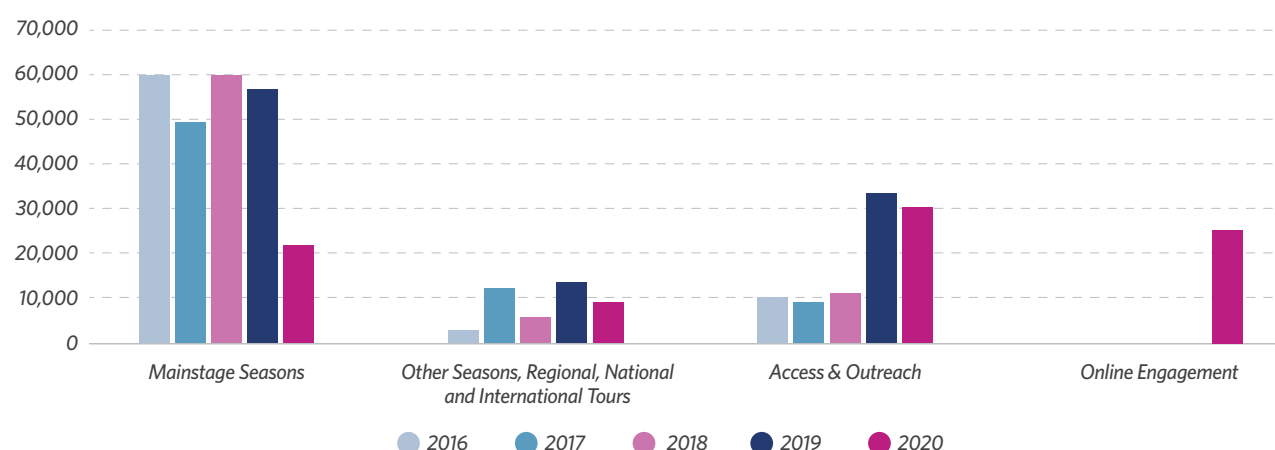


## Key Performance Indicators

### Access

NUMBER OF ATTENDANCES	2016	2017	2018	2019	2020
Main Stage Seasons	59,796	49,567	59,839	56,865	30,125
Other Seasons or Performances	900	8,195	5,328	8,036	10,229
Regional Performances	738	2,162	0	1,703	489
National Performances			0	1,410	0
International Performances	1125	2,000	500	2,651	0
Access & Outreach	9,701	8,989	11,134	23,373*	24,463
WABC Enterprise Access				10,127	6,357
Online Engagement					25,393
<b>TOTAL</b>	<b>72,260</b>	<b>70,913</b>	<b>76,801</b>	<b>104,165</b>	<b>97,047</b>

### Access and Audience Development 2020



Children and adults alike enjoy the frivolity of *The Adventures of Snugglepot & Cuddlepie*.  
Photo by Bradbury Photography.

## Performance Attendance

	No. of Performances & Events	No. of Attendances		
		Paid	Unpaid	Total
<i>Light &amp; Shadow: Ballet at the Quarry</i>	16	6,722	1,033	7,755
<i>Light &amp; Shadow: Ballet at the Quarry - Dress Rehearsal</i>	1	65	360	425
<i>The Sleeping Beauty (cancelled COVID-19)</i>	0	0	0	0
<i>STATE (cancelled COVID-19)</i>	0	0	0	0
<i>Dracula</i>	16	6,028	617	6,045
<i>Dracula - Dress Rehearsal</i>	1	0	385	385
<i>GALA</i>	7	3,865	517	4,382
<i>GALA - Dress Rehearsal</i>	1	0	257	257
<i>The Nutcracker</i>	15	9,742	518	10,260
<i>The Nutcracker - School Matinee</i>	1	420	196	616
<b>SUBTOTAL - MAINSTAGE</b>	<b>58</b>	<b>26,842</b>	<b>3,883</b>	<b>30,125</b>
<i>Genesis</i>	8	917	77	994
<i>CoVid Lab</i>	13	654	7	661
<i>Snugglepote &amp; Cuddlepie - Awesome Arts Festival*</i>	5	-	6,500*	6,500
<i>Regional Youth Dance Collective</i>	3	-	489	489
<i>New Years Eve with WASO</i>	2	2,074*	-	2,074
<b>SUBTOTAL - TOURING &amp; SPECIAL EVENTS</b>	<b>30</b>	<b>3,645</b>	<b>7,073</b>	<b>10,718</b>
<b>TOTAL</b>	<b>88</b>	<b>30,487</b>	<b>10,956</b>	<b>40,843</b>

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

## Online Engagement

	No. of Events	Participants	Paid Attendances	Unpaid Attendances	Total
<i>Genesis Online (Digital season)</i>			-	25,000	25,000*
Online workshops & masterclasses	5	44	24	28	52
Online Adult Ballet Classes	65	107	317	24	341
<b>TOTAL ONLINE ENGAGEMENT</b>	<b>70</b>	<b>151</b>	<b>341</b>	<b>25,052</b>	<b>25,393</b>

\*Indicates unique number of views.



## Access & Outreach

	No. of Events	Participants	Paid Attendances	Unpaid	Total
<b>METROPOLITAN PERTH</b>					
School Holiday Workshops	24	339	339	426	765
Open Classes & Rehearsals	20	475	463	163	626
Masterclasses	6	43	201	-	201
Workshops & Presentations	44	2,227	141	3,231	3,372
Adult Ballet Classes	733	678	9,187	1,164	10,351
Auditions	3	386	-	386	386
Behind the Scenes Previews: Sponsors, Ballet Circle & Friends	51	2,073	833	1,266	2,099
Patron Education: Pre-Performance Talks, Seminars & Q&A's	3	130	10	122	132
Volunteer Engagement	60	61	-	61	61
<b>SUBTOTAL - METROPOLITAN</b>	<b>944</b>	<b>6,412</b>	<b>11,174</b>	<b>6,819</b>	<b>17,993</b>
<b>REGIONAL</b>					
Masterclasses	9	141	-	184	184
Workshops & Presentations	149	2,277	-	4,594	4,594
Adult Ballet Classes	4	38	-	51	51
Youth Dance Collective - Audition	18	98	-	594	594
Youth Dance Collective	55	56	-	1,047	1,047
<b>SUBTOTAL - REGIONAL</b>	<b>235</b>	<b>2,610</b>	<b>-</b>	<b>6,470</b>	<b>6,470</b>
<b>TOTAL ACCESS &amp; OUTREACH</b>	<b>1,179</b>	<b>9,022</b>	<b>11,174</b>	<b>13,289</b>	<b>24,463</b>

## Community Access to West Australian Ballet Centre

WAB Centre Enterprise	No. of Hirer Events/Sessions	No. of People
External Hirers of West Australian Ballet facilities	185	6,375

Figures pertain to all external WABC Venue Hirers and the corresponding number of people accessing the Ballet Centre for those events/workshops.

# Financial Sustainability

*A key strategic priority for WAB is to achieve greater financial strength and sustainability by diversifying and growing income streams whilst streamlining costs. This will allow us to invest further in the development of artistic vibrancy and provide broader access to the joy of storytelling through music and dance across our vast state and beyond.*

*Underpinning and enabling these strategies is a sustainable and robust operating model supported by a strong governance framework and practices, quality corporate support and maintenance of appropriate working capital and reserves.*

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## 2020 Financial Sustainability

COVID-19 has meant 2020 was amongst West Australian Ballet's most challenging in our 70-year history. Until the pandemic struck, causing us to cease performances on 16 March, we were on track to achieve another outstanding Season against planned performance measures in terms of both theatre attendances and financial results.

The shutdown of live performances together with ongoing capacity restrictions implemented by the State Government impacted the following activities: cancellation of all Adult Ballet Classes and external studio hire from March to July; postponement of *Genesis* from March to July (restricted capacity); cancellation of *The Sleeping Beauty* in May and *STATE* at the State Theatre of WA in June; creation of *CoVid Lab*, a small in-house performance in June; and significantly restricted capacity seasons for *Dracula* in September and *The Nutcracker* and *GALA* in November/December.

With some 69% of our revenue hitherto deriving from commercial activities, the impact of COVID-19 was both immediate and profound, as it was for other arts organisations and many other sectors of the economy. Over the subsequent months, the Board and Executive team worked together to ameliorate the impacts of the pandemic as far as possible.

We would like to take this opportunity to thank the Minister, the Hon David Templeman MLA, Duncan Ord, Director-General, and Lotterywest for providing a significant package of financial support. This support has been critical in ensuring West Australian Ballet has remained a going concern in these most testing of times.

The Financial Statements reflect the significant financial impact of the COVID-19 pandemic on Box Office and corporate partnership revenue with an overall decrease of \$2.14million compared to 2019. West Australian Ballet reported an operating surplus of \$3.32million from total income of \$15.2million (2019: \$13.13million). The surplus reflects the effect of the second year donations received for the Restricted Endowment Fund (\$2.29million), the one-off State Government Lotterywest event cancellation fund (\$962,375) and the Federal Government JobKeeper wage subsidy (\$1.96million) to keep permanent and long-term casual employees connected to the Company.

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 \$2.29million to the Endowment Reserve, the year-end operating surplus is \$1.02million.

## Box Office Revenue

The effects of COVID-19 on the Box Office were acutely felt with the cancelation and postponement of seasons alongside audience capacity restrictions imposed on venues by the State Government which saw the Company performing, in some cases, to a third of the normal audience.

With an initial \$3.8million budgeted for, only \$1,999,968 was achieved (approximately 49%).

Family favourite, *The Nutcracker* was the primary driver of Box Office revenue for 2020. The show was part of a combined season, sitting alongside our celebratory *GALA* production. The combined Box Office revenue for this dual season, which saw the Company performing to a 60% audience capacity restriction, was \$942,401, well below the expected \$1.234million.

*Dracula* was another acute loss for Box Office. Originally expected to take \$843,000, \$410,155 was achieved solely because of the State Government audience capacity restriction in place at the time. The Company was only able to perform to 401 patrons per show as opposed to the normal capacity of 1,134 per show.

Lastly, *The Sleeping Beauty* was expected to take nearly \$900,000 at the Box Office, but the season was entirely cancelled due to COVID-19.

Small revenue gains were made with new seasons such as *CoVid Lab* and an extended run of the rescheduled *Genesis* season, alongside patrons taking credits for future ticket purchases, however these were not enough to compensate for the losses felt of the big, mainstage seasons.

# \$2.0million

Total Box Office Revenue

15% of  
total income



45% decrease  
from 2019

# \$364,231

Season Package Revenue



27% below  
target

# \$942,401

Best Selling Season – GALA &  
The Nutcracker dual season

## Corporate Partnerships

Led by Principal Partner Woodside, the unwavering support of West Australian Ballet's corporate partners played a vital role in enabling the company to weather an incredibly challenging year.

Beyond their long-standing support, both Woodside and Wesfarmers Arts also made additional contributions to the company's Endowment Fund in this period.

In the face of the pandemic, West Australian Ballet achieved a 95% partner retention rate and experienced growth across cash partnerships (including corporate and government). In-kind support was limited only by COVID-19 as many partnerships were unable to be used to their full potential during this time.

West Australian Ballet welcomed six new partners into the sponsorship family. We extend our sincere thanks to Accumulate Wealth, City of Kalgoorlie-Boulder, Harrier Group, KCGM, Keogh Consulting and Perth Energy for their contributions which have helped underpin our operations and programs during this period.

The Company's ability to achieve these successes was in no small part due to the strong and enduring partnerships that were already established. This, paired with a responsive and collaborative approach to delivering solutions tailored to each sponsors' needs meant that even during the pandemic, partner engagement was deepened.

Overall, we reflect on 2020 as a successful year and we sincerely thank all our sponsors across the corporate and government sectors for their confidence and support.

**\$1.38 million** 10% of total revenue

Total Corporate Partnerships Revenue

**95%** 

Partner retention rate

**78%** 

of our audiences feel more positive or significantly more positive about organisations that support West Australian Ballet

**92%** 

of sponsors agree or strongly agree that supporting West Australian Ballet helps them achieve their partnership objectives

## Philanthropy

2020 marked a coming of age for West Australian Ballet's philanthropic community. At a time when the very future of the Company was in question due to the pandemic, West Australians showed the deep love and connection they have with Australia's oldest ballet company.

In 2020 a long-held dream was achieved with an Endowment Fund campaign which will ultimately shape the future of West Australian Ballet. Alexandra Burt's inspirational Matching gift was met with an incredible response, and the Company ended the year by eclipsing the Endowment goal set the year prior. This firmly established a new footing on which to base future activities with an Endowment totalling \$7.75million of gifts and pledges.

There was another philanthropic result worth celebrating, with the Company reaching its highest ever level of annual donations totalling \$1.4million. A major contributing factor was the donation of tickets to almost half of the Company's cancelled performances - a truly stunning response.

In addition to this, almost 300 individuals made their very first gift to the Company. Calls and messages of support were received from Donors and Season Subscribers - showing sincere desire from West Australians that their state ballet company would stay strong through the pandemic.

The mid-year Annual Appeal was the most successful ever and while supporters of *The Sleeping Beauty* Campione had to let Beauty sleep for a year longer, a private fashion parade of the production's costumes allowed us to share these haute couture creations with the philanthropists who helped to restore them.

Volunteers faced new challenges with a raft of COVID-19 related policies and online training requirements, and we were so grateful to those who continued to support with their time, energy, and ever-present smiles.

The Alumni Committee continues to grow engagement with former dancers and staff, and is looking forward to continuing efforts as the Company prepares for its 70th Anniversary.

Overall, 2020 was a landmark year for the West Australian Ballet philanthropic community. Our ballet family showed generosity and passion that was heart-warming and inspirational. We thank every individual who made a gift - large or small - to support our Company and the future of ballet in WA.

**\$3.7 million** 28% of total revenue

Total Donations

**\$2.3 million**

WAB Endowment

**\$1.4 million** ↑ 12% increase from 2019

Private Giving



## Endowment Fund

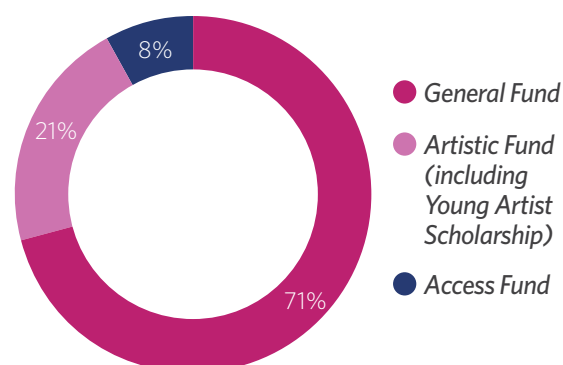
West Australian Ballet's Endowment Fund will raise, accumulate, and invest capital for the long-term financial sustainability of the Company, with the aim of building a reserve to support specific projects adopted and approved by the Board. Maintaining and growing the value of the Endowment over time is critical to ensuring that the source of income the Endowment provides will not be eroded. The Endowment Investment Committee manages the fund with a capital preservation focus and a balanced portfolio approach.

During 2020 the Endowment Investment Committee met regularly to review progress of the Endowment Matching campaign and began to make decisions as to when and how funds would be invested, consistent with the Endowment Constitution and Investment Policy.

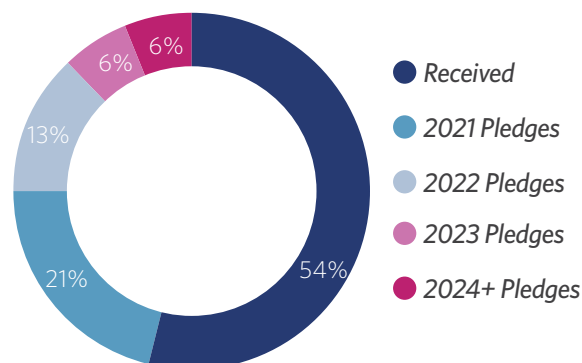
The implementation of these investment decisions began amidst the market turmoil caused by the COVID-19 pandemic, so what began as a cautious approach earlier in the year, evolved more quickly in the later part of the year when the success of the Matching campaign was known.

With much of the Endowment Fund balance being received in the last part of the year, the 31 December 2020 balance naturally shows a substantial cash balance. The Investment Committee is working to ensure that this important fund is prudently invested to deliver both income and capital growth over the medium to long term to enable delivery of West Australian Ballet's exciting future programs.

### Endowment Fund Designation



### Endowment Gifts by Year



## Other Income

The Company received windfall income in 2020 of \$437,714 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 Munderoo Foundation for its ongoing support of our Company.

## Systems and Processes

Providing leadership, information and support since the outbreak of COVID-19 in Australia, West Australian Ballet has developed policies and procedures to address the health and wellbeing of employees, supporters and patrons.

The closure of theatres and the subsequent ongoing cancellations of performances due to COVID-19 dictated major changes for West Australian Ballet staff. The immediate result of theatre closures was a quick turn-around to remote working for all employees, including the sourcing and supply of portable barres and flooring to dancers' residences.

West Australian Ballet continued developing an innovative and creative workforce through its dedicated Professional Development and Leadership Development Programs.

West Australian Ballet is committed to its ticket process being more than just a transactional activity, rather it aims to deliver an excellent customer experience. The Company aims to achieve this by implementing strategies to its ticketing platform that will be driven by information and analytics. This will enable the Company to better meet audience needs and increase business efficiencies. With this in mind,

a new interim mini website was developed for the launch of Season 2021 in October 2020, providing the first step towards meeting these objectives.

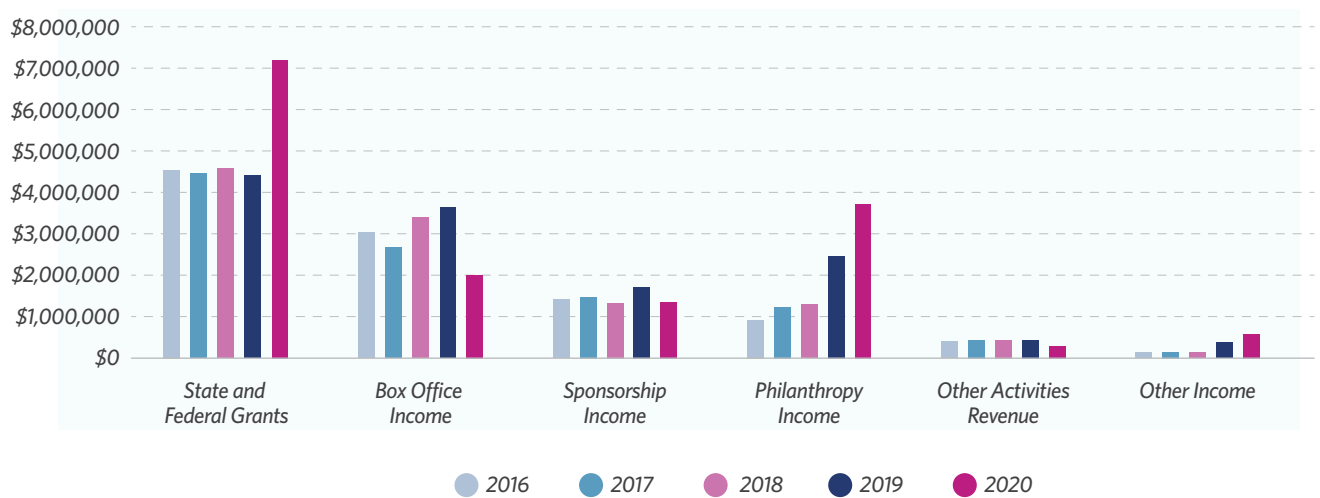
West Australian Ballet has also implemented a buy now, pay later, interest-free instalment payment option for Season Package Subscribers given the rise in popularity of such systems. It is anticipated this payment option will increase the average number of tickets sold per transaction and improve the rate of conversion from single ticket purchaser to multi-season subscriber.

Public Health Directions made in response to COVID-19 required West Australian Ballet to collect contact and attendance details for all attending patrons and to store this information securely for 28 days. For new online bookings, web developments were made to capture the contact information of patrons during the booking process. To capture all guest contact details of past bookings, an email campaign was designed to request all attendee contact details prior to their performance date.

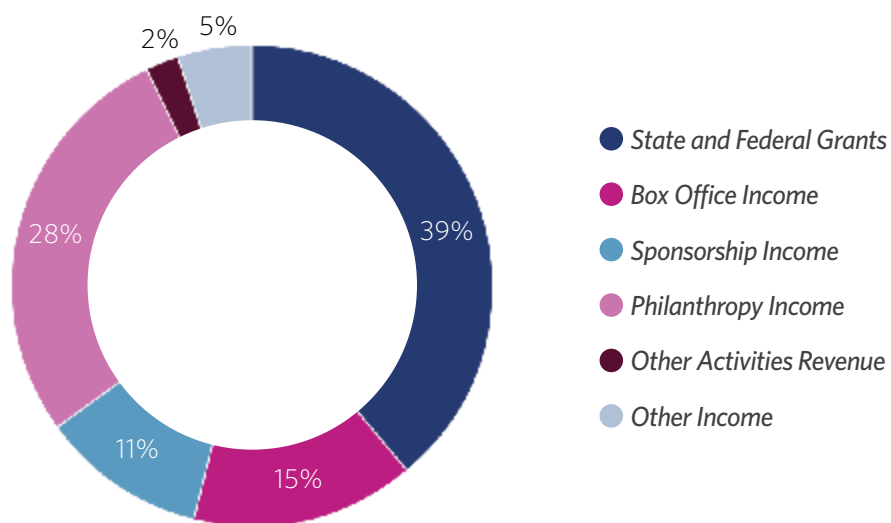
## Income

	2016		2017		2018		2019		2020	
Box Office Income	\$3,036,595	29%	\$2,682,252	26%	\$3,388,692	30%	\$3,651,735	28%	\$1,999,968	15%
Sponsorship Income	\$1,420,800	13%	\$1,481,500	14%	\$1,358,750	12%	\$1,741,512	13%	\$1,378,272	10%
Philanthropy Income	\$953,937	9%	\$1,248,264	12%	\$1,316,774	12%	\$2,490,455	19%	\$3,735,772	28%
Other Activities Revenue	\$424,368	4%	\$461,174	4%	\$448,547	4%	\$440,194	3%	\$310,729	2%
Other Income	\$149,372	1%	\$198,840	2%	\$164,716	1%	\$413,080	3%	\$600,126	5%
<b>Total Earned Income</b>	<b>\$5,985,072</b>		<b>\$6,072,030</b>		<b>\$6,677,479</b>		<b>\$8,736,976</b>		<b>\$8,024,867</b>	
State and Federal Grants	\$4,558,487	43%	\$4,439,642	42%	\$4,572,967	41%	\$4,396,960	33%	\$7,177,268	39%
<b>Total Income incl. Grants</b>	<b>\$10,543,559</b>		<b>\$10,511,672</b>		<b>\$11,250,446</b>		<b>\$13,133,936</b>		<b>\$15,202,135</b>	
Less Expenditure	\$11,307,191		\$10,794,839		\$11,683,468		\$12,489,960		\$11,881,474	
<b>Net Surplus/ (Loss)</b>	<b>(\$763,632)</b>		<b>(\$283,167)</b>		<b>(\$433,022)</b>		<b>\$643,975</b>		<b>\$3,320,661</b>	
Transfer to Endowment Reserve					\$200,000		\$1,229,708		\$2,293,533	
Non-cash Depreciation	\$497,891		\$482,418		\$479,340		\$480,903		\$475,225	
<b>Operating Surplus/ (Loss)</b>	<b>(\$265,741)</b>		<b>\$199,251</b>		<b>(\$153,681)</b>		<b>(\$104,829)</b>		<b>\$1,502,354</b>	

## Income Breakdown 2016-2020



## Income Breakdown 2020



## 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 9 (nine) times in 2020 with an average 90% 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 2020.



*Kimberleigh Krzysztofiak-Cowley in  
Tarantella for GALA.  
Photo by Bradbury Photography*



# 10.0

## Navigating a Global Pandemic

Every organisation has its own story about the impacts of the COVID-19 pandemic, however the experiences of a ballet company, built on a model of live performance to a live audience and dependant on the physical interaction of its artists to deliver its primary product, is a unique perspective.

Each day in March as WAB was preparing for *Genesis*, it became clear that this wasn't "life as normal". As supermarkets were depleted and an eerie panic descended over Perth, the Company grappled with how this might impact impending seasons, dancers and staff.

With the closure of the Ballet Centre looking imminent, the Artistic and Marketing teams swung into a new position, a "pivot" to bring forward preparation of *Genesis* works and capture them on film. This swift decision meant that WAB had new performance content that was able to be shared. A partnership with Seven West paved the way for *Genesis* to be rolled out digitally – a major first for West Australian Ballet.

A COVID-19 Response Team was established and charged with assessing and responding to the rapidly changing conditions. The Board began meeting regularly to make core decisions and assess financial impacts. The leadership and expertise shown by Chair, Sherry Duhe and the Board, the tenacity of then-Executive Director Jessica Machin and the strength and perseverance of Artistic Director Aurélien Scannella, provided a steady force which proved invaluable in guiding WAB through such an unpredictable and potentially destabilising period.

16 March 2020 was a very difficult day for all staff as WAB was left with no choice but to cancel performances. After all the hard work done in

preparation for *Genesis*, *The Sleeping Beauty* and the brand new season of *STATE...* it was an extremely frustrating and disappointing experience. Every Department did an incredible job of pulling together to communicate the changes with all of WAB's stakeholders and provide options and information on a timely basis.

With the studio quickly prepared for *Genesis* filming, the Ballet Centre prepared to close and staff packed up to begin working from home. This was a huge change in working conditions – particularly for WAB's dancers – who were supported and coached by Aurélien, Sandy and the team. The Operations team worked tirelessly to ensure staff and dancers alike were logistically supported with all the changes.

Meanwhile the Board and Executive developed and monitored multiple scenarios to ensure the Company remained a going concern in these most testing of times. The Company received significant financial support from both the State Government's Lotterywest event cancellation fund and the Federal Government JobKeeper wage subsidy to keep permanent and long-term casual employees connected to the Company.

As the Company contemplated an uncertain future, concern was soon replaced with surprise as thousands of dollars' worth of tickets from cancelled seasons were donated back to support the Company. It was a truly incredible moment to realise how much WAB's audiences were determined to ensure the Company would withstand this challenge.

Starting to settle into a new kind of normal, all departments devised and activated incredible new initiatives, some of which will be carried forward into the future, beyond the pandemic.

With the dancers now taking their daily class from home via Zoom, WAB's community once again provided support, gifting dancers with portable barres that they could use in the home studio space (which was sometimes their kitchen or bedroom!).

The Corporate Partnerships team connected and engaged with sponsors in new ways – creating bespoke content and communications for partners in lieu of standard ticketing, acknowledgement, and event opportunities in order to preserve these critical relationships.

The Philanthropy team launched their Campione with a Zoom party and the premiere of WAB's first ever digital season, *Genesis Online*, which was proudly launched by the Marketing and Communications team, achieving an incredible 25,000 unique views.

The Production and Wardrobe departments strived to ensure they could do what work was possible during this period to prepare for the future seasons. Production teams were able to refurbish large elements of *The Sleeping Beauty* set while the Wardrobe department continued sewing tutus and other costumes from their lounge-rooms.

The Access & Outreach team had to cancel hundreds of classes, workshops and engagements across WA. They transformed into a digital production house, producing dozens of videos with a clear objective to remain connected to the Western Australian community and stakeholders, whilst responding to their needs during an unstable time.

While WAB remained strongly connected to the community, it was the dancers who were the most impacted and the Artistic team had to become very inventive as to how they would maintain the Company's elite level of fitness. As soon as Government restrictions were relaxed, dancers began to return to the Ballet Centre.

Sandy created a concept titled *CoVid Lab*, which allowed dancers to choreograph and perform, and produce a thrilling collaboration onstage in front of a small live audience. This allowed WAB to be one of the first organisations to stage a post-COVID performance in Australia, if not, the world. The COVID-19 health and safety logistics of *CoVid Lab*

were hugely complex, but were absolutely worth the effort. Those first performances were profoundly moving for our audiences who were in such great need of reconnection and rejuvenation.

In-person Adult Ballet classes eventually began once again to the joy of many who had missed the wonderful connection they have with their art-form, their teachers and friends. It was also during this time that it became clear the Philanthropy team were also going to meet their Endowment goal and began to tentatively plan a celebratory event at Government House.

The opening of *Dracula* was particularly poignant. While the Marketing and Communications team had to work especially hard to ensure distanced seating and contact tracing, it was incredibly moving to be back at His Majesty's Theatre and experience live performance with dancers and musicians – within a powerful story of love conquering fear.

The learnings from COVID-19 for West Australian Ballet? That WAB is an enormously passionate company of driven individuals, who will go to extreme lengths to preserve and protect the artform and WAB's most precious asset, its people. This was a story of colleagues helping and supporting one another, a State flagship organisation playing its part by complying with Government directives and how to celebrate creativity in the face of adversity. WAB has come to understand what "uncertainty" feels like and is better equipped to deal with it in the future.

WAB thanks the Minister, the Hon David Templeman MLA and Director-General Duncan Ord, from the Department of Local Government, Sport and Cultural Industries, as well as Lotterywest for providing a significant package of financial support. WAB also acknowledges the many individuals and organisations who supported the Company during such a challenging year.

West Australian Ballet is proud to emerge from this historic period and acknowledges the many hard-working staff, committed Board, passionate dancers and wonderful community that together, have united to weather this storm and look forward to the future with bravery and optimism.

# DIRECTORS, SUPPORTERS & COMPANY DETAILS



*Aurélien Scannella as Old Dracula with Matthew Edwardson and Oliver Edwardson as the Phantoms in Dracula. Photo by Bradbury Photography.*

# Board Directors

*We acknowledge the contribution made by individual Directors in 2020, their leadership, generosity and great belief in our work and vision which continues to take the Company to exciting new heights.*

## Chair

### Sherry Duhe

Appointed to the Board on a non-voting basis

April 2019

Appointed unanimously by the Board as Chair

August 2019

Elected by the members May 2020

**Expertise:** Financial Management, Strategy, Capital Allocation, Complex Commercial Negotiations, Energy, Executive Leadership and Governance

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 and Strategy, Planning and Analysis 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 also sits on the Council of Christ Church Grammar School and on the WA State Advisory Council of the Committee for Economic Development of Australia (CEDA).

## Deputy Chair

### Dr David Smith

Appointed to the Board May 2012

Elected April 2013

End of Board Tenure: December 2020

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

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

Dr Smith has over 30 years of technical, operational and senior executive experience with Rio Tinto. Dr Smith was, until retirement in 2009, the President of Rio Tinto Atlantic. Prior to this, Dr Smith was Managing Director of Rio Tinto's iron ore operations in Australia covering Hamersley Iron and Robe River and before that Dr Smith was the Chief Executive Officer of Rössing Uranium in Namibia. Dr Smith is a qualified



metallurgist and his formal qualifications include a Bachelor of Science and PhD in Metallurgy from the University of New South Wales in Australia. He has attended business schools in Melbourne, Geneva and London.

Dr Smith 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

End of Board Tenure: December 2020

**Expertise:** Management and Business Development

Having joined Wesfarmers in 1999, Tim worked in commercial and business development roles within the Wesfarmers Energy division, before his appointment as General Manager of Wesfarmers Kleenheat Gas in 2005. In 2006, he was appointed Managing Director of Wesfarmers Energy, and was Executive General Manager, Business Development from 2009 to 2015. Tim was appointed Director, Associate Businesses and International Development of Wesfarmers in 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 and in 2020 Tim was appointed Managing Director of Wesfarmers Industrial & Safety.

Tim has a Bachelor of Engineering (Mech, Hons) and a Master of Business Administration from The University of Western Australia, and has completed the Advanced Management Program at Harvard Business School.

## **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. Roger joined the Board of West Australian Ballet in 2012.

## **Prof. Michael Henderson**

Appointed May 2013

Elected April 2014

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

Michael Henderson is the Executive Chairman and CEO of Emergency Triage Services, an organisation delivering remote acute trauma services and he is the Executive Chairman of Carabiner Architects.

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 Professorial Fellow in the Faculty of Health and Medical Sciences, University of Western Australia and a past Adjunct Professor in the 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's inherited her love of dance from her grandmother, who was also her first ballet teacher. While she no longer does ballet, she continues to participate in many other forms of dance.

### **Greg Meyerowitz**

Elected April 2011

Re-elected April 2014

Resigned from the Board: May 2020

**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 is the chair of the Chamber of Arts and Culture WA Fundraising Committee and actively assists many Not for Profit organizations.

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 asset management, 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 is a keen supporter of WAB through private giving as a member of our Campione programs.

## John Palermo FCA

Appointed December 2020  
To be elected: May 2021

**Expertise:** Philanthropy, Finance, Strategy & Governance.

John has over 20 years' experience in public practice, with expertise in corporate transaction execution, strategic business management and business structuring.

John is Chair of Chartered Accountants Australia and New Zealand, a non-executive Director of Alterra Ltd, Director of Royal Perth Hospital Medical Research Foundation and Honorary Consul of Uruguay in WA. He was previously a Councillor of the National Trust and Board member of Lifeline.

John is a member of the Philanthropy Committee of Wesley College and has served on the West Australian Ballet Investment Committee in 2020.



*Ludovico Di Ubaldo in Matej Perunicic's Uncommon for Genesis.  
Photo by Frances Andrijich.*



*Juan Carlos Osma and Dayana Hardy Acuña in Architecture of Hope for Ballet at the Quarry. Photo by Sergey Pevnev*

# 12.0

## Committees

### Artistic Reference Panel

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

### Board Governance, Succession and Remuneration Committee

Sherry Duhe (Chair), Dr David Smith (Deputy Chair), Tim Bult, Roger Davies, Greg Meyerowitz (resigned May), Margit Mansfield, Amy Nielson, Ingrid Puzey, Prof. Michael Henderson.

### Finance, Audit and Risk Management (FARM) Committee

Tim Bult (Chair), Dr David Smith, Aurelien Scannella, Justine Bolton , Jessica Machin (resigned November), Dr Robert Edwardes (from November).

### Foundation Committee

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

### Endowment Fundraising Committee

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

### Endowment Investment Committee

Ingrid Puzey (Chair), Justine Bolton, Peter Evans, Catherine Henwood, Will Henwood, John Palermo, Dr David Smith.

### Strategic Execution Teams

#### Artistic Vibrancy

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

#### Reach & Accessibility

Michael Henderson (Board Sponsor), Deborah Robertson (Team Leader), Suzanne Beecroft, Rod Gonzales, (left November 2020).

#### Financial Sustainability

Ingrid Puzey, Tim Bult (Board Sponsors), Justine Bolton, Catherine Henwood (Team Leader).

# 13.0

## Philanthropy

*West Australian Ballet gratefully acknowledges gifts received from our supporters, our 'ballet family', who play a vital role in bringing exceptional dance experiences to our Western Australian communities. 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+

Ted & Gena Culley

Philip & Janine Fisher

Kay Lee & Richard Murphy

Dorothy & Allan Smith

Michael & Helen Tuite

Windsor Knight Pty Ltd

Wright Burt Foundation

*Alexandra & Julian Burt*

#### Bravura Circle \$10,000+

Tim Bult & Lisa Church

Marilyn Burton

Gay Cruickshank

Eve Howell & Max de Vietri

Kennerlys

Gwenyth Lennon

Jane & Jock Morrison

John & Ellie Roenfeldt

David & Rosalind Smith

The Telders & Duhe Family

Mrs Mary Ann Wright

Anonymous (3)

#### Director's Circle \$5,000+

Neil Archibald & Alan R. Dodge  
AM

Tony & Mary Beeley

Gay & Robert Branchi

Carole Crommelin OAM

Lesley & Peter Davies

Michael & Wendy Davis

Rachelle Doyle, Euan & Calum  
Cameron

Charles & Patricia Galluccio

Patricia Gates

Rob & Sue Gillett

Jack Goodacre & Susan Sheath

Bronwyn Grant

Jamelia Gubgub & David Wallace

Jan & Kevin Jackson

Paul Jones & Clair Medhurst

The Robert Kimpton Family

Jenny Nicol

Dr Peter Simpson OAM

Robyn Tamke

Simon & Alison Turner

Heather Zampatti

Anonymous (1)

#### Choreographer's Circle \$2,000+

Helen Ansell

Catherine & Edward Callow

Richard & Sue Chapman

Ian & Rosana Cochrane

Dr Ken Evans & Dr G Campbell  
Evans

J. Fairweather

The Forrest Family

Susanne & Paul Finn

R & L Fulcher

Kay Giorgetta

Andrew Gardner

Helen & John Hollingshead

Graham & Anke Hoskins

Dr Robin Kirk & Sarah Kirk

Margit Mansfield

Tony & Gillian Milne

Amanda Payne

Mimi & Willy Packer

Mark & Ingrid Puzey

In memory of Stephanie Quinlan

Howard & Lindsey Read Fund

Rella Consultants

Stephanie Rusyn in memory of  
John Kobelke

Leslie Simmons

Kate Sommerville

Ruth Thorn

Juerg & Elisabeth Weber

Alexandra Welch

Maira Westmore

Gill & Jim Williams

Anonymous (6)



## Principals' Circle \$1,000+

Peter & Maizan Ahern  
 Terry & Elizabeth Allen  
 Monique Atlas & Kim Hawkins  
 Heather Bannerman  
 Allan Barbarich  
 Matthew J.C. Blampey  
 Claire Brittain & John McKay  
 Mark & Yvette Dawson  
 Robert Deephouse  
 Diana de Vos-Beck OAM & Tony Beck  
 Christine & Stephen Doyle  
 Lorraine Ellard  
 Courtney Fiddian & Terri Stenton  
 Martyn & Sandra Flahive  
 Marilyn Fowler  
 Dr Anne Gray  
 Deidre Greenfeld  
 Dorothea & Harry Hansen-Knarhoi  
 Brian Harffey  
 Olive & Bill Henwood  
 Warwick Hemsley  
 Jennifer Jones  
 Stephanie & Roland Kaiser  
 Ross & Frances Ledger  
 Rosalind Lilley  
 Mary-Jo & John Lindquist  
 Oana & Kelvin Lord  
 Robin Masters  
 Helen Moorhead & Boyd Craig  
 Lynn Murray  
 Julie Nealon  
 Callum Neil  
 Amy & Preben Nielsen  
 Julie & Mark Norton  
 Alice & Brian O'Donnell  
 Pamela Platt  
 Michael Reynolds  
 Silas Robin  
 Bryan & Jan Rodgers  
 Nigel & Dr Heather Rogers  
 The Rugg Family  
 Kerry Sanderson AC  
 Glenice Shephard

Christine Simpson Stokes AM  
 Dr Louise Smyth  
 Marjorie Stranger  
 Janet Thackray  
 Rodney & Penelope Thompson  
 Elizabeth Townsend  
 Karen Venard  
 James van Dongen  
 Joy Wearne  
 Janet Williams  
 Rebecca Williams  
 Wilson Family  
 Anonymous (9)

## Ballet Circle \$500+

Christina Backus  
 Zelinda Bafile  
 Peggy Barker  
 Glenn & Lisa Barrett  
 Sarah & Colin Beckett  
 David & Lois Black  
 Kathryn Clarke  
 Emma Costello  
 Kim & Valerie Cottrell  
 The Hon Mrs Victoria Cousins  
 Dr Mark de Cruz  
 Bernadette Cullinane  
 Concetta Diels  
 Hilary Dolling  
 Catherine Dunn  
 Family Dispute Resolution WA  
 Stella Fabrikants & Eugenio Bini  
 Tracey Feakes  
 Toni Frank  
 Sally Garmony-Burton  
 Dr. Jen Graham-Taylor  
 Shona Hall  
 Hawkins-Jackson Family  
 Helen Hawkins  
 Gwynneth Haywood & Jim Farnworth  
 Karen Heagney  
 Will & Catherine Henwood  
 Hon Colin Holt MLC  
 Marani Hutton

Michael & Jane Jenkin  
 Susan Joubert  
 Leonie Kirke  
 Peter Korcsek & Diana Teplyj  
 Francis Landels  
 Lenka Leskova  
 Dorothy Lester  
 Emmy Lycho  
 Marian Magee  
 Sarah Mathews  
 Melissa May  
 Sonia & Michael McNulty  
 Patricia Miles  
 Maurice & Jennifer Owen  
 Rita Pasqualini  
 Don & Susan Pearce  
 Chris & Sherry Quirk  
 Jenny Rankin  
 Andrew Shuster  
 Lindsay & Suzanne Silbert  
 Gabrielle Sumich  
 Susan Statkus  
 Kate Stokes  
 Denise Stransky  
 Sally Thomas  
 Siobhan Vincent & Associates  
 Freya Vuattoux  
 Wheels: Seniors on the Move  
 Penny Wilding  
 Margaret Whitter  
 David Wilkinson  
 Freddi Wilkinson  
 Anonymous (22)

## Friends Circle \$75+

562 Members

## Supporters \$75>

250 Members

*\*Acknowledging gifts received  
 between 1 January - 31 December  
 2020.*

# Trusts and Foundations

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



Dancer Health and Wellbeing

McCusker Charitable Foundation

Corps de Ballet Position



Children's Ballet

FEILMAN FOUNDATION

Children's Ballet



Young Artists Scholarships



Young Artists Scholarships



Young Artists Scholarships



Chance to Dance

PACKER FAMILY FOUNDATION

Chance to Dance



Chance to Dance

*Kiki Saito (foreground) with the dancers of West Australian Ballet as Snowflakes in The Nutcracker. Photo by Bradbury Photography.*



## 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.

### Major Benefactor \$3,000,000



*Alexandra & Julian Burt*

### Benefactor \$1,000,000+ Bendat Family Foundation

### Patrimoine Gifts \$500,000+ Dorothy Smith

### Legacy Gifts \$200,000+ Wesfarmers Arts Anonymous (1)

### Cornerstone Gifts \$100,000+

Marilyn H Burton  
Ted & Gena Culley  
Philip & Janine Fisher  
Rosalind Lilley  
Susan Sheath & Jack Goodacre  
David & Rosalind Smith  
Michael & Helen Tuite  
Windsor Knight Pty Ltd  
Woodside  
Mrs Mary Ann Wright  
Estate of Jennifer Wright

### Foundation Gifts \$50,000+

Dr Robert & Mrs Susan Gillett  
The Gregg Family  
The Telders & Duhe Family  
Susy Tregonning

### Heirloom Gifts \$25,000+

Jamelia Gubgub & David Wallace  
Marilyn Fowler  
Eve Howell  
Jan & Kevin Jackson  
Greg & Cathy Meyerowitz  
Jane & Jock Morrison  
John & Sarah Palermo  
Ingrid & Mark Puzey

### Heritage Gifts \$10,000+

Leonie & Tim Baldock  
Suzanne & Martin Beecroft  
Craig & Katrina Burton  
Claire & Julie Burton  
Dr Ken Evans & Dr Glenda Campbell-Evans  
Robert Cappellin & Carl Freedman  
Elizabeth Clough & Esmeralda McRae Clough  
Michael & Wendy Davis  
Rachelle Doyle, Euan & Calum Cameron  
Kay Giorgetta  
In Memory of Dr. David Hough  
Barry Lane  
Mrs Dianne Lindfield  
Oana & Kelvin Lord  
Jessica Machin & Déwi Wiasa  
Margaret & Rod Marston  
Gillian & Tony Milne  
Richard Murphy & Kay Lee  
Callum Neil  
David Puddey  
Nicky Reading  
Robyn Tamke  
Rodney & Penelope Thompson  
Dr & Mrs M S Ward  
Alexandra Welch  
Juerg & Elisabeth Weber  
Caroline Witting  
Heather Zampatti  
Zipform Pty Ltd  
Anonymous (1)

### Honour Gifts \$5,000+

Allan Barbarich  
E&G Bourgault in memory of Betty Sagar  
Roger & Christine Davies  
Robbie Deephouse  
Lorraine Ellard  
Hanrahan Fleming Family  
Lyn & Robert Fulcher  
Marian Green  
Ann-Marie Godsell & Jacqueline Bjelanovic  
Dorothea Hansen-Knarhoi  
In memory of Shirley Barbara Halliday  
Will & Catherine Henwood  
Freda & Jim Irenic  
Gillian & Stewart Johnson  
Georgia Maynard  
Paul Jones & Clair Medhurst  
Paul & Bernadette Naughton  
Julie & Ed Nealon  
Amy & Preben Nielsen  
Maurice & Jennifer Owen  
Michael Reynolds  
Roslyn & Emily Rice  
Jan & Bryan Rodgers  
Kirsten & Andrew Rose  
Leslie Simmons  
Ruth & Neville Thorn  
Elizabeth Townsend  
Simon & Alison Turner  
Estate of Clive Wannell  
Joy Wearne  
Anonymous (1)

### Tradition Gifts \$2,000+

Tony & Mary Beeley  
Justine Bolton  
Jill Clarke  
Kim & Valerie Cottrell  
Lesley Davies  
Diana de Vos-Beck OAM  
Dr Robert & Ann Edwardes  
Kellie Elia

J. Fairweather  
 Don & Marie Forrest  
 Bronwyn Grant  
 Bill & Olive Henwood  
 Ken Michael  
 Kerry Sanderson AC  
 Neil Tomkinson  
 Siobhan Vincent & Associates  
 Olive Wheeler-Brennan  
 Anonymous (1)

**\$1,000+**  
 Elizabeth & the late Ian Adkins  
 Helen Ansell  
 Christina Backus  
 Claire Brittain & John McKay  
 Judith S Clark  
 Mark & Yvette Dawson  
 Barbara Dickinson  
 Vladimir Fetisov  
 Lyn & Andrew Harding  
 Warwick Hemsley  
 Dallas Hickman & Alex Hickman  
 Laurence & Nicky Iffla  
 Diane M Johnson  
 Col Peter Korcsek  
 Ross & Fran Ledger  
 Margit Mansfield  
 Brigitte Nakashima-Wolf  
 Julie & Mark Norton  
 Robyn Rigg  
 Linda Savage & Stephen Davis  
 Dr Louise Smyth  
 Marjorie Stranger  
 Diana Teplyj  
 Gail Thornton  
 Rhondda Tilbrook  
 Cecilia Van Der Merwe  
 Anonymous (7)

**\$500+**  
 Peggy Barker  
 B. Barrett-Lennard  
 Helen & Robert Bradbury  
 Christine Burson  
 Joan Frances Carney  
 The Hon Mrs Victoria Cousins  
 Danielle Crisafulli (nee Debbie Newport)  
 Ann-Marie Godsell on behalf of Gillian Hird  
 Shona Hall  
 Leonie Kirke  
 Helen Kirkbride & Tom Vosmer  
 Janet & Rob Kirkby  
 Yuriko Kishida & Michael Langton  
 Cherry & John Martin  
 Leslee Mordaunt  
 Colleen Mortimer  
 Christine Palmer  
 Julia Savory  
 Philippa Statkus  
 Veronika Teplyj  
 Helen Toey  
 Tamra van der Nest  
 Anonymous (4)

**\$500>**  
 Peta Barker  
 Suzanne Bradley  
 TMS Braunl  
 Monika & Martha Chang  
 Suzanne & François Combémoré  
 Judy Curtis  
 Trisha David  
 Catherine Dunn  
 Brid England  
 Veronica & Tom Forsyth  
 Gaynor - de Beer Family  
 Simone Godden  
 Julie Ham  
 Dale Halnan

Helen Hawkins  
 Deborah Hilton  
 Kathryn Howard  
 Gary Jakuszewski  
 Janine Jarvis  
 Tash Jarvis  
 Lorraine Kousins  
 Jo-Anne Large JP  
 Lawson Family  
 Emmy & Elise Lycho  
 Jeanette McQueen  
 Graham Metcalf  
 Maureen Grace Mitchell  
 Amanda Payne  
 John Simpson  
 Jan & Alan Stewart  
 Margaret Thomas  
 Carol & Simon Thomson  
 William Walter  
 Nicole Ward & Dwayne Dobinson  
 Ann White  
 Anonymous (7)

*\*Acknowledging gifts and pledges received before 31 December 2020.*





*Ludovico Di Ubaldo in Matej Perunicic's Uncommon for Genesis.  
Photo by Frances Andrijich .*

## 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

Barbara Joseph

Andrew & Del McGuiness

Callum Neil

Bryan & Jan Rodgers

Jacinta Sirr-Williams

David M Smith

Rosalind Smith

Dr. Louise Smyth

Ruth & Neville Thorn

Helen Toey

Claire Tudor

Lorna White

Freddi Wilkinson

Anonymous (12)

### 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 Olive Wheeler-Brennan

The Estate of Jennifer Wright



# 14.0

## 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



### Media and Communication Partners



### Corporate Partner



### Access Partners



City of Perth



### 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



### Supporting Partners



ULTIMO | CATERING + EVENTS



### Partners

BDO | Caporn Young

# 15.0

## 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

John Ahern AO  
Michael Chappell  
Ian Cochrane  
Dr Robert Edwardes  
John Langoulant AO  
Clair Medhurst  
Ken Perry  
Jan Stewart PSM  
Rodney Thompson  
Gayle Watson Galbraith

### Board of Directors

**Chair:** Sherry Duhe

**Deputy Chair:** Dr David Smith (end of Board tenure December)

**Director:** Tim Bult (end of Board tenure December)

**Director:** Roger Davies

**Director:** Prof. Michael Henderson

**Director:** Margit Mansfield

**Director:** Greg Meyerowitz (left May)

**Director:** Amy Nielson

**Director:** Ingrid Puzey

**Director:** John Palermo (commenced December)

### Executive

**Artistic Director:** Aurélien Scannella

**Executive Director:** Jessica Machin (left November)

**Executive Director (Acting):** Dr Robert Edwardes  
(from November)

**Executive Assistant:** Kellie Elia

### Artistic

**Principal Ballet Mistress and Artistic Associate:**

Sandy Delasalle

**Ballet Master:** Craig Lord-Sole

**Assistant Ballet Mistress:** Reika Sata

**Head of Music:** Michael Brett

**Artistic Administrator:** Hilary McKenna

**Artistic Coordinator:** Caroline McCarthy

### Dancers

#### Principals

Dayana Hardy Acuña  
Matthew Lehmann  
Chihiro Nomura

#### Soloists

Candice Adea  
Julio Blanes (promoted from Demi-Soloist in December)  
Polly Hilton  
Juan Carlos Osma  
Oscar Valdés

#### Demi-Soloists

Nikki Blain (promoted from Corps de Ballet in December)  
Matthew Edwardson  
Oliver Edwardson  
Jesse Homes (promoted from Corps de Ballet in December)  
Fabio Lo Giudice (commenced January, left December)  
Christian Luck  
Melissa McCabe  
Mayume Noguromi (promoted from Corps de Ballet in December)  
Carina Roberts  
Alexa Tuzil  
Claire Voss

### **Corps de Ballet**

Adam Alzaim  
Emma-Rose Barrowclough  
(commenced January, 2019  
Young Artist)  
Kristin Barwick  
Robert Bruist (left December)  
Jacob Chown (commenced  
February)  
Jessy Chraibi  
Ludivico Di Ubaldo  
Glenda Garcia Gomez  
Kymberleigh Krzysztofiak-Cowley  
Keigo Muto  
Matej Peruncic  
Asja Petrovski  
Kiki Saito  
Kassidy Thompson (commenced  
January, 2019 Young Artist)  
Jack Whiter

### **2020 Young Artists**

Brent Carson  
Ziggy Debrincat  
Beatrice Manser  
Sarah Ross  
Lucinda Schoeman

### **Access & Outreach**

**Head of Access & Outreach:**  
Deborah Robertson  
**Access & Outreach Manager:**  
Jacqui Hume  
**Regional Access Manager:**  
Richard Longbottom  
**Access & Outreach Coordinator:**  
Brooke Jacobs  
**Public Classes Receptionists:**  
Ariane Beyer, Emma Fishwick,  
Storm Helmore, Hayley Sperring

### **Dancer Wellbeing**

**Head of Dancer Wellbeing:**  
Gerard Hurst  
**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  
**Strength & Conditioning  
Instructor:** Mikey Markossa

### **Finance**

**Head of Finance, HR & Corporate  
Services:** Justine Bolton  
**Accountants:** Fang Tyng Chong &  
Lilian Ochieng  
**Assistant Accountant:**  
Daphne Tedeschi (commenced  
November)

### **Marketing & Communications**

**Head of Marketing &  
Communications:** Suzanne  
Beecroft  
**Marketing Specialist:** Andrea  
Bradbury  
**Media & Digital Specialist:** Scott  
Dennis  
**Ticketing & Customer Experience  
Manager:** Amanda Leigh  
**Box Office & Administration  
Assistant:** Alicia Gould (left  
December)

### **Operations**

**Head of Operations:** Marcus  
Whelan  
**Floor Technician:** Gary Wright

### **Philanthropy**

**Head of Philanthropy:** Catherine  
Henwood

### **Philanthropy Manager - Annual**

**Giving:** Tauí Pinker  
**Philanthropy Manager - Planned  
Giving:** Penny Dolling  
**Philanthropy Coordinator:**  
Suzanne Combémoré

### **Corporate Partnerships**

**Head of Corporate Partnerships:**  
Marina Woodhouse (commenced  
August)  
**Corporate Partnerships  
Manager:** Margie Wearing (left  
December)  
**Proposals and Contracts  
Manager:** Sarah-Jane Blundell  
**Corporate Partnerships  
Coordinator and Manager:**  
Chantel Dyball (commenced  
January, promoted November)  
**Corporate Partnerships  
Coordinator:** Vince Cargeeg  
(commenced November)

### **Technical Department Staff**

**Technical Director:** Ashley Cole  
(left October)  
**Technical Director (Acting):**  
David Cotgreave (commenced  
October)  
**Production Stage Manager:** Erin  
Coubrough  
**Head Mechanist:** Mat Norman  
Head of Lighting and Audio: Neil  
Webster  
**Technical Assistant:** Chad  
Wetton  
**Head of Wardrobe:** Louise Inman  
**Head of Hair & Wigs:** Philip Cox  
**Deputy Head of Wardrobe:** Tricia  
David  
**Assistant Head Cutter:** Kate  
Ebsary  
**Wardrobe Assistants and  
Dressers:** Kristy Armstrong,  
Sheridan Savage

## Seasonal Technical Department Staff

### Assistant Stage Managers:

Olivia Amodt, Rose Liggins, Claire  
Mayers, Brianna Lea

### Stage Manager Intern (Dracula):

Brianna Lee (WAAPA)

### Mechanists: Matt Raven, Matt

Ward, Cindy Cikorski, Vince  
Froneman, Sam Knox, Emma  
Martin, Doug Seymour, Jorja  
Christensen, Jordy Andrews

**Lighting Crew:** Timothy Bonser,  
Adrian Wright, Erryn Hanso, Rhys  
Pottinger, Dillian Kuiper

### Wardrobe Assistants: Remy

Benn, Erryn Burnett-Blue,  
Kimberly Harris, Lexie Hobbs,  
Nicole Marrington, Colleen  
Sutherland

### Dressers: Louise Arcus, Mesodo

Ho, Amy Webb

### Makeup: Rebecca Bank

**Wig Assistants:** Virginia  
Hawdon, Siouxane Martincic

## Company Associates

### Publicity Consultant: Rosita

Stangl

### Pianists: Gennaro Di Donna,

Elena Mclver, Stuart Macklin  
Photography: Frances Andrijich,  
Sergey Pevnev, Nik Babic,  
Bradbury Photography

### Website: TW Creative

### Legal Support: Ashurst

Strategy, Governance &

**Leadership Development:** Keogh  
Consulting

### Employee Assistance Program:

PeopleSense

### Human Resource Support:

Harrier

### Equipment Hire: Ben Fry - What

Noiz and Granston productions

### Logistics: Kim Westbrook -

Westbrook Transport

## Teaching Artists

Nikki Blain  
Daryl Brandwood  
Emily Coles  
Scott Galbraith  
Mitchell Harvey  
Christopher Hill  
Rhiana Hocking Katz  
Kim Hughes  
Fiona Hull  
Lilly King  
Victoria Maughan  
Melissa McCabe  
Lauren Murray  
Chihiro Nomura  
Meg Parry  
Evelyn Roberts  
Donna Salmin  
April Vardy  
Claire Voss  
Andries Weidemann

## Guest Artists

### Dracula

### Guest Dancer

Zane Smith-Taylor  
**Guest Child Artists**  
Oliver Bresland  
Ben Clement  
Thomas Cole  
Chase De Berner  
Neokahn Lalanne-Sulak  
Louis Lenanton  
Nicholas Lyon  
Ayrton Seragusana  
Preston Shean  
**Dracula Guest Artist**  
Reika Sata

## GALA

### Seasonal Guest Dancer

Brooke Widdison-Jacobs

### The Nutcracker

### Seasonal Guest Dancers

Claudia Clyne  
Madeline Gill\*  
Brianna Scotford

Zane Smith-Taylor

*\*Dancers appear courtesy of West  
Australian Academy of Performing  
Arts.*

## Associate Children's Rehearsal Director

Lauren Murray

### Head Chaperone

Hayley Sperring

### Guest Child Artists

Thomas Cole  
Rhett Davies  
Chase De Berner  
Lucky Farrell  
Monty Hoddinott  
Haruku Hoshi  
Nicholas Lyon  
Mallika Mai  
Bella McGuinness  
Abigail Morgan  
Elizabeth Morgan  
Jobama Oberia-Coleman  
Kye Osborne  
Kaan Pasalich  
Kyla Payne  
Marley Peters  
Kristel Rebuelta  
Ayrton Seragusana  
Preston Shean  
India Sherriff  
Abby Smart  
Kayleigh Spence  
Leah Szijarto  
Morgan Whitnell  
**Guest Artist**  
Marcus Whelan

WEST AUSTRALIAN BALLET  
COMPANY (INC)

# 2020 FINANCIAL REPORT







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# **WEST AUSTRALIAN BALLET COMPANY (INC)**

## **2020 FINANCIAL REPORT**

**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 2020 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.

DATED at Perth this Tuesday 27 April 2021

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



**Sherry Duhe**  
**CHAIR**

## 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 2020, 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 at 31 December 2020 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)* (the Code) 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.



### **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](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. The signature starts with 'BDO' in a stylized, blocky font, followed by a large, sweeping flourish that ends in a long, vertical stroke.

**Ashleigh Woodley**

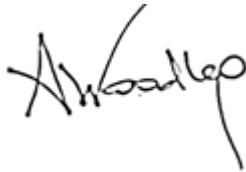
Director

Perth, 27 April 2021

**DECLARATION OF INDEPENDENCE BY ASHLEIGH WOODLEY TO THE DIRECTORS OF WEST AUSTRALIAN BALLET COMPANY (INC)**

As lead auditor of West Australian Ballet Company (Inc) for the year ended 31 December 2020, I declare that, to the best of my knowledge and belief, there have been:

1. No contraventions of the auditor independence requirements of *Not-for-profit Commission Act 2012* in relation to the audit; and
2. No contraventions of any applicable code of professional conduct in relation to the audit.



**Ashleigh Woodley**  
**Director**

**BDO Audit (WA) Pty Ltd**  
Perth, 27 April 2021



**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2020**

	Note	2020 \$	2019 \$
Revenue	2(a)	2,310,697	4,091,929
Other revenue and income	2(b)	12,891,438	9,042,007
Employee benefits expense		(7,694,248)	(6,571,165)
Depreciation and amortisation		(475,225)	(462,514)
Other expenses			
Administration		(684,004)	(595,949)
Artistic and production		(1,908,560)	(3,104,212)
Marketing and development		(1,070,780)	(1,656,219)
Other expenses		(48,657)	(99,902)
<b>Net profit/(loss)</b>		<b>3,320,661</b>	<b>643,975</b>
<b>Other comprehensive income</b>			
<b>Items that will not be re-classified to profit or loss</b>			
Changes in fair value of equity investments at fair value through other comprehensive income		2,573,119	1,298,275
<b>Other comprehensive income for the year</b>		<b>2,573,119</b>	<b>1,298,275</b>
<b>Total comprehensive income attributable to the Company</b>		<b>5,893,780</b>	<b>1,942,250</b>

*The accompanying notes form part of these financial statements*

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2020**

<b>CURRENT ASSETS</b>	<b>Note</b>	<b>2020 \$</b>	<b>2019 \$</b>
Cash assets	3	7,634,688	4,520,114
Trade and other receivables	4	356,244	213,420
Other assets	5	139,482	271,955
Inventory		4,659	5,375
<b>TOTAL CURRENT ASSETS</b>		<b>8,135,073</b>	<b>5,010,865</b>
<b>NON-CURRENT ASSETS</b>			
Financial Asset - FVOCI	6	5,865,994	2,237,875
Investments in art		10,525	10,525
Property, plant and equipment	7	8,345,796	8,724,975
<b>TOTAL NON-CURRENT ASSETS</b>		<b>14,222,315</b>	<b>10,973,375</b>
<b>TOTAL ASSETS</b>		<b>22,357,388</b>	<b>15,984,240</b>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	663,690	482,400
Other liabilities	9	1,647,043	1,496,456
Provisions	10	441,709	273,334
<b>TOTAL CURRENT LIABILITIES</b>		<b>2,752,442</b>	<b>2,252,190</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	10	126,458	147,341
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>126,458</b>	<b>147,341</b>
<b>TOTAL LIABILITIES</b>		<b>2,878,901</b>	<b>2,399,531</b>
<b>NET ASSETS</b>		<b>19,478,488</b>	<b>13,584,708</b>
<b>EQUITY</b>			
Reserves	11	8,459,035	3,592,383
Retained profits		11,019,453	9,992,325
<b>TOTAL EQUITY</b>		<b>19,478,488</b>	<b>13,584,708</b>

*The accompanying notes form part of these financial statements*

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2020**

	Retained Profits	Endowment Reserves	Fair Value Through Other Comprehensive Income Reserve	Total
	\$	\$	\$	\$
<b>Balance 31 December 2018</b>	<b>10,476,457</b>	<b>700,000</b>	<b>466,000</b>	<b>11,642,457</b>
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
<b>Balance 31 December 2019</b>	<b>9,992,325</b>	<b>1,828,108</b>	<b>1,764,275</b>	<b>13,584,708</b>
Net profit for the year	3,320,661	-	-	3,320,661
Other comprehensive income – equity investment revaluation	-	-	2,573,119	2,573,119
Transfer to reserves from retained earnings	(2,293,533)	2,293,533	-	-
Total comprehensive income attributable to the Company	1,027,128	2,293,533	2,573,119	5,893,780
<b>Balance 31 December 2020</b>	<b>11,019,453</b>	<b>4,121,641</b>	<b>4,337,394</b>	<b>19,478,488</b>

*The accompanying notes form part of these financial statements*

**STATEMENT OF CASH FLOW  
FOR THE YEAR ENDED 31 DECEMBER 2020**

<b>Cash flows from operating activities:</b>	<b>Note</b>	<b>2020 \$</b>	<b>2019 \$</b>
Receipts from customers		2,673,114	4,209,378
Sponsorship/donations received		5,289,617	4,520,666
Grants received		6,850,561	4,797,705
Payments to suppliers and employees		(11,033,308)	(11,601,495)
Dividend received		437,714	315,432
Interest received		47,920	65,773
Net cash provided by operating activities	12	4,265,619	2,307,459
<b>Cash flows from investing activities:</b>			
Purchase of investments		(1,055,000)	(101,600)
Payment for plant and equipment		(96,046)	(40,534)
Net cash used in investing activities		(1,151,046)	(142,134)
Net increase in cash held		3,114,573	2,165,325
Cash at the beginning of the financial period		4,520,114	2,354,789
<b>Cash at the end of the financial period</b>	<b>3</b>	<b>7,634,688</b>	<b>4,520,114</b>

*The accompanying notes form part of these financial statements*

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

**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 amount of consideration expected to be received. 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.



**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

**(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.

Grant revenue is recognised in profit or loss when the Company satisfies the performance obligations stated within the funding agreements.

If conditions are attached to the grant which must be satisfied before the incorporated association is eligible to retain the contribution, the grant will be recognised in the statement of financial position as a liability until those conditions are satisfied.

**(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 MinoltaC386 Photocopier is amortised over the lease contract period.

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020****(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.

**(i) Financial Assets**

Investments and other financial assets are initially measured at fair value. 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) Current and non-current classification**

An asset is classified as current when: it is either expected to be realised or intended to be sold or consumed in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realised within 12 months after the reporting period; or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020****(o) Current and non-current classification (continued)**

A liability is classified as current when: it is either expected to be settled in the incorporated association's normal operating cycle; it is held primarily for the purpose of trading; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period. All other liabilities are classified as non-current.

**(p) Judgements and Estimates**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Management bases its judgements, estimates and assumptions on historical experience and on other various factors, including expectations of future events, management believes to be reasonable under the circumstances. The resulting accounting judgements and estimates will seldom equal the related actual results. The judgements, estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities (refer to the respective notes) within the next financial year are discussed below:

**Revenue**

For many of the grant agreements received, the determination of whether the contract includes sufficiently specific performance obligations was a significant judgement involving discussions with several parties at the company, review of the proposal documents prepared during the grant application phase and consideration of the terms and conditions. Grants received by the company have been accounted for under both AASB 15 and AASB 1058 depending on the terms and conditions and decisions made.

If this determination was changed then the revenue recognition pattern would be different from that recognised in this financial report.

**Coronavirus (COVID-19) pandemic**

Judgement has been exercised in considering the impacts that the Coronavirus (COVID-19) pandemic has had, or may have, on the incorporated association based on known information. This consideration extends to the nature of the products and services offered, customers, supply chain, staffing and geographic regions in which the incorporated association operates. Other than as addressed in specific notes, there does not currently appear to be either any significant impact upon the financial statements or any significant uncertainties with respect to events or conditions which may impact the incorporated association unfavourably as at the reporting date or subsequently as a result of the Coronavirus (COVID-19) pandemic.

**(q) New Accounting Standards and Interpretations not yet mandatory or early adopted**

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet mandatory, have not been early adopted by the incorporated association for the annual reporting period ended 31 December 2020. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

<b>Note 2</b>	<b>REVENUE &amp; OTHER INCOME</b>	<b>2020 \$</b>	<b>2019 \$</b>
	<b>(a) Revenue from continuing operations</b>		
	Box office sales, performance fees & programme sales	1,999,968	3,651,735
	Public classes, hire, education & event revenue	310,729	440,194
	Total revenue	<u>2,310,697</u>	<u>4,091,929</u>
	<b>(b) Other revenue and income</b>		
	Sponsorship	1,378,272	1,741,512
	Donations	3,735,772	2,490,455
	Interest	42,180	81,919
	Dividends	437,714	315,432
	Sundry income	120,232	15,729
		<u>5,714,170</u>	<u>4,645,047</u>
	DLGSC (WA Govt.) - Base grant	3,034,450	3,034,450
	DLGSC (WA Govt.) - Orchestra reserve grant	230,714	2,00,000
	DLGSC & DLGRD (WA Govt.) - State tour grant	-	273,764
	DLGSC – Recording grant	37,789	-
	Australia Council - Base grant	808,884	796,146
	Australia Council – Project grant	-	72,000
	Lotterywest	1,072,981	-
	Australian Government - JobKeeper	1,962,450	-
	Other project grants	30,000	20,600
		<u>7,177,268</u>	<u>4,396,960</u>
	Total other revenue and income	<u>12,891,438</u>	<u>9,042,007</u>
	Total revenue & other income	<u>15,202,135</u>	<u>13,133,936</u>

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

<b>Note 3</b>	<b>CASH ASSETS</b>	<b>Note</b>	<b>2020 \$</b>	<b>2019 \$</b>
	Cash on hand		1,470	7,500
	Cash deposits with banks		4,269,577	2,387,506
	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	11(a)	3,066,641	1,828,108
			<u>7,634,688</u>	<u>4,520,114</u>
 <b>Note 4</b>	 <b>TRADE AND OTHER RECEIVABLES CURRENT</b>			
	Trade receivables		109,993	203,978
	Other receivables		246,251	9,443
			<u>356,244</u>	<u>213,421</u>
 <b>Note 5</b>	 <b>OTHER ASSETS CURRENT</b>			
	Prepayments		63,055	159,893
	Performance repertoire asset		76,428	112,063
			<u>139,482</u>	<u>271,956</u>
 <b>Note 6</b>	 <b>FINANCIAL ASSETS - FVOCI</b>			
	Shares in listed company		5,865,994	2,237,875
			<u>5,865,994</u>	<u>2,237,875</u>

At 31 December 2020, the value of the 200,000 Fortescue Metals Group Ltd shares was \$4,686,000 based on the market bid price of \$23.43 per share and the value of Netwealth managed funds portfolio was \$1,179,994.



**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

<b>Note 7</b>	<b>PROPERTY, PLANT &amp; EQUIPMENT</b>	<b>2020</b> <b>\$</b>	<b>2019</b> <b>\$</b>
	Plant & Equipment at cost	1,884,151	1,788,104
	Accumulated depreciation	(1,555,051)	(1,449,018)
		<u>329,100</u>	<u>339,086</u>
	Leasehold Improvements at cost	5,913,857	5,913,857
	Accumulated depreciation	(2,465,403)	(2,184,978)
		<u>3,448,454</u>	<u>3,728,879</u>
	Right of use asset – Maylands Lease	5,400,000	5,400,000
	Accumulated amortisation	(835,712)	(749,998)
		<u>4,564,288</u>	<u>4,650,002</u>
	Right of use asset – Photocopier Lease	10,510	10,510
	Accumulated amortisation	(6,556)	(3,503)
		<u>3,954</u>	<u>7,007</u>
	Total Property, Plant & Equipment	13,208,518	13,112,471
	Accumulated depreciation & amortisation	(4,862,722)	(4,387,496)
		<u>8,345,796</u>	<u>8,724,975</u>

<b>CARRYING AMOUNTS SUMMARY</b>	<b>Plant &amp; Equipment</b>	<b>Leasehold Improvements</b>	<b>Right of Use Assets</b>	<b>Total</b>
Carrying amounts at 31 December 2019	339,087	3,728,879	4,657,009	8,724,975
Additions/disposals	96,047	-	-	96,047
Depreciation & amortisation expense	(106,033)	(280,425)	(88,767)	(475,225)
Carrying amounts at 31 December 2020	<u>329,100</u>	<u>3,448,454</u>	<u>4,568,242</u>	<u>8,345,796</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.

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

<b>Note 8</b>	<b>TRADE AND OTHER PAYABLES CURRENT</b>	<b>2020 \$</b>	<b>2019 \$</b>
	Trade payables	254,028	232,247
	Other payables	409,662	250,153
		<u>663,690</u>	<u>482,400</u>

<b>Note 9</b>	<b>OTHER LIABILITIES CURRENT</b>		
	Grants received in advance	216,232	300,389
	Ticket income received in advance	890,392	710,989
	Other income received in advance	342,419	287,078
	Deferred reserve incentive scheme revenue	198,000	198,000
		<u>1,647,043</u>	<u>1,496,456</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.

<b>Note 10</b>	<b>PROVISIONS CURRENT</b>		
	Employee entitlements – annual leave	242,969	195,970
	Employee entitlements – long service leave	198,740	77,364
		<u>441,709</u>	<u>273,334</u>
	<b>PROVISIONS NON-CURRENT</b>		
	Employee entitlements – long service leave	126,458	147,341
		<u>126,458</u>	<u>147,341</u>
	<b>Aggregate employee entitlements liability</b>	<u>568,168</u>	<u>420,675</u>

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

<b>Note 11</b>	<b>RESERVES</b>	<b>2020</b> \$	<b>2019</b> \$
	Endowment Restricted Reserves	4,121,641	1,828,108
	Investment Revaluation Reserves	4,337,394	1,764,275
		<u>8,459,035</u>	<u>3,592,383</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.

<b>Note 12</b>	<b>RECONCILIATION OF CASH</b>	<b>2020</b> \$	<b>2019</b> \$
	<b>Reconciliation of cash flow from operations with profit/(loss) after income tax:</b>		
	Profit/(loss) after income tax	3,320,661	643,975
	Adjustments		
	Depreciation and amortisation	475,225	462,514
	Changes in assets and liabilities		
	(Increase)/Decrease in trade & other receivables	(142,824)	495,784
	Decrease in prepayments	132,473	384,033
	Decrease/(Increase) in inventory	715	(3,060)
	Increase in income received in advance	234,743	261,122
	(Decrease)/Increase in grants in advance	(84,157)	28,811
	Increase in trade & other payables	181,290	69,865
	Increase in employee provisions	147,492	(24,886)
	Decrease in deferred other revenue	-	(10,699)
	Cash flows from operations	<u>4,265,619</u>	<u>2,307,459</u>

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020****Note 13      EVENTS SUBSEQUENT TO BALANCE DATE**

The impact of the Coronavirus (COVID-19) pandemic is ongoing and while it has been financially positive for the incorporated association up to 31 December 2020, it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation is rapidly developing and is dependent on measures imposed by the Australian Government and other countries, such as maintaining social distancing requirements, quarantine, travel restrictions and any economic stimulus that may be provided. The Company developed policies and procedures to address the health and wellbeing of employees.

Sadly, the 2021 Quarry performance was impacted by a Government mandated lockdown period and further significant capacity restrictions once the lockdown was lifted.

West Australian Ballet continues to monitor, review and action Government mandated announcements in relation to COVID-19 on the 2021 season through the established COVID-19 Response Team and acknowledges the ongoing support of state government grants to support box office loss due to COVID-19 restrictions and the federal government wage subsidy.

**Note 14      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.

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.

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2020**

**Note 15     ADDITIONAL DISCLOSURES**

**Directors:**

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

Sherry Duhe (Chair)  
Dr David Smith (Deputy Chair, resigned 7 December 2020)  
Ingrid Puzey (Deputy Chair effective 7 December 2020)  
Tim Bult (resigned 7 December 2020)  
Roger Davies  
Michael Henderson  
Margit Mansfield  
Amy Nielson  
John Palermo (appointed 7 December 2020)

**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



*Alexa Tuzil and Asja Petrovski in Emma-Rose Barrowclough's Soul. Lagom for Genesis. Photo by Frances Andrijich.*





WEST AUSTRALIAN  
BALLET

**Culture  
Counts**