

# WEST AUSTRALIAN BALLET

2021  
ANNUAL  
REPORT



WEST AUSTRALIAN  
BALLET

Culture  
Counts



Alexa Tuzil as Princess Aurora and Juan Carlos Osma as Prince Desiré in *The Sleeping Beauty*. 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: Claire Voss and Oscar Valdés in *Heartache* (Sandy Delasalle's *Fallen*) for *As One: Ballet at the Quarry*. Photo by Bradbury Photography.



WEST AUSTRALIAN  
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# 1.0

## Company Overview

### Patron

The Hon. Kim Beazley AC, Governor of Western Australia

### Private Giving Patron

Mrs Alexandra Burt

### Profile

West Australian Ballet (WAB) is the State Ballet Company for Western Australia, based in Perth, and is proud of its heritage as Australia's 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 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
- Achieving Financial Sustainability
- Engaging Our People and Our Culture

### Values

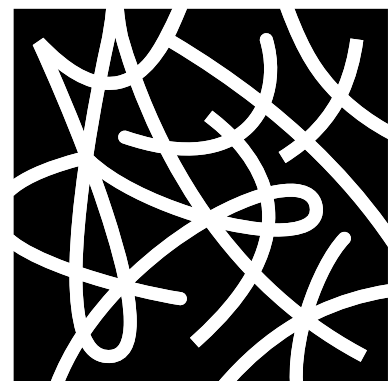
Access, Excellence, Innovation, Integrity.

### 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.*



# 2.0 Reports



Dayana Hardy Acuña as Giselle in *Giselle*. Photo by Bradbury Photography.

# Chair's Report



Sherry Duhe

As we again faced the ever-changing effects of the pandemic, the efforts, ambition and hard work of Company leadership, dancers and all staff raised the bar for West Australian Ballet in 2021. It was a record-breaking year in many ways.

We saw great classics return such as *Giselle* and *Coppélia*, the premiere of a much-awaited new version of *The Sleeping Beauty* and an additional season of our award-winning smash hit, *Dracula*. COVID-19 had some disappointing performance cancellation effects on *As One: Ballet at the Quarry* and our inaugural season of *STATE*, but spirits weren't dampened as the Company ticket revenue surpassed \$4.9 million for the first time, with over 72,000 witnessing the incredible efforts of emotion and agility that our dancers provide on-stage.

As well as providing more performance seasons than ever-before, West Australian Ballet embarked on a three-location Regional Tour to Port Hedland, Karratha and Kalgoorlie-Boulder, all while enriching over 30,000 lives with dance through our many workshops, school visits, ballet classes, talks and access activities.

The ambition to deliver the countless engagements is driven by our leaders. I pass on my sincere thanks to our creative and ambitious Artistic Director Aurélien Scannella along with Honorary Life Member and former Chair, Dr Robert Edwardes who stepped into the role of Executive Director until May, before handing over the reins to Olivier David. Olivier joins us not only with extensive executive experience, but an undying passion for arts and culture. Through media coverage and multiple profiles, our supporters and stakeholders have welcomed Olivier with open arms. I look forward to our continued work in these coming years.

Ambition is a word that you may hear a lot in our communications. It is a word that so aptly describes Aurélien Scannella and the whole team at West Australian Ballet. In September we announced that we would welcome seven

new dancers into our ensemble; a highly courageous and visionary move made in the face of the ongoing pandemic. Aurélien simply described this to our Board as a completely necessary investment in young Australian talent, a generation which could otherwise miss their chance to bring enrichment through dance to many. With support from the Board and a resounding level of backing from our generous philanthropic community, our seven 2020 Young Artists joined the Corps de Ballet, taking our ensemble to 47 – tantalisingly close to our goal of 50 dancers in the Company. The challenge now, is to secure the resources needed to sustain this level of growth in our company.

Our Board welcomed Carl Black, leader of King & Wood Mallesons' Perth Real Estate team and former competitive ballroom dancer, and Megan Wood-Hill, an experienced dancer, dance teacher and market research expert. And following our record-breaking year, we farewell Professor Michael Henderson after a long and generous tenure.

As always, success at West Australian Ballet does not come down to one, it comes down to many. A heartfelt thank you to those who support our dancers to appear on stage at their magnificent best – audience members, our generous donors and Corporate Partners, production crew, dancer wellbeing team, venue and theatre staff, musicians, and our Administration team, as well as many others.

2021 was a memorable year of persistence, ambition and results, and I hope you join in my excitement as our Company, the oldest professional ballet company in Australia, enters our 70th anniversary year in 2022.



The dancers of West Australian Ballet in Melanie Lane's *Slow Haunt*. Photo by Bradbury Photography.

# Artistic Director's Report



Aurélien Scannella

After another year with some surprises along the way, I'm pleased to report a greatly successful year at West Australian Ballet. Above all, I am very proud of the way our whole team has galvanised to deliver a year of incredible artistic performances and engaging experiences, all delivered with excellence, passion and integrity. My heartfelt thanks to our dancers and artistic, technical, wardrobe and administration teams for their dedication and hard work.

After a lockdown derailed our production week and opening weekend, our year finally began with *As One: Ballet at the Quarry*. This season focussed on our home-grown artists and brought to the stage an existing masterpiece by Queensland based Natalie Weir, alongside WAB creations *Heartache* by Sandy Delasalle, Polly Hilton, Jesse Homes, Matthew Lehmann, Claire Voss and Jack Whiter; and *Moment of Joy* created by Juan Carlos Osma and Dayana Hardy Acuña, with music created and performed live by WAB Head of Music, Michael Brett. Despite the twin challenges presented by the snap lockdown and subsequent capacity restrictions, this was an incredible accomplishment shared by our whole Company. Seconds after the lockdown ceased, we were en-route to the theatre to work hard and get the production onto the stage. It was a very proud moment of the year.

Our much-loved season of *Genesis* returned to the West Australian Ballet Centre with a whopping 11 pieces created by our own dancers. These works upped the ante from previous seasons with an even wider breadth of creativity and diversity than we have seen before. Since I first expanded this season, it has truly grown to be recognised as an incubator of high-quality artistic creations.

2021 was designated as our usual regional touring year and it was a great feeling to return to the road. Like our audiences in the city, regional towns have been heavily affected by the pandemic and were eager to experience live performances. We were warmly welcomed by audiences in Port Headland and Karratha in the Pilbara region and Kalgoorlie-Boulder in the Goldfields.



In addition to our showcase performances of *A Gala Evening with West Australian Ballet* we were able to bring a second experience for young audiences with our production of Andries Weidemann's *The Adventures of Snugglepote and Cuddlepote*.

In May we were pleased to return to His Majesty's Theatre with a revival of our Company's moving *Giselle*. A favourite of my wife Sandy and I, *Giselle* has a special place in our hearts after dancing it together. In this version, our own creation, we take pride in sharing our love of dance with the next generations. A challenging ballet for any Company, our dancers performed this work with aplomb, delivering many memorable performances on the stage.

After many years of trying unsuccessfully to bring it to the stage, our inaugural *STATE* season was ready to take place in June. Featuring National Treasure Graeme Murphy's contemporary masterpiece *Air and Other Invisible Forces* alongside new creations, *Slow Haunt* by Melanie Lane and *GAINSBURG* by Adam Alzaim, it was a moment of great joy to see this season come to the stage at the State Theatre Centre. Each work brought value and balance to the program, framed beautifully by the masterful set, costume and lighting designs of an incredibly talented team of creatives. Sadly, after a handful of performances, we were again impacted by the ongoing affects of the pandemic in the shape of a lockdown and capacity restrictions forcing the cancellation of the remainder of the season.

After the previous cancellations and capacity restrictions we had faced, it was a great relief when restrictions were lifted in WA. Our dancers were so thrilled to perform to filled houses again.

This also created another opportunity which I had been cultivating for some time. Although Crown Theatre is one of Perth's largest theatres, WAB had not been on stage there for over 10 years, so it was

extremely exciting to be able to announce a special additional season of our smash-hit *Dracula*. Many new audience members were able to experience our Company for the very first time, helping us to fulfil our purpose to enrich lives through dance.

Returning to His Majesty's Theatre in September we welcomed back WAB's joyous production of *Coppélia* by Greg Horsman. This co-production with Queensland Ballet gave our dancers opportunities for beautiful dance performances and a touch of comedy.

Furthering our partnership with the AWESOME Festival, WAB was excited to bring back *Peter and the Wolf* to Perth children at the Cultural Centre in Perth. This was also a great opportunity for some of our Young Artist alumni, now Company members, to revive their roles from 2019 and for new Young Artists to learn this work. It was pleasing to see these works which we have created continue to inspire and delight young audiences and dancers alike.

Our final season of the year was the much-anticipated Australian Premiere of *The Sleeping Beauty* which had been cancelled in 2020 due to the pandemic. Despite continuing challenges, we were delighted to welcome choreographer Javier Torres, the first international artist to be in our studio in person since the pandemic began. This opulent, fun and engaging work has a number of challenging moments that were all taken in stride by our Company, both on stage and off. It was a wonderful addition to our Company's repertoire and I'm sure we'll welcome it back to the stage again soon.

In 2021, we were proud to receive numerous acknowledgements for our work. While other award ceremonies did not take place we were pleased that Performing Arts WA Awards were still recognising the important contributions of our sector. WAB received a great many nominations in these awards including: Keigo Muto (*The Adventures of Snugglepote and Cuddlepote*) for Best Newcomer; Julio Blanes



Matthew Lehmann as Dr Coppelius and Julio Blanes as Franz in *Coppélia*. Photo by Bradbury Photography.

(*The Nutcracker*) and Oliver Edwardson (*In Light and Shadow*) for Best Dancer (Male); Dayana Hardy Acuña (*Architecture of Hope*), Candice Adea (*In Light and Shadow* and *The Nutcracker*) and Polly Hilton (*Architecture of Hope*) for Best Dancer (Female); *Architecture of Hope* for Best New Work (Dance); *The Nutcracker* for Best New Production; Emma Jayakumar (*The Adventures of Snugglepote and Cuddlepie*) for Best Composition and; Amalia Lambert (*The Adventures of Snugglepote and Cuddlepie*) for Best Costumes. We were delighted to win Best New Work for Wubkje Kuindersma's *Architecture of Hope*, Best Female Dancer for Candice Adea in *The Nutcracker* and Best Costume Design for Amalia Lambert for her work on *The Adventures of Snugglepote and Cuddlepie*.

We were also extremely honoured to be winner of the 2021 RISE Business Awards Not for Profit/Charity of the Year acknowledging the important work and the success we have achieved in steering our Company through a difficult period, which we achieved by putting our people first and working hard to continue performing for the people of Western Australia.

One of our proudest moments in 2021 was the announcement that, after many years remaining the same, we would be increasing the size of our company of dancers. For many reasons, this was so important to me. Above all, it will help to ensure the health and safety of all our dancers who have been striving to deliver all that we have been doing over these past few years, while also giving us more versatility to be flexible in our artistic decision making. Important also, is the realisation that the pandemic has made it extremely challenging for graduating dance students to find full-time positions in professional companies.

I did not want to allow our 2021 Young Artist participants, who had each worked extremely hard in the service of our Company, to be in a position where they may not have a career in ballet for which they had given so much. It was an emotional and celebratory day in our studio when the announcement that they'd each be staying was made. Now, initiated as Corps de Ballet members of our Company, we have been able to make way for new graduates and continue to support the next generation of Australian dancers.

Looking forward to our 70th Anniversary year, and my tenth as Artistic Director, I remain excited for what's still to come. We have many extremely exciting and challenging projects in 2022 and as your State Ballet Company we can't wait for you to join us on this journey. Despite our challenges, our ambitions and goals remain unchanged... we have higher mountains to climb, and our Company has never been in a better position to reach those heights. We have responded to the pandemic and have always continued to move forward. Our purpose of enriching lives through dance is as important now as ever before.

Finally, my thanks go to you, our dear friends, for your unwavering support. It would not be possible to do what we do without the incredible support of our beloved ballet family including our audiences, patrons, donors, Corporate Partners, alumni, stakeholders and all advocates. We are eternally grateful for your dedication, support and love and look forward to many celebrations in our 70th Anniversary year.

# Executive Director's Report



Olivier David

As I reflect on my first eight months as Executive Director at West Australian Ballet, I am struck by the unwavering commitment and drive of the entire team at WAB. The successful collaboration between our departments to ensure our organisation continues to achieve beyond what we had hoped for, is exceptional. As I write this report, Western Australia is in the midst of a COVID-19 outbreak which presents many challenges to our organisation, as indeed to all businesses in Western Australia and across the world. While 2021 was an extraordinary year for West Australian Ballet in many ways, 2022 will indeed hold challenges that we have never faced before.

Throughout 2021, we worked alongside the looming threat of additional COVID restrictions in Western Australia and with steadfast determination navigated our way through two snap lockdowns while in season with *As One: Ballet at the Quarry* and *STATE*. The disappointment of cancelling shows and reducing ticket numbers was felt not only by our close-knit team at West Australian Ballet, but also by our passionate supporters, partners and public. Through the continued generosity of all stakeholders, our team continued to work through the challenges presented by an ever-changing COVID landscape. With additional shows and performances scheduled, our staff stepped up to ensure the show did go on. I'd like to thank the entire team at WAB, for their resilience and tenacity. It absolutely was a team effort.

There is no doubt 2021 was a year of spectacular achievements. I'm proud to say that our overall community engagement for the year is reported at 118,000 people, with 72,000 of those experienced in the theatre. We delivered an additional season of the acclaimed production, *Dracula* and celebrated a business award for Not For Profit/Charity of the Year Award at the 2021 RISE Business Awards. Incredibly, during a time when other arts organisations around the country and the world were static, West Australian Ballet was in a fortunate position to extend our number of dancers to 47, by creating seven new full-time positions. An unprecedented gesture of faith in the face of COVID-19, and a critical investment for the future of the arts in Australia, to



create opportunity in a generation of dancers whose careers could otherwise be adversely impacted by the pandemic.

One the most fulfilling parts of my role is to witness the joy that our performances bring to our many valued supporters. From the glamour of Opening Night to the wonder of an outdoor performance at the Quarry Amphitheatre, together audiences are lifted as one through the emotional elevation that live performance brings. That feeling of joy is continued in our many workshops, activities and events.

Our Access and Outreach programs span our rugged state and give artistic opportunities to remote and local communities who otherwise may not experience the enchantment of dance. We conducted over 1,700 activities in Western Australia through 19 weeks of engagement. Together, with the support of all our partners, both private and corporate, we continue to enrich the lives of others through dance.

As it is my first year with West Australian Ballet, it is important that I recognise those who have supported our wonderful organisation. I would like to acknowledge the work of former Executive Director, Jessica Machin and former Acting Executive Director, Dr Robert Edwardes and thank them both for their contribution to West Australian Ballet and their care and guidance while I settled into my role as Executive Director. I would also like to thank our Federal and Western Australian Governments for their support through the Australia Council and our dear Board members for their guidance and support. I would also like to thank Catherine Henwood for her tremendous contribution to our Philanthropy Department and previous members of our philanthropic team who solidified the future of West Australian Ballet's endowment fund. A fantastic effort.

Thank you to our Principal Partner Woodside and Lead Partners BHP, Lotterywest, Roy Hill Community

Foundation, Singapore Airlines and Wesfarmers Arts for their contribution, and all our other partners and Foundation partners including the Minderoo Foundation, the Simon Lee Foundation and the Bendat Foundation for their long-term support.

I would like to personally thank our Patron of Giving, Alexandra Burt, for her guidance and leadership and acknowledge all she has helped us achieve at West Australian Ballet. Thank you to all our treasured donors who have supported us through our Endowment, Pas de Deux, Campione and other philanthropic programs, as well as to our volunteers and advisory committee members. Thank you for continuing to support our much-loved Company through these unprecedented times.

I would also like to thank Aurélien Scannella, Artistic Director, for his incredible artistic vision and guidance as co-leader of West Australian Ballet.

I am blessed to work with a combination of creatives who are leaders in their field, dancers who have spent their lives honing their skills and artistry, and multi-faceted professionals from all walks of life, who continually strive for excellence. My sincere thanks to the entire team who have welcomed me to the WAB family and strive to excel every single day. I am truly grateful.

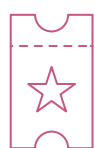
# 3.0

## Evaluation Highlights



Melissa McCabe as Lucy in *Dracula*. Photo by Bradbury Photography.

# Key Achievements



**72,168**

Total live performance audience reached

**96**

Total performances



**40**

WAB dancers

**228**

Endowment Donors

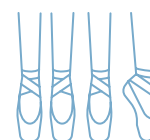
**151**

Chance to Dance students



**118,069**

Total community engagement



**2,456**

Season packages sold



**2**

Audio-described performance

**6,000**

Genesis Online unique views



**12**

Award nominations

**22**

Choreographers engaged



**9**

Regional communities visited



**524**

Audition Participants



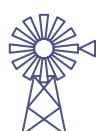
**1,449**

Metro workshops/classes



**314**

Regional workshops/classes



**14,719**

Adult Ballet Class attendance



**80%**

Sponsors retained



**7,836**

Regional community engagement



**1,271**

Number of Donors



**4**

World Premieres

**421**

WAB Junior Members



**7**

Young Artists supported



**64**

Events

**1**

Australian Premiere



**47,679**

Social Media followers

## Culture Counts Survey Results

When asked about their recent WAB experience...



**97%**

Were satisfied with their overall experience



**97%**

agree

It gave them a sense of joy, beauty and wonder



**90%**

agree

It made them feel proud of their local area

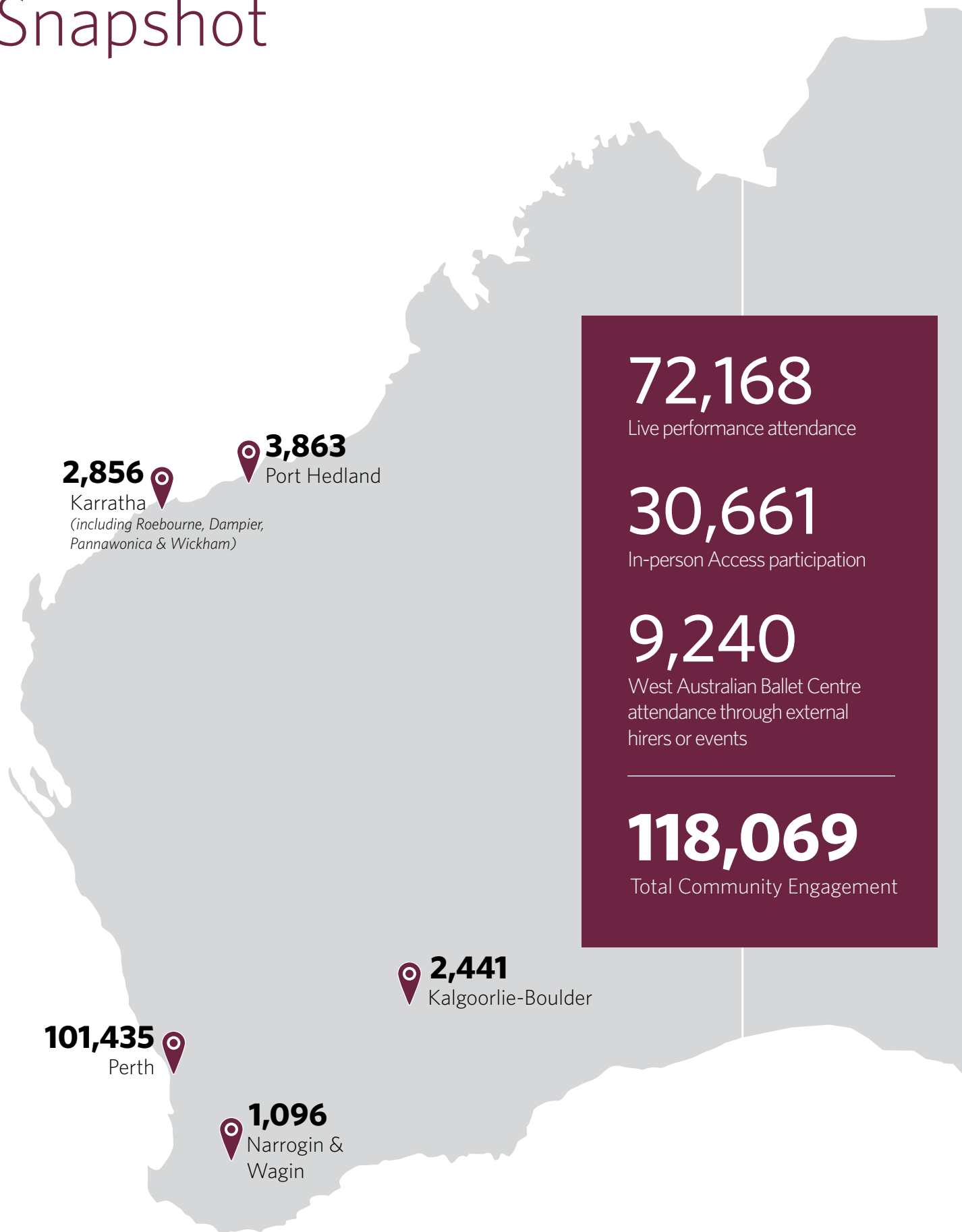


**91%**

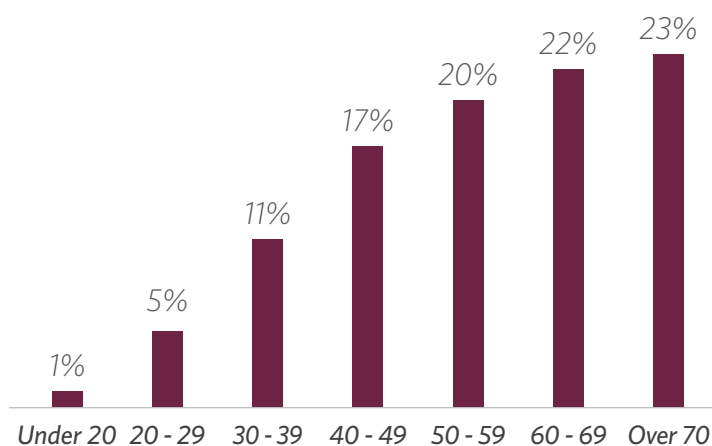
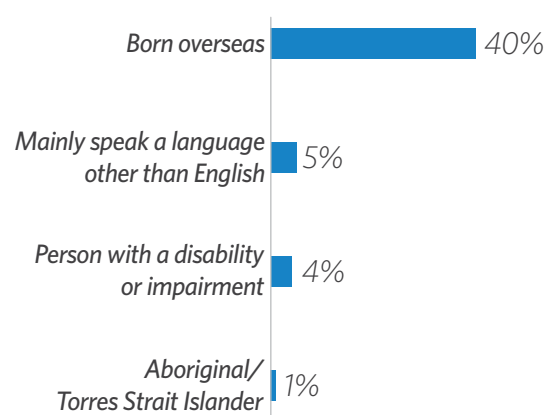
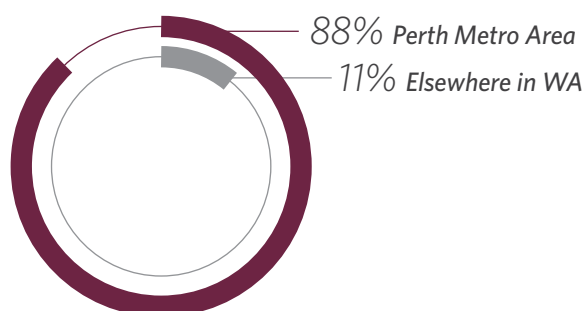
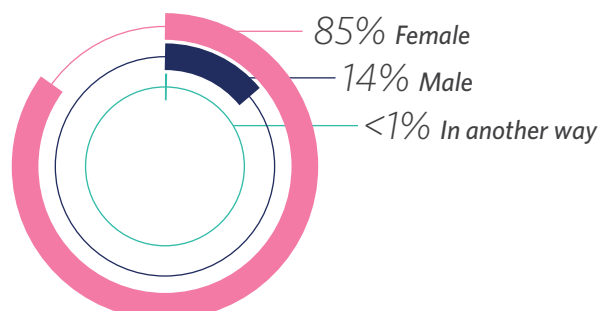
agree

It helped them to enjoy a greater quality of life

# Audience Profile Snapshot





Audience age<sup>1</sup>Identity<sup>1</sup>Audience location<sup>1</sup>Audience gender<sup>1</sup>

Social Media Followers

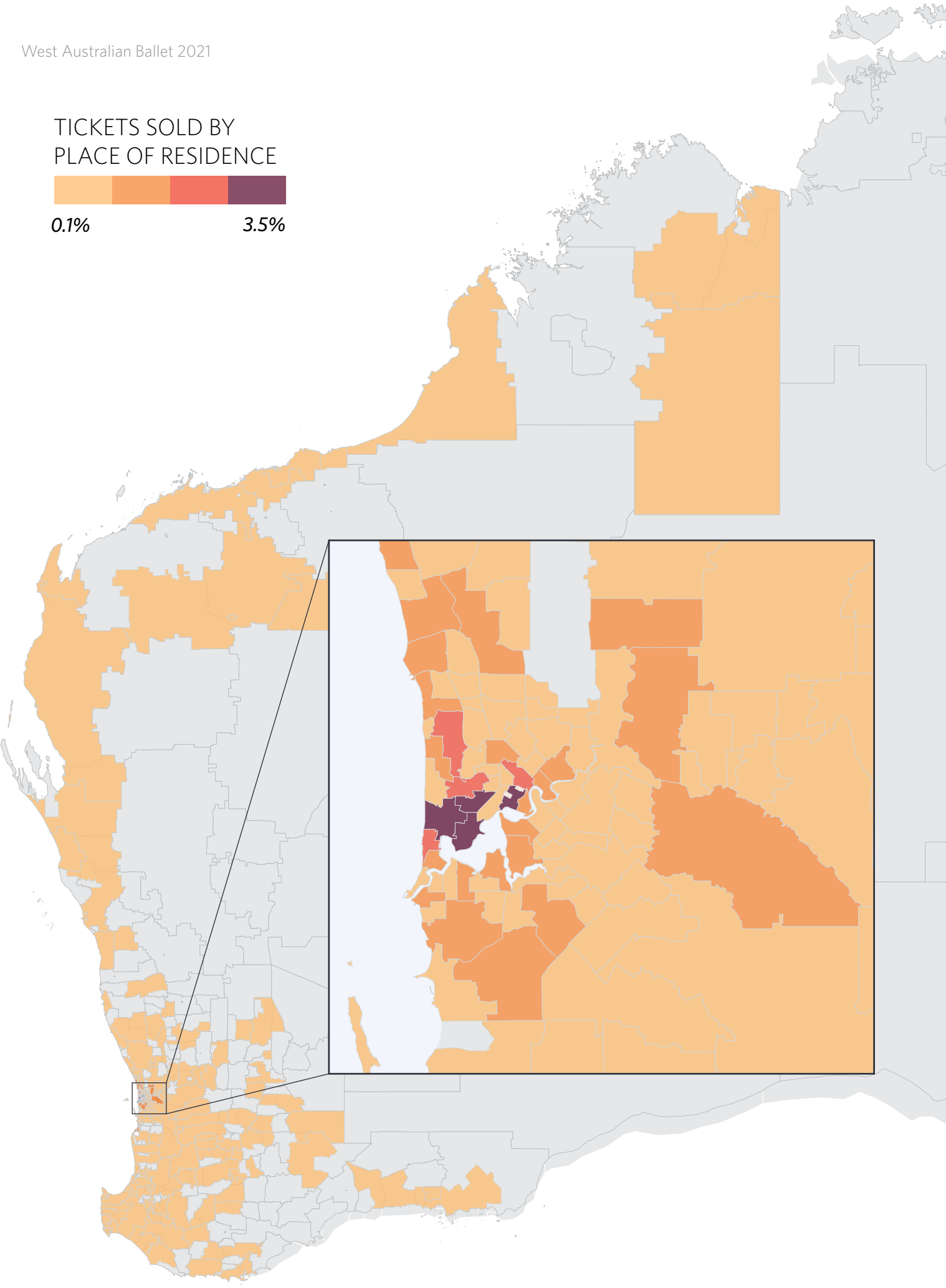
28,286 ↑ 7% increase  
Facebook 

16,210 ↑ 15.3% increase  
Instagram 

1,860 ↑ 13.4% increase  
YouTube 

2,120 ↑ 55% increase  
LinkedIn 

<sup>1</sup> Results from post-event surveys distributed to ticket buyers.  
Audience age, n=3,521, Identity, n=3,750, Audience location, n= 3,455, Audience gender, n=3,769.



# 4.0

## Key Focus Areas & Key Performance Indicators





Nikki Blain and Ludovico Di Ubaldo in Matthew Lehmann's *Truth*. Photo by Bradbury Photography.



# 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 to key outcomes as measurement of success.*

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

Continuing to pursue artistic vibrancy, whilst being at odds with an extraordinarily unstable environment, has been an extremely difficult task, but one that has been exceptionally well accomplished by West Australian Ballet throughout 2021. WAB has maintained its course, and remained committed to ensuring we meet our purpose to enrich lives through dance, driven by a strong artistic vision.

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

A delicate programming balance was sought in 2021, between classical, neo-classical and contemporary works, as well as new commissions and adored pieces from the repertoire, but not forgetting works that challenge and inspire both audiences and

WAB's dance-force. Ensuring this balance is one of the greatest challenges of the Artistic Director, and Aurélien Scannella's 2021 program has achieved this with distinction.

WAB enjoyed a number of very special new creations in 2021 especially the *As One: Ballet at the Quarry* and *STATE* seasons, and not forgetting WAB's dancer choreography development lab, *Genesis*. All in all, four new short creations were made this year and all celebrated with critical and audience acclaim. Amongst these works were *Heartache*, a realisation of a number of Company member's prior works including Sandy Delasalle, Polly Hilton, Jesse Homes, Matthew Lehmann, Claire Voss and Jack Whiter, alongside *Moment of Joy* by Dayana Hardy Acuña and Juan Carlos Osma, truly highlighting the talent within WAB and presenting great opportunities for future growth.

Unfortunately, WAB's seasons were again affected by COVID-19, deeply impacting audience capacity and many opportunities to perform. From the very beginning of the year, rehearsals and performances needed to be cancelled due to lockdowns. *As One: Ballet at the Quarry* was the first season to be disrupted by lockdowns and audience capacity restrictions. Devastatingly, after only four performances of WAB's much anticipated contemporary season of *STATE*, WAB had to cancel remaining performances and leave audiences disappointed. Despite the cancellations, the performances were exceptionally well received and, although many audience members did not get the opportunity to experience WAB's milestone debut, it's hoped the positive audience and critical reviews will establish momentum for future years.

Moving and exciting classical performances were also enjoyed in 2021 with *Giselle* in May, *Coppélia* in September and the Australian premiere of WAB's latest creation of *The Sleeping Beauty*, which also saw WAB's first international artist arrive in Perth since

the beginning of the COVID-19 pandemic. Javier Torres was well received and much adored by WAB audiences.

Returning to AWESOME Festival in 2021 was WAB's 2019 children's ballet *Peter and the Wolf*, which was performed to many adoring children in the Perth Cultural Centre. This was also the first year that WAB took a children's ballet performance on tour with *The Adventures of Snugglepoot and Cuddlepoot* delighting children in Port Headland, Karratha and Kalgoorlie-Boulder. Continuing the important mission to bring incredible artistic experiences to children all around the State, WAB paired the children's ballet with a diversity of classical, contemporary and neo-classical favourites. A highlight was being able to perform as planned under the stars in Port Hedland and in Karratha, after disappointing cancellations in 2019.

A highlight of 2021 was a seized opportunity to perform at Crown Theatre Perth for the first time in 10 years, bringing to the stage once again WAB's masterpiece and crowd favourite *Dracula*. With access to a significant number of new audience members, this season was a smash-hit bringing exciting ballet experiences to nearly 15,500 patrons, many of whom were experiencing West Australian Ballet for the first time, and generating much-needed box office revenue to support the Company's wider operations.

Collaboration remained an important focus for WAB in 2021 but continued to require a more innovative approach. Opportunities to work and engage with creatives around the world still required 'Zoom' but a number of in-person collaborative opportunities were extended such as recruiting choreographer and former WAB dancer Christopher Hill to work with Garry Lang and NT Dance Company on the creation of their new work *Forbidden* while Aurélien Scannella travelled to Brisbane in November to work with Queensland Ballet on their production of *Dracula*.

Universally, talent identification and development programs were a major issue in 2021, however WAB celebrated many successes in this regard. Whilst it was not possible to hold national open auditions, WAB created multiple opportunities for child guest artists and emerging artists in many of its performances through the year. This was highlighted

in *The Sleeping Beauty* with over 40 guest artists recruited including from West Australian Academy of Performing Arts (WAAPA), various Perth ballet institutes and WAB's own Masterclass and Ballet Training Program initiatives.

There were seven Young Artist Scholarship members in 2021, made possible by the generous support of WAB's Young Artist partners, and training institutes including WAAPA and The Australian Ballet School. One of the most outstanding highlights in 2021 was the announcement that each of the 2021 Young Artist alumni would join WAB in the Corps de Ballet, securing their futures at a time when many emerging graduates are facing few opportunities around the world. This bold initiative brings WAB closer to its goal size of 50 dancers, helping to make safe the workload and future proof the Company, in order to bring new and existing productions of greater scale to the audiences of Western Australia.

At the end of 2021, WAB farewelled Corps de Ballet members Jacob Chown, who will continue to be an active member of the dance family in WA, and Keigo Muto who joins Queensland Ballet as a Company Artist. The WAB community thanks them for their services and wishes them well for their future endeavours.

After another 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, six dancer promotions were made with Adam Alzaim, Glenda Garcia Gomez, Kiki Saito and Jack Whiter moving from Corps de Ballet to Demi-Soloist, Alexa Tuzil rising from Demi-Soloist to Soloist, and Oscar Valdés elevating to the pre-eminent rank of Principal Dancer.

Undoubtedly, the health and safety of WAB's dance-force remains central to being able to achieve artistic success on stage and in the studio, and will continue to be a key focus for WAB's future planning. Both physical and mental health contribute to positive artistic outcomes and will be important in blazing a path of success as the Company amplifies its ambitions in 2022 and beyond.

While the cloud of COVID-19 is dissipating, it remains clear that artists and audiences alike have a deep appetite for new, exciting and enriching artistic experiences of the highest quality, and WAB is well positioned to lead this journey. Areas most impacted by the pandemic will become key strategies for future success and will especially aim to realise increased engagement with the next generation of artists, build new relationships with many of the world's best creatives and take the Company from its home in Perth to new and further destinations, continuing to share its exceptional brand of ballet with the world and enrich lives through dance.

## Dancer Health & Wellbeing

West Australian Ballet's Dancer Wellbeing Department continues to strengthen and maintain the health of our dancers. The team is lead by Head of Dancer Wellbeing, Gerard Hurst and supported by Medical Consultant Dr Simon Jenkin, Physiotherapist Ellen Paterniti, Sports Physiotherapist Danica Hendry, Remedial Masseuses Jesse Jacobs and Petra Clogher and Conditioning and Yoga Coach Stephanie Gourlant. We are delighted this year, to welcome Dr Colm McCarthy, Sports Physician to the team.

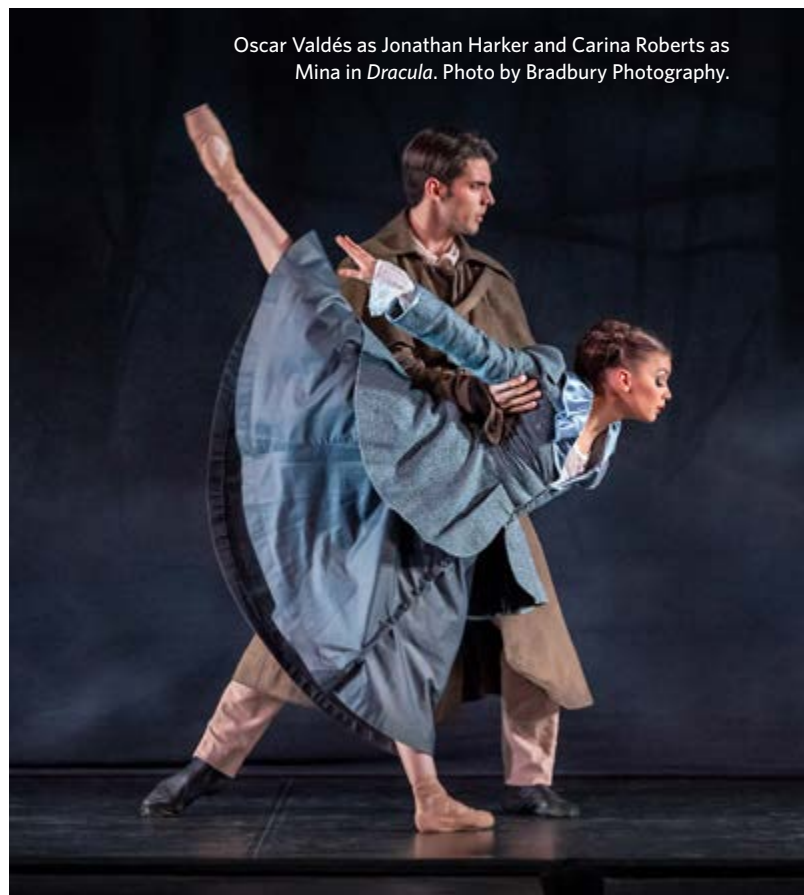
2021 started with disconcerted challenges, as a snap lockdown physically separated our dancers and team of health professionals. Subsequently, chances of injury increased, placing stress on the dancers. It became vital for our Dancer Wellbeing team to act as a central source of advice of self-management. During this time of uncertainty our mental health support program continued to be invaluable. Dancers were encouraged to use the six free, fully confidential sports psychology sessions to assist them manage their mental health.

Once returning to the studios, daily physiotherapy intervention resumed with the assistance of rehabilitation and technique coach Danielle Heywood, followed up by remedial massage therapy in the evening. Alternate services are available for dancers in accordance with individual health care plans built by the Wellbeing department through the continued examination of individual movement throughout the day and encouraging dancers to communicate concerns.

Additional movement initiatives continue to be available, welcoming dancers to take part in weekly yoga sessions, strength and conditioning classes and high-intensity interval workouts regardless of gender. Movement electives have been well-received, increasing desirability for one-on-one sessions addressing specific weaknesses or assisting injury rehabilitation. Dancers also have full time access to an on-site gym that has recently moved to a larger location to aid in space for new equipment that arrived in early 2021. The space has seen an uptake in use which bodes well for the future and assists injury prevention for our Company.

To ensure 'best practice' for Wellbeing department operations, physiotherapists undertake ongoing professional development by continuing their education in courses and conferences whilst collaborating with the health community. Danica Hendry proves a helpful asset in academia while completing her PHD and lecturing at Curtin University. The department work year-round both in and out of season to maintain an atmosphere that's conducive to building trust and rapport in support of our dancers to not only maintain their physical and mental health, but ensure they reach their highest success.

Oscar Valdés as Jonathan Harker and Carina Roberts as Mina in *Dracula*. Photo by Bradbury Photography.



# 2021 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 2021 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.

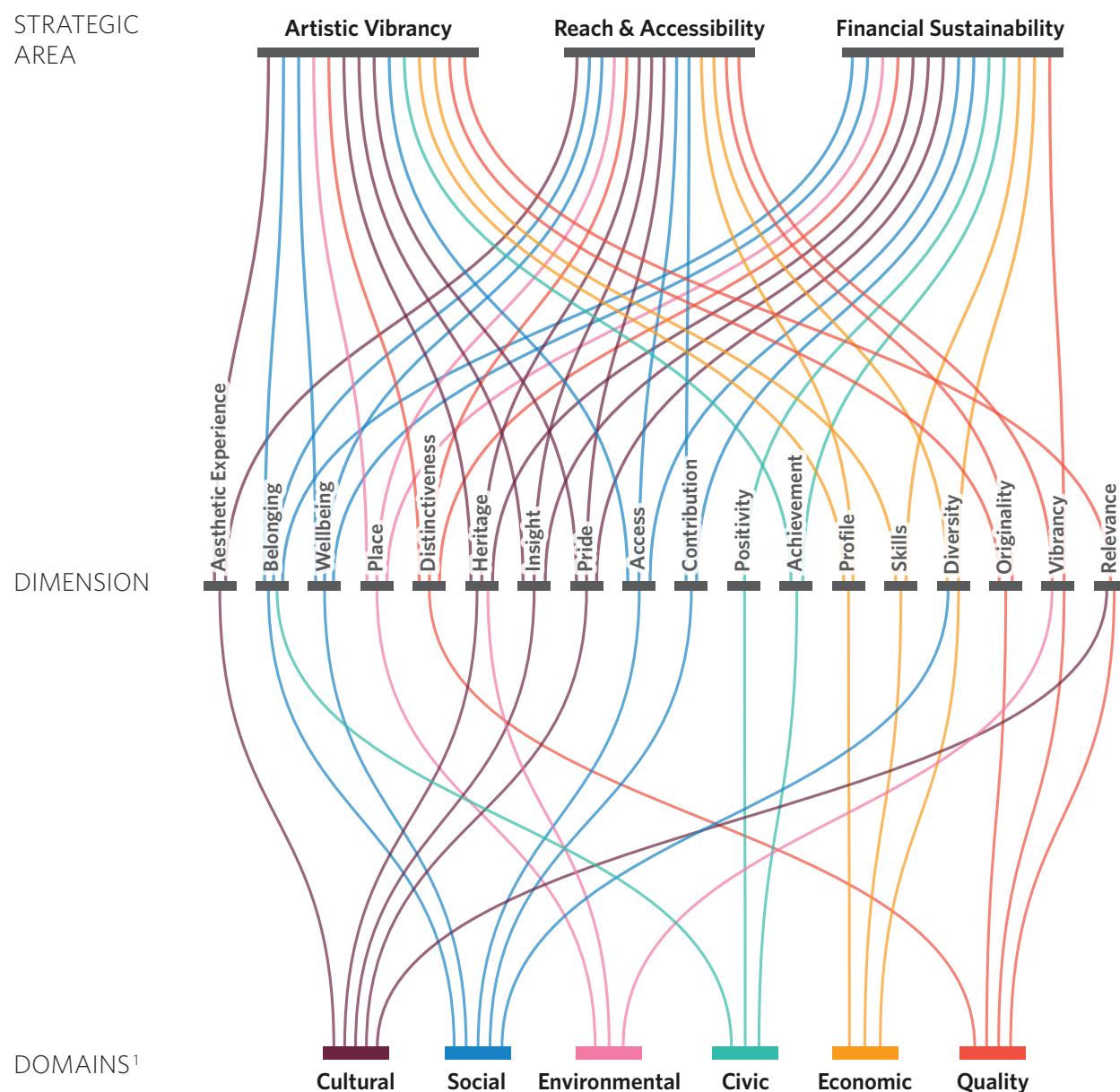
Survey respondents moved a slider to indicate the extent to which they agreed or disagreed with the dimension statement.

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 and benchmarking their performance against other Western Australian arts organisations (see page 49).

| 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   |
|               | Pride                | It strengthened my cultural pride  |
| Social        | Belonging            | It helped me feel part of the community  |
|               | Wellbeing            | It helped me to enjoy a greater quality of life                                      |
|               | 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



### <sup>1</sup> Domain Descriptions

**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.

# 2021 Outcomes

Results for surveys conducted throughout the year are aggregated to illustrate intrinsic outcomes of the 2021 program. The '2021 Season Outcomes' chart shows the typical range of results for surveys conducted within the season as well as the overall average. Small ranges represent a consistent outcome that was achieved across the full season, whereas larger ranges indicate more divergence. The chart showcases results for the 12 most frequently used dimensions throughout the 2021 season.

Outcome analysis shows that on aggregate, WAB scored most highly for the 'Aesthetic Experience', 'Vibrancy' and 'Access' dimensions in 2021, showing that audiences and participants were most likely to agree that their events gave them a sense of joy, beauty and wonder, that they enjoyed the vibrancy and activity and, it gave them access to cultural activities that they may not otherwise have access to. These results demonstrate WAB's priority to instil cultural, social and quality outcomes through its programming.

In comparison to 2020 benchmarks, average scores for five of the nine comparable dimensions increased year on year. The biggest jump was seen for the 'Heritage' dimension, indicating that WAB's 2021 program was more successful in helping its audiences feel more connected to a shared history/culture.

## Audience & Experience Metrics

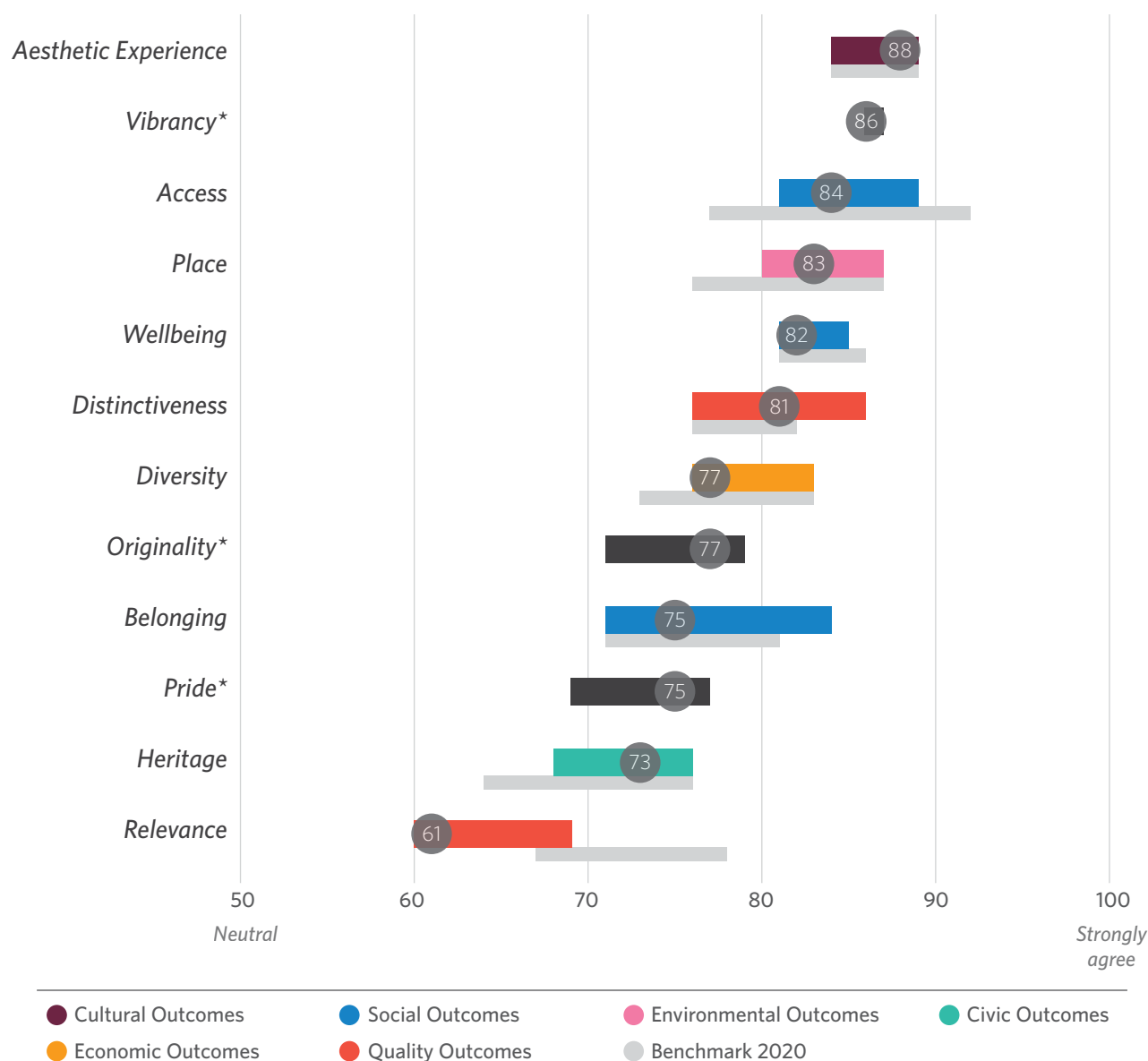
Program outcomes are displayed alongside four key audience metrics; Attendance, Overall Experience, New Audience, Net Promoter Score and Average Spend.

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

**New Audience:** Provides an insight into WAB's new audience reach in 2021. There are two percentages shown, the 'survey' number shows the proportion of survey respondents who indicated that this was their first time attending or participating in a WAB event. The 'ticketing' figure highlights the proportion of ticket-buyers that were new to the ticketing system. Each figure provides an indication of WAB's extended reach in 2021, as well as its ability to attract returning audience members.

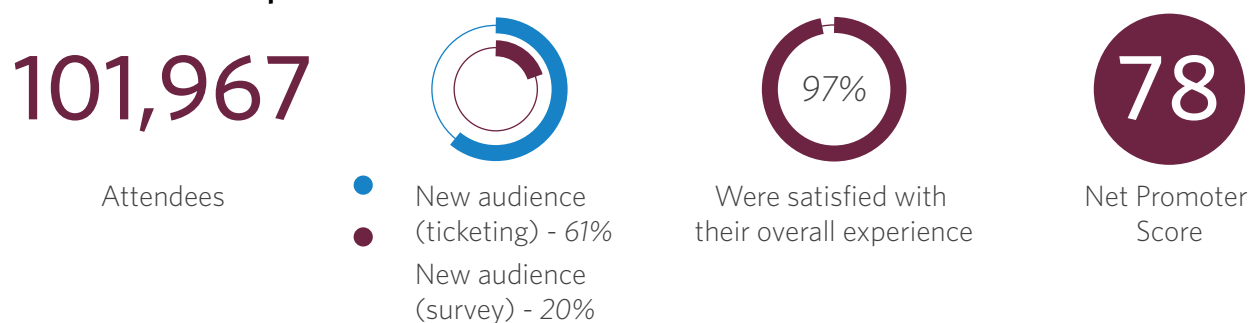
**Net Promoter Score (NPS):** NPS is a standardised metric that measures the loyalty between an organisation and its audience, based on their likelihood to recommend to a friend or colleague. An NPS that is positive (above 0) is generally considered to be good, with an NPS of 50+ considered to be excellent.

## 2021 Season Outcomes



\* Benchmark data from 2020 is unavailable for these dimensions.

## 2021 Audience & Experience



Note: Attendees & Participation figure based on in-person live performance attendance and in-person Access participation numbers. Results from post-event surveys distributed to ticket buyers. Outcome metrics, n = 4,001 (varies per dimension), New audience, n = 4,284, Overall experience, n = 3,875, Net Promoter Score, n = 4071.

## Season One

### As One: Ballet at the Quarry

Quarry Amphitheatre

5 February - 3 March (17 performances)

Presented as part of the 2021 Perth Festival.

Opening Night cancelled due to COVID-19, one week of the season performed while under the State Government's 4sqm venue capacity COVID-19 restrictions (150 patrons per show). Three shows cancelled due to rain and three additional shows added to the season.

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

#### Heartache

*World Premiere*

**Choreographers** Sandy Delasalle, Polly Hilton, Jesse Homes, Matthew Lehmann, Claire Voss & Jack Whiter

**Concept & Creative Directors** Aurélien Scannella & Sandy Delasalle

**Lighting Designer** Matthew Marshall

**Composers** Giya Kancheli

**Music** *Prelude No. 4 in E minor, Op. 28* - Composed by Frédéric Chopin. Performed by Grigory Sokolov From the album *Chopin: 24 Preludes Opus 28 (Paris June 17th, 1990)*.

*MSD1* - Composed & performed by Davidson Jaconello.

*I Put a Spell On You* - Composed & performed by Jalacy J. Hawkins (Screamin' Jay Hawkins). From the album *At Home With Screamin' Jay Hawkins*.

*Adagio for TRON* - Composed by Thomas Bangalter & Guy-Manuel de Homem-Christo. Performed by Daft Punk. From the Original Motion Picture Soundtrack *Tron: Legacy*.

*You & Me* - Composed & performed by Lucian Blomkamp

*Je suis malade* - Composed by Alice Donadel & Serge Lama. Performed by Lara Fabian. From the album *Carpe Diem*.

Additional music composed and produced by: Matej Perunicic

#### Moment of Joy

*World Premiere*

**Choreographers** Juan Carlos Osma & Dayana Hardy Acuña

**Costume & Set Design** Dayana Hardy Acuña

**Lighting Designer** Matthew Marshall

**Music created & performed** by Michael Brett



## 4Seasons

**Choreographer** Natalie Weir

**Costume Designer** Bruce McKinven

**Lighting Designer** Matthew Marshall

**Composer** Antonio Vivaldi, recomposed by Max Richter

**Music** *Spring 1; Summer 2; Winter 2* - Composed by Hans Richter & Antonio Vivaldi. Performed by Daniel Hope & Konzerthaus Kammerorchester Berlin. From the album *Recomposed by Max Richter: Vivaldi - The Four Seasons*.

*The Four Seasons* - Composed by Antonio Vivaldi.

*Summer - Allegro non molto & Adagio; Autumn - Adagio molto; Spring - Largo* - Performed by Gidon Kremer & Kremerata Baltica. From the album *Eight Seasons: Astor Piazzolla - Four Seasons of Buenos Aires; Vivaldi - Four Seasons*

*Spring II: Largo* - Performed by Alan Loveday & Academy of St. Martin-in-the-Fields. From the album *Vivaldi: The Four Seasons*

*Winter I: Allegro non molto* - Performed by Christopher Warren-Green & London Chamber Orchestra. From the album *Vivaldi: The Four Seasons; Concertos*

*Summer III: Presto* - Performed by Takako Nishizaki & Capella Istropolitana. From the album *The Very Best of Vivaldi*

All audio soundtracks edited and mastered by Mal Luker, Fine Audio Solutions, Perth WA.

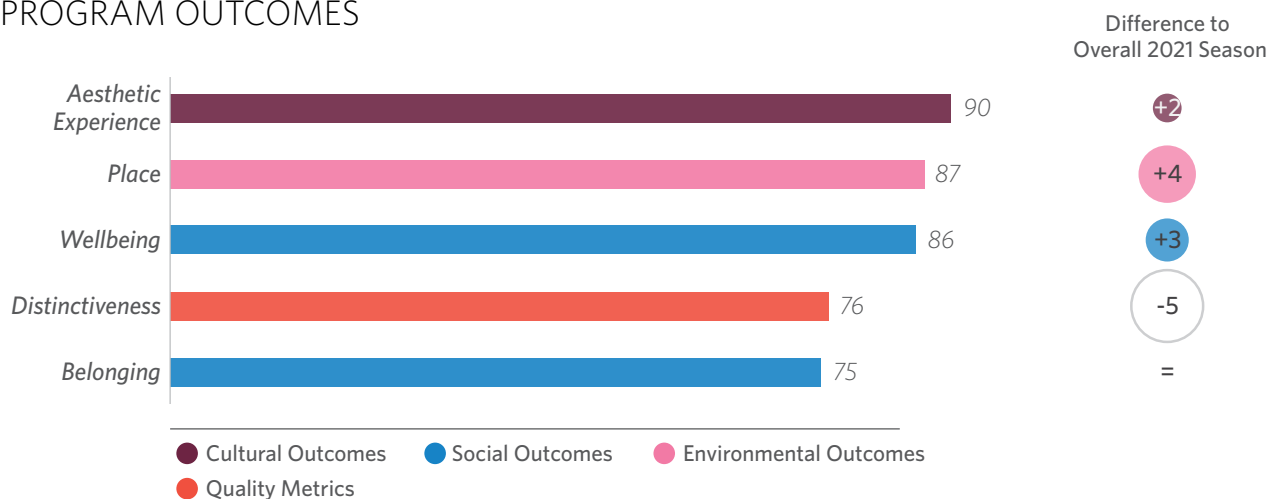


The dancers of West Australian Ballet in *4Seasons* for *As One: Ballet at the Quarry*. Photo by Bradbury Photography.



Dayana Hardy Acuña and Juan Carlos Osma in *Moment of Joy* for *As One: Ballet at the Quarry*. Photo by Bradbury Photography.

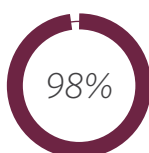
## PROGRAM OUTCOMES



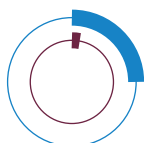
## AUDIENCE &amp; EXPERIENCE

4,594

Attendees



Were satisfied with their overall experience



- New audience (ticketing) - 25%
- New audience (survey) - 3%



Net Promoter Score

Over 4,500 audience members enjoyed 17 performances of *As One: Ballet at the Quarry*, despite the season being impacted by COVID-19 restrictions and bad weather. The event appeared to attract a loyal WAB audience, with only a small proportion of survey respondents identifying that they attended a WAB event for the first time during the season. A quarter of ticket purchasers were new to the WAB database.

Three of the five dimensions measured exceeded Season benchmarks, with audiences likely to agree that the event gave them a sense of joy, beauty and wonder, it made them feel proud of their local area and helped them to enjoy a greater quality of life.

*"As One: Ballet at the Quarry plays to the emotions of joy, heartbreak, love and loss – things that we all experience and unite us. It's a simple and stunning season that showcases the incredible talent of our State Ballet Company."*

**- The West Australian**

## Season Two

# Giselle

*His Majesty's Theatre*

13 - 22 May (11 performances)

A 180-year-old tale of impossible love, vengeful ghosts and the ultimate forgiveness.

**Choreographers** Aurélien Scannella & Sandy Delasalle after Jean Coralli & Jules Perrot

**Set & Costume Designer** Peter Cazalet

**Lighting Designer** Jon Buswell

**Associate Lighting Designer** Michael Rippon

**Composer** Adolphe Adam

**Conductor** Jessica Gethin

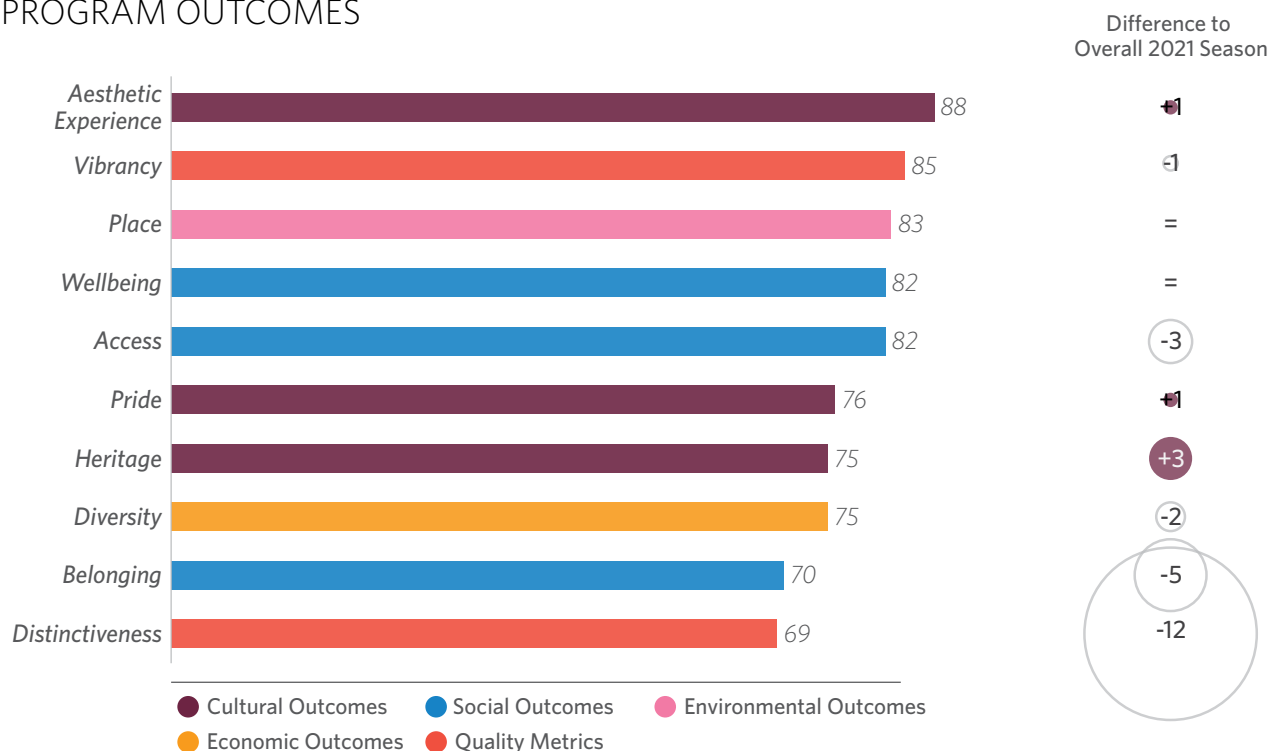
**Orchestra** West Australian Symphony Orchestra

Dayana Hardy Acuña as Giselle, Oscar Valdés as Albrecht and the dancers of West Australian Ballet in *Giselle*. Photo by Bradbury Photography.





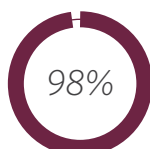
## PROGRAM OUTCOMES



## AUDIENCE &amp; EXPERIENCE

10,193

Attendees



Were satisfied with their overall experience



● New audience (ticketing) - 46%

● New audience (survey) - 15%



Net Promoter Score

WAB's *Giselle* attracted over 10,000 attendees, with many audience members experiencing a WAB event for the first time - almost half of those that bought tickets were first time buyers and a smaller proportion of survey respondents indicated that this was their first WAB experience. The majority of surveyed respondents were satisfied with their overall experience.

The Net Promoter Score of 81 demonstrates a fantastic level of audience loyalty. Overall, program outcomes trended similarly to the 2021 Season benchmarks.

*"To the long-established choreography, Aurélien Scannella and Sandy Delasalle's staging has coaxed intensity out of the acting and enhanced the mellifluous flow of action. This production hit new heights"*

- **Limelight Magazine**

## Season Three

# STATE

State Theatre Centre of WA

24 June – 26 June (4 performances)

Five performances cancelled due to COVID-19 State Government mandated lockdown.

## GAINSBOURG

*World Premiere*

**Choreographer & Costume Designer** Adam Alzaim

**Lighting Designer** Damien Cooper

**Composer & Music** Serge Gainsbourg

### Music

*Baudelaire*†

*La Javanaise*\*^

*Cha cha cha du loup*\*^

*Ahi, Viene la Conga Comic Strip*\*^

*Adieu créature*\*^

*Requiem pour un con*\*

*Black Trombone*†

*Sha ba du ba loo ba*\*

*Mambo miam miam*\*^

*Laissez-moi tranquille*\*

\* Composed and performed by Serge Gainsbourg

^ By kind permission of Warner/Chappell Music Australia Pty. Ltd.

† Written by: S. Gainsbourg Bourne Co., Administered by: Universal Music Publishing Pty. Ltd. Ahi, Viene la Conga composed by R. Valdespí, performed by Xavier Cugat & his Waldorf-Astoria Orchestra

## Air and Other Invisible Forces

**Choreographer** Graeme Murphy

**Creative Associate** Janet Vernon

**Staging Directors** Bradley Chatfield & Catherine Goss

**Set Designer** Gerard Manion

**Costume Designer** Akira Isogawa

**Lighting Designer** Damien Cooper

**Composer** Giya Kancheli

**Music** *Mourned by the Wind*, liturgy for viola and orchestra

**Performed by** Yuri Bashmet, The State Symphony Orchestra of Georgia

**Remastered by** Mal Luker, Fine Audio Solutions

These performances of *Mourned by the Wind* by Giya Kancheli are given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Boosey & Hawkes Music Publishers Ltd of London.

## Slow Haunt

*World Premiere*

**Choreographer** Melanie Lane

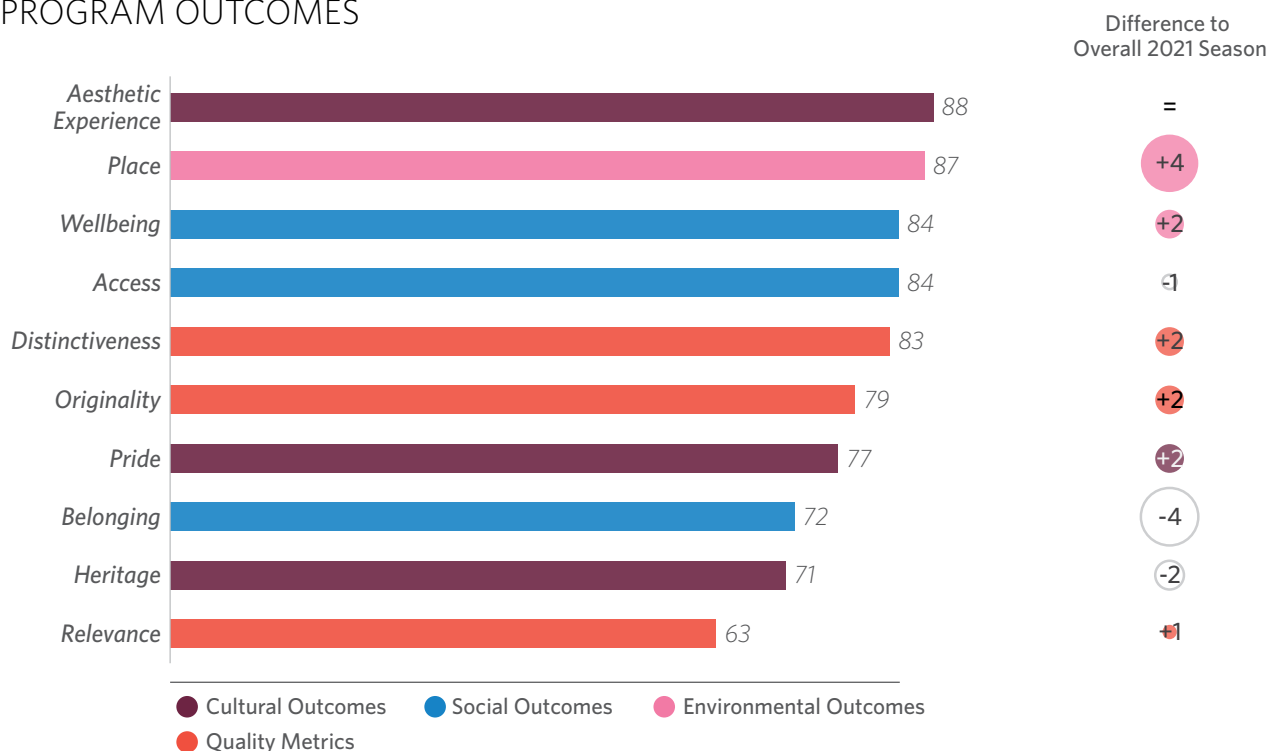
**Costume Designer** Akira Isogawa

**Lighting Designer** Damien Cooper

**Composer** Christopher Clark

**Music** Composed and produced by Clark. Published by Decua Publishing

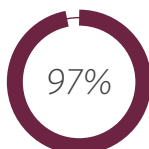
## PROGRAM OUTCOMES



## AUDIENCE &amp; EXPERIENCE

1,905

Attendees



Were satisfied with their overall experience



● New audience (ticketing) - 19%

● New audience (survey) - 7%

86

Net Promoter Score

Seven of the ten dimensions measured as part of the *STATE* survey exceeded or were equal to the 2021 Season benchmarks.

The event scored highly in the social, cultural and environmental domains, and audiences at this event were more likely to agree that the event made them feel proud of their local area, helped them to enjoy a greater quality of life and that it was different from things they've experienced before. They also agreed that *STATE* was ground-breaking and it strengthened their cultural pride.

*"The West Australian Ballet's STATE is a program of wit, humour, inventiveness, beauty, first-rate choreographic drive and passion, and sheer entertainment, which you should be sore afraid to miss."*

- **Limelight**

## Season Four

# Dracula

*Crown Theatre*

*19 - 24 August (8 performances)*

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

**Choreographer** Krzysztof Pastor

**Based on the novel by** Bram Stoker

**Set and Costume Designers** Phil R Daniels & Charles Cusick Smith

**Lighting Designer** Jon Buswell

**Associate Lighting Designer** Michael Rippon

**Librettist** Pawel Chynowski

**Composer** Wojciech Kilar

**Musical Arrangers** Michael Brett & Joshua Davis

**Recorded music performed by** West Australian Symphony Orchestra

**Conducted by** Jessica Gethin at Perth Concert Hall, Western Australia

**Recorded and mixed by** Mal Luker & Jamie Luker, Fine Audio Solutions

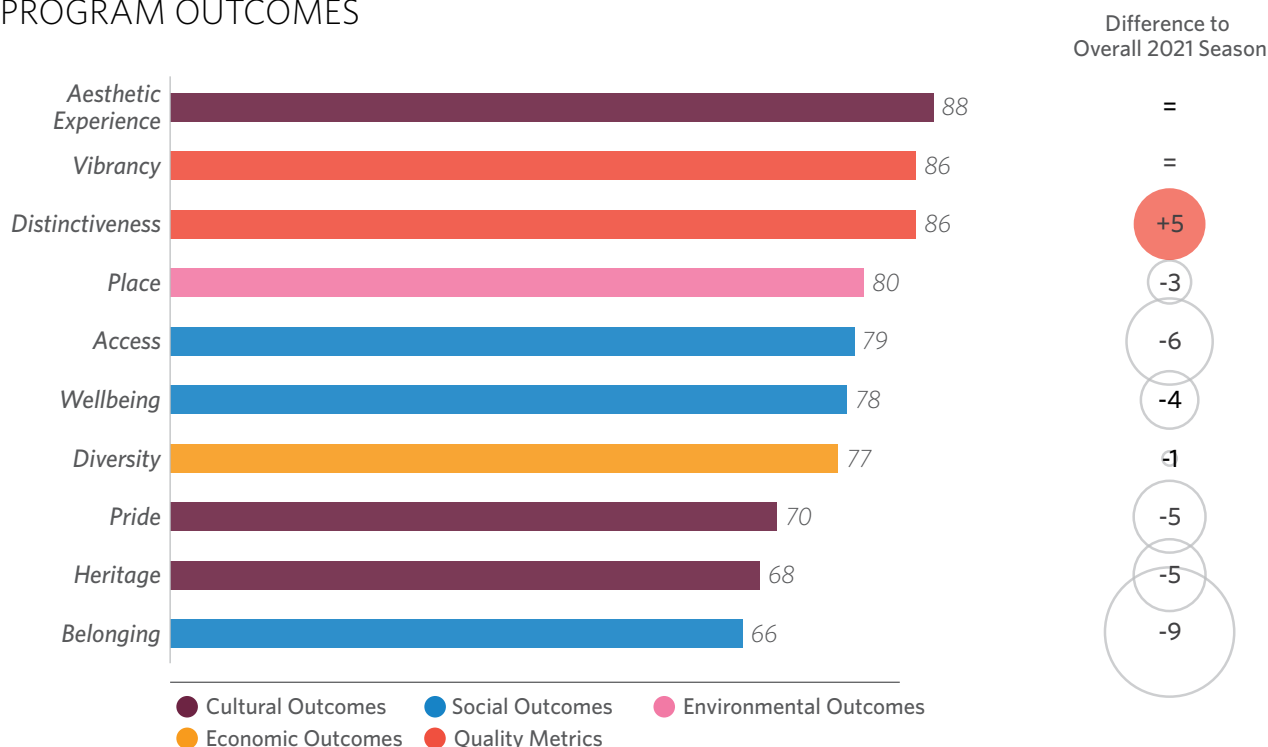
A co-production with Queensland Ballet



Melissa McCabe as Lucy, Aurélien Scannella as Old Dracula with Matthew Edwardson and Oliver Edwardson as Phantoms in *Dracula*. Photo by Bradbury Photography.



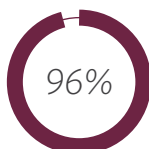
## PROGRAM OUTCOMES



## AUDIENCE &amp; EXPERIENCE

15,450

Attendees



Were satisfied with their overall experience



● New audience (ticketing) - 68%

● New audience (survey) - 38%



Net Promoter Score

WAB took to the Crown Theatre stage for the first time with its production of *Dracula*, drawing an audience of over 15,000 people.

Ticketing and survey data demonstrates that this program attracted a considerable number of attendees that hadn't experienced a WAB event before, showing the event's ability to attract a new audience.

Audiences felt that the program was distinctive, with respondents to this survey more likely to agree that it was different from things they had experienced before.

*If you're looking for glorious escapism, then look no further. West Australian Ballet's Dracula provides that escapist extravagance in spades.*

- Seesaw Magazine

## Season Five

# Coppélia

*His Majesty's Theatre*

16 - 25 September (10 performances)

Set in 1878 in South Australia, a beautiful, life-like doll and two bickering young lovers create comic chaos in this captivating ballet. *Coppélia* is one of the most frequently performed and well-loved comic ballets around the globe.

**Choreographer** Greg Horsman

**Set Designer** Hugh Colman

**Costume Designer** Noelene Hill

**Lighting Designer** Jon Buswell

**Associate Lighting Designer** Benjamin Fry

**Music** Léo Delibes

**Conductor** Jessica Gethin

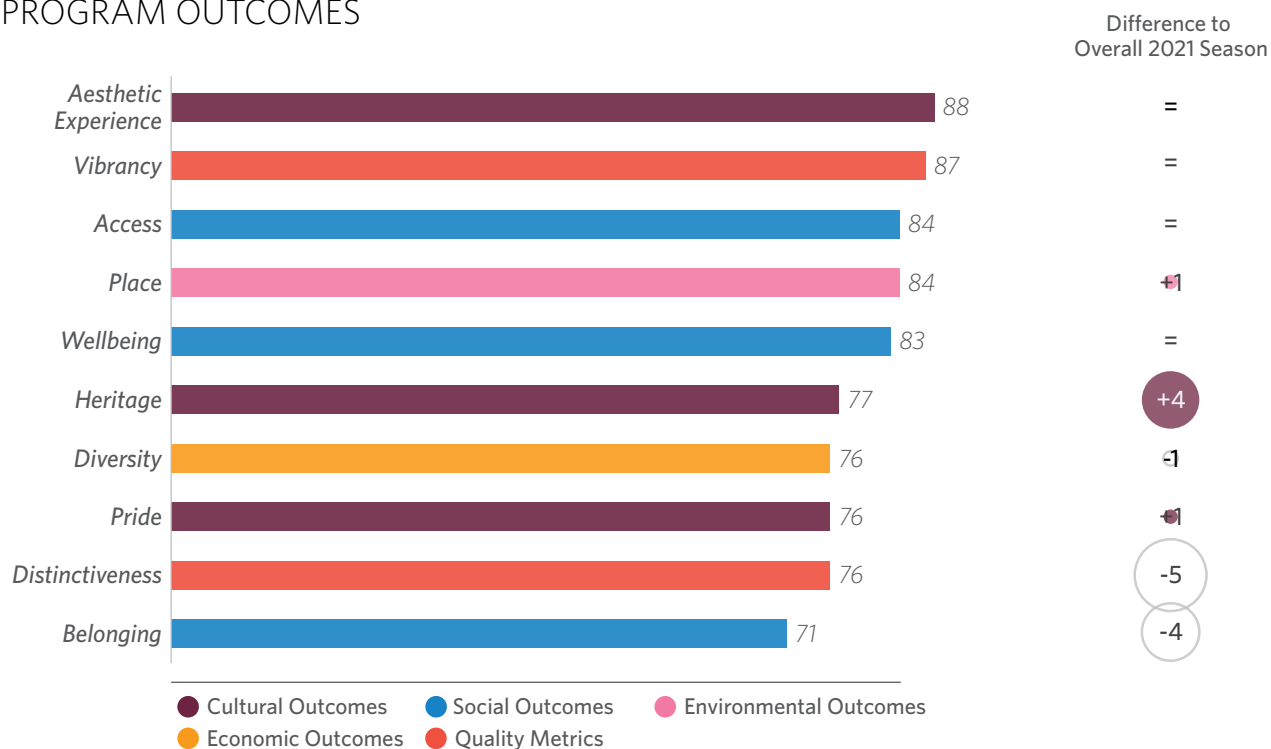
**Orchestra** West Australian Symphony Orchestra

A co-production with Queensland Ballet

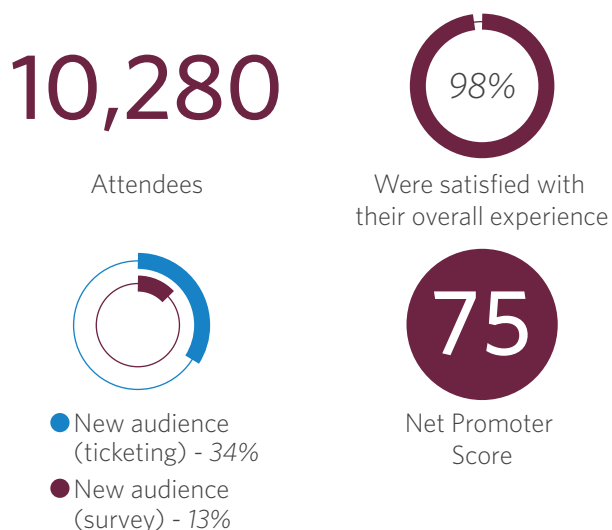


Candice Adea as Swanilda and Julio Blanes as Franz in *Coppélia*.  
Photo by Bradbury Photography.

## PROGRAM OUTCOMES



## AUDIENCE &amp; EXPERIENCE



Program outcomes for *Coppélia* trended similarly to WAB's Season benchmarks for 2021. The biggest impact that the event had on the audience was in its ability to help people feel more connected to a shared history/culture.

Almost the full survey sample identified that they were satisfied with their overall experience of WAB's *Coppélia*, with audiences likely to agree that it gave them a sense of joy, beauty and wonder and, that they enjoyed the vibrancy and activity of the area.

*"With only a few modern twists, this adaptation of Coppélia remains true to its traditional core. The show is upbeat, comical and pleasing to both traditionalists and those craving something fresh."*

## Season Six

# The Sleeping Beauty

*His Majesty's Theatre*

18 November - 12 December (22 performances)

A timeless tale from our childhoods, *The Sleeping Beauty* is one of the most beloved classical ballets of all time. The familiar story of the bewitched Princess Aurora, the fight between powerful fairies, and the adventurous Prince fills audiences with joy.

**Choreographer** Javier Torres after Marius Petipa

**Répétiteur** Ingrid Němečková

**Dramaturge** Anneli Mäkelä

**Set Designer** Minna Wallenius

**Costume Designer** Erika Turunen

**Lighting Designer** Nigel Levings

**Video Designer** Timo Nyman

**Composer** Pyotr Ilyich Tchaikovsky

**Conductor** Jessica Gethin

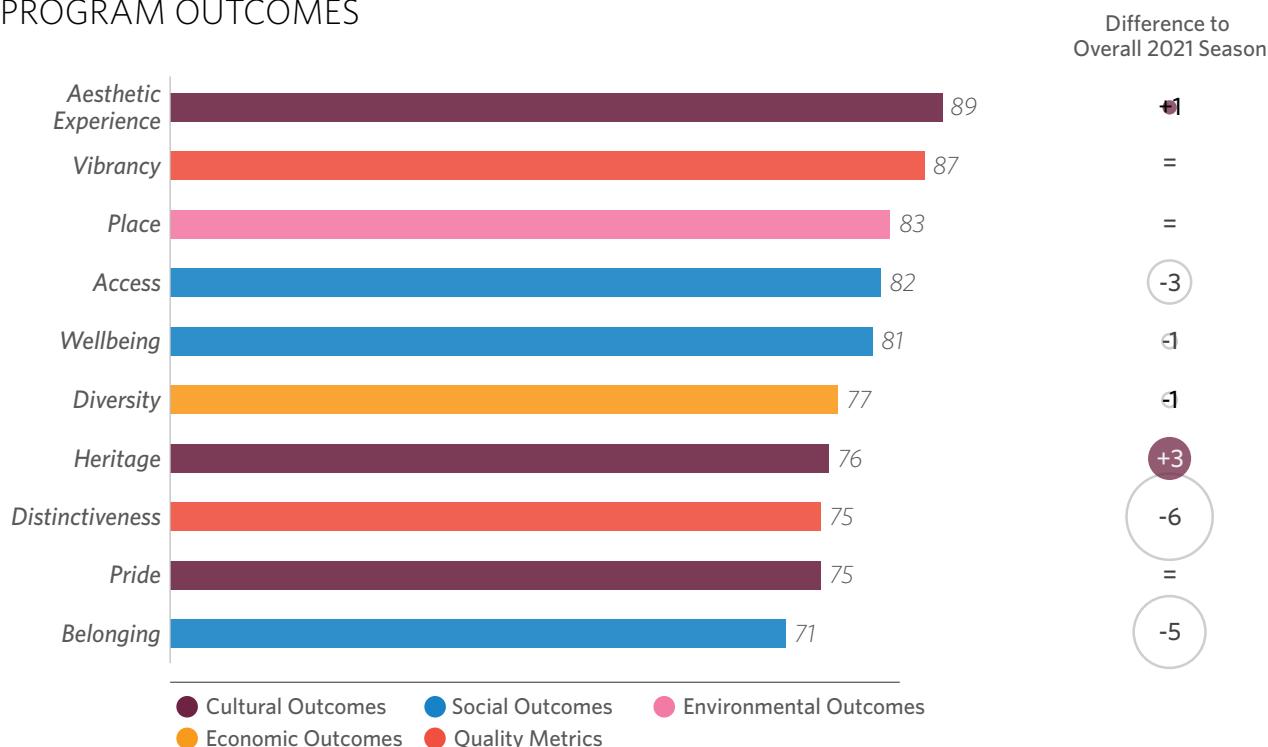
**Orchestra** West Australian Philharmonic Orchestra

Glenda García Gomez as the Lilac Fairy with the dancers of West Australian Ballet in *The Sleeping Beauty*. Photo by Bradbury Photography.





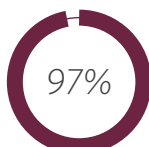
## PROGRAM OUTCOMES



## AUDIENCE &amp; EXPERIENCE

22,825

Attendees



Were satisfied with their overall experience



Net Promoter Score

WAB's production of *The Sleeping Beauty* attracted the largest total audience for one event in the 2021 program, with over 22,800 audience members experiencing the show.

The majority of the audience indicated that they were satisfied with their overall experience, also providing WAB with a fantastic Net Promoter Score of 76. This score demonstrates that attendees are highly likely to promote WAB by recommending its events to their friends or colleagues based on their own experience.

*"Whether it is your first experience seeing *The Sleeping Beauty* or you are returning to the ballet, this WA Ballet production will capture hearts ahead of the company's 70th anniversary next year."*

- The West Australian

## Special Event

### Genesis Live

West Australian Ballet Centre

23 - 31 March (10 performances)

Performed while under the State Government's 2sqm venue capacity COVID-19 restrictions. Performing from the heart, the dancers of West Australian Ballet showcase their choreographic flair and exceptional skill in this unique mini-season of short works.

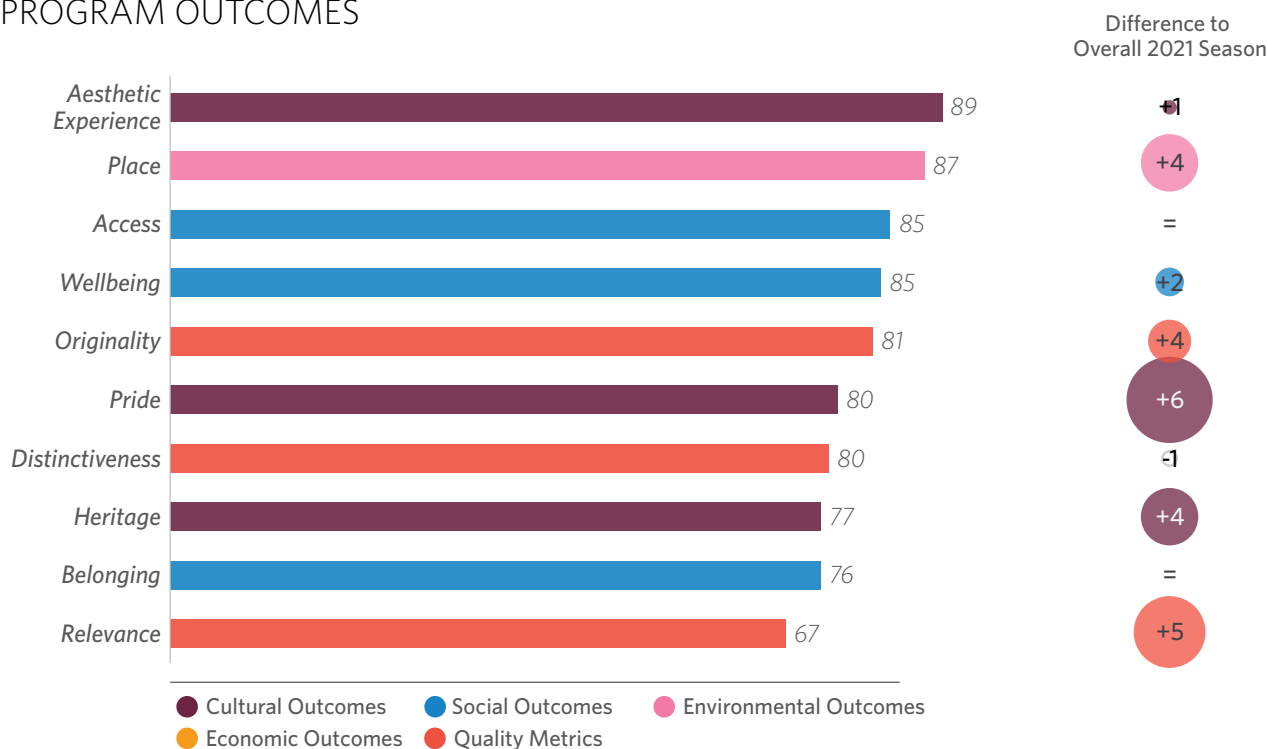
| Choreographer          | Title of Work                  |
|------------------------|--------------------------------|
| Jacob Chown            | <i>The Way</i>                 |
| Polly Hilton           | <i>il Twist</i>                |
| Emma-Rose Barrowclough | <i>Frida</i>                   |
| Jessy Chraibi          | <i>Symphony in 'F'</i>         |
| Jack Whiter            | <i>25 no. 1</i>                |
| Matej Perunicic        | <i>Natural Dualities</i>       |
| Sandy Delasalle        | <i>Once we were free</i>       |
| Claire Voss            | <i>Don't tell me who I am!</i> |
| Alexa Tuzil            | <i>The march of the trees</i>  |
| Matthew Lehmann        | <i>Truth</i>                   |
| Adam Alzaim            | <i>Don't be Shy</i>            |

**Lighting Designer** Kristie Smith



Matthew Lehmann and Claire Voss in Sandy Delasalle's *Once we were free* for *Genesis*. Photo by Bradbury Photography.

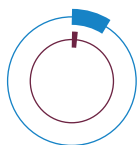
## PROGRAM OUTCOMES



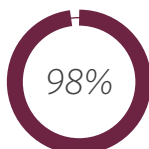
## AUDIENCE &amp; EXPERIENCE

1,281

Attendees



- New audience (ticketing) - 9%
- New audience (survey) - 2%



Were satisfied with their overall experience



Net Promoter Score

The feedback received for *Genesis Live* indicates that audiences were very enthusiastic about the event, with nine of the ten dimensions receiving scores that were above or equal to the Season benchmarks. Results to the cultural and quality outcome metrics performed particularly well, with respondents very likely to agree that it strengthened their cultural pride, it had something to say about today's world, was ground-breaking and made them feel proud of their local area. The event was attended by a loyal WAB audience, almost all of which were satisfied with their overall experience.

## Special Event

### Genesis Online

April 2021

Available to all West Australians as a subscriber only season on the [thewest.com.au](http://thewest.com.au) throughout April.

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. For the second year running, *Genesis Online* was presented as a pay-per-view season, in partnership with Media Partner, Seven West and The West Australian.

| Choreographer          | Title of Work                  |
|------------------------|--------------------------------|
| Jacob Chown            | <i>The Way</i>                 |
| Polly Hilton           | <i>il Twist</i>                |
| Emma-Rose Barrowclough | <i>Frida</i>                   |
| Jessy Chraibi          | <i>Symphony in 'F'</i>         |
| Jack Whiter            | <i>25 no. 1</i>                |
| Matej Perunicic        | <i>Natural Dualities</i>       |
| Sandy Delasalle        | <i>Once we were free</i>       |
| Claire Voss            | <i>Don't tell me who I am!</i> |
| Alexa Tuzil            | <i>The march of the trees</i>  |
| Matthew Lehmann        | <i>Truth</i>                   |
| Adam Alzaim            | <i>Don't be Shy</i>            |

**Lighting Designer** Kristie Smith

**Video Production** Artshoot Media and Wunderman Thompson



## Special Event

# A Gala Evening with West Australian Ballet

## Regional Tour

West Australian Ballet presented their most loved classical and neo-classical works to regional venues across state.

*7 April*

*Port Hedland*

*9 April*

*Red Earth Arts Precinct, Karratha*

*16 April*

*Goldfields Art Centre, Kalgoorlie-Boulder*

## Excerpts from 4Seasons

**Choreographer** Natalie Weir

**Costume Designer** Bruce McKinven

**Composer** Antonio Vivaldi, recomposed by Max Richter

## The Nutcracker - Russian Solo

**Choreographer** Aurélien Scannella

**Costume Design** Charles Cusick Smith

**Composer** Pyotr Ilyich Tchaikovsky

**Musical Arranger** Michael Brett

**Music** recorded by West Australian Symphony Orchestra

## Don Quixote - Wedding pas de deux

**Choreographer** Dame Lucette Aldous AC after Marius Petipa

**Costume Designer** Allan Lees OAM

**Composer** Ludwig Minkus

**Musical Arranger** John Lanchbery

**Music** recorded by West Australian Symphony Orchestra

These performances of Don Quixote are given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Editions Mario Bois of Paris.

## The Great Gatsby - Daisy and Gatsby pas de deux

**Choreographer & Costume Designer** David Nixon OBE

**Composer** Sir Richard Rodney Bennett CBE

**Orchestrator** John Longstaff

**Music Advisor** Anthony Meredith

**Music** recorded by Northern Ballet Sinfonia

Published by Novello & Co Ltd. By kind permission of Wise Music Australia.



## **Dracula - Last pas de deux - Mina and Dracula**

**Choreographer** Krzysztof Pastor

**Costume Design** Charles Cusick Smith

**Composer** Wojciech Kilar

**Music** recorded by West Australian Symphony Orchestra

**Musical Arrangers** Michael Brett & Joshua Davis

## **CoVid Lab**

**Concept & Direction** Sandy Delasalle

**Choreographers** Ludovico Di Ubaldo and Alexa Tuzil

**Composers** Clyde Otis and Max Richter

**Music** recorded by Dinah Washington and Max Richter

OR

## **CoVid Lab**

**Concept & Direction** Sandy Delasalle

**Choreographers** Brent Carson and Beatrice Maser

**Music** recorded by Ludovico Einaudi

## **Heartache**

**Choreographers** Sandy Delasalle, Polly Hilton, Jesse Homes, Matthew Lehmann, Claire Voss and Jack Whiter

**Concept & Creative Directors** Aurélien Scannella and Sandy Delasalle

**Composers** Frédéric Chopin, Davidson Jaconello, Jalacy J. Hawkins (Screamin' Jay Hawkins), Thomas Bangalter & Guy-Manuel de Homem-Christo, Lucian Blomkamp, Alice Donadel & Serge Lama.

**Additional music** composed and produced by Matej Perunicic

## **Connect**

Performed by the Youth Dance Collective in each region

## **WAB Teaching Artists:**

Rhiana Hocking Katz and Emily Coles (Port Hedland)

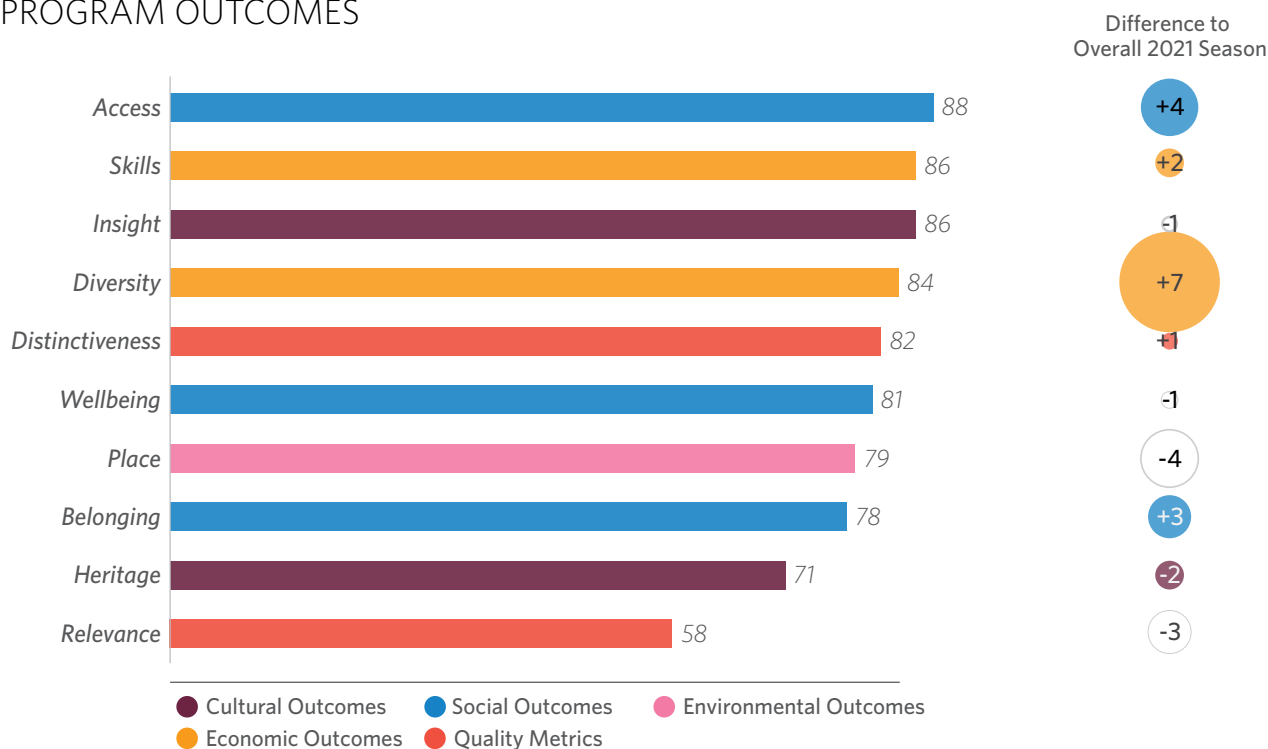
Lauren Murray and Alex Kay (Karratha)

Lilly King, April Vardy, and Scott Galbraith (Kalgoorlie-Boulder)

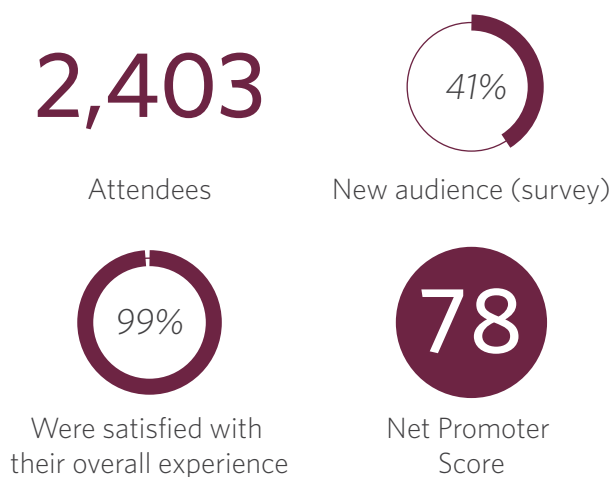


The dancers of West Australian Ballet on the Regional Tour.

## PROGRAM OUTCOMES



## AUDIENCE &amp; EXPERIENCE



WAB's regional program reached a large proportion of new audience, with almost half of the survey respondents indicating that they hadn't attended or participated in a WAB event before.

Most respondents were satisfied with their overall experience and scores for many of the outcome metrics sat above Season benchmarks. Respondents to regional surveys were more likely to agree that the programs engaged people from different backgrounds, gave them access to cultural programs and made them feel connected to others in the community.

## Special Event

# Peter and the Wolf

27 September - 2 October (4 performances)

Presented as part of the 2021 AWESOME International Arts Festival for Bright Young Things. One show cancelled due to rain.

Grandmother warns Peter not to go beyond the garden gate because of lurking wolves. But when he does and a wolf appears, Peter must work with his other animal friends to catch the scary creature! This specially adapted fairy tale is the perfect way for young children (and their grown-ups!) to discover the magic of the ballet.

**Choreographer** Andries Weidemann

**Set & Costume Designer** Maeli Cherel

**Composer** Sergei Prokofiev

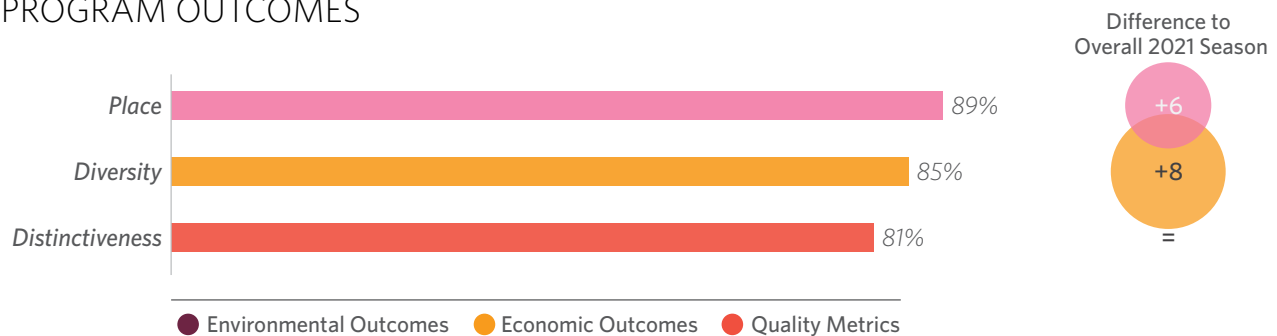
**Recorded music** performed by Perth Symphony Orchestra with West Australian Academy of Performing Arts, conducted by Michael Brett with narration by Julia Moody.

**Music** recorded and mastered by Mal Luker (Twin Palm Studios).

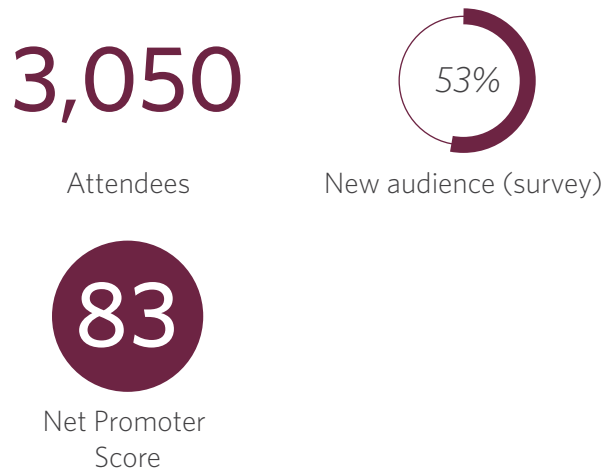


The dancers of West Australian Ballet in *Peter and the Wolf*. Photo by Bradbury Photography.

PROGRAM OUTCOMES



AUDIENCE & EXPERIENCE



WAB partnered with AWESOME Arts Festival to deliver the survey for *Peter and the Wolf*, which contained a number of metrics consistent with WAB’s framework. Most notably, the audience was made up of over half attendees that hadn’t experienced a WAB event before. The outcome metric performed very well, with audiences from this show much more likely to agree that the event made them feel proud of their local area and that it engaged people from different backgrounds.



# Artistic Vibrancy

*Excludes touring and special events*

| ARTISTIC VIBRANCY-<br>WORKS PRESENTED        | 2017      | 2018      | 2019      | 2020      | 2021      |
|--|-----------|-----------|-----------|-----------|-----------|
| Full Length Ballets - commissions            |           | 1         | 2         | 0         | 0         |
| Full Length Ballets - acquisition or revival | 3         | 2         | 1         | 2         | 4         |
| Short works - commissions                    | 3         | 3         | 3         | 1         | 4         |
| Short works - acquisition or revival         | 3         | 1         | 2         | 11        | 2         |
| Short works - emerging choreographers        | 8         | 13        | 10        | 34        | 11        |
| Children's Ballet Season                     |           |           | 1         | 1         | 1         |
| <b>Total</b>                                 | <b>17</b> | <b>20</b> | <b>19</b> | <b>49</b> | <b>22</b> |



Carina Roberts as Volante in *The Sleeping Beauty*.  
Photo by Bradbury Photography.



## Season Outcomes and WA Benchmarks

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

Benchmarks give context to organisations so that they can understand the unique impact they deliver through their events and programs, and the outcomes that distinguish them from other offerings. The below chart shows the average dimension results achieved by West Australian Ballet's 2021 Season, compared to the DLGSC benchmark average and interquartile range (the typical range of results for that dimension).

West Australian Ballet averages that sit within the range can be considered a 'benchmark' result, with anything above the range considered to be exceptional. DLGSC benchmarks are available for five of the core dimensions measured by WAB in 2021.

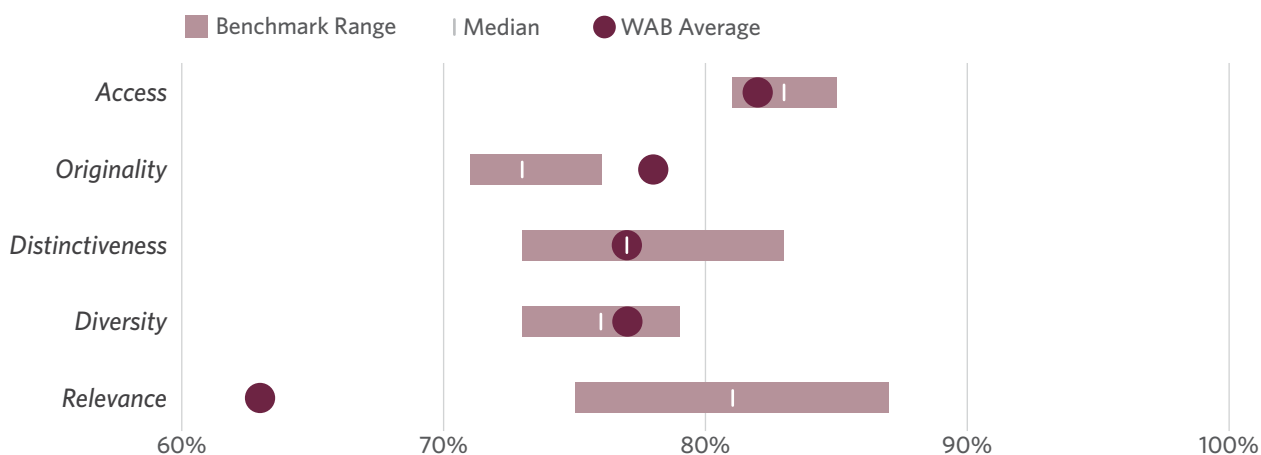
The result for 'Originality' showcases WAB's unique value from the perspective of audiences and participants. The average sits beyond the benchmark typically achieved, with WAB audiences much more likely to agree that the event they experienced was

ground-breaking. This is an artistic accomplishment and represents the innovation and creativity exhibited in the 2021 Season, particularly from events like *Genesis* and *STATE* that scored highest in this area.

The DLGSC benchmarks set a high standard for arts and culture events in WA, to achieve a score that sits beyond these results is significant. This context validates the genuine impact that WAB productions have on the WA community.

The chart illustrates that WAB's results for 'Access', 'Distinctiveness' and 'Diversity' fell within the benchmark range. This means that audiences responded to these themes with a similar enthusiasm to other surveys conducted by the arts and culture sector in WA, and audiences and participants were likely to agree that; WAB gave them the opportunity to access cultural activities, events that were different from things they had experienced before, and the program engaged people from different backgrounds.

## WAB 2021 SEASON OUTCOMES AND WA BENCHMARKS



# Economic Impact Assessment 2021

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 2021 live season and the flow on impacts of this spend. In 2021, these questions were only asked as part of the mainstage performance surveys. 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*

| <b>Program</b>       | <b>Attendance</b> |
|----------------------|-------------------|
| Ballet at the Quarry | 4,594             |
| Giselle              | 10,193            |
| STATE                | 1,905             |
| Dracula              | 15,450            |
| Coppelia             | 10,280            |
| Sleeping Beauty      | 22,189            |
| Genesis Live         | 1,063             |
| Peter and the Wolf   | 3,050             |
| Regional *           | 2,403             |

\* Not included in economic impact analysis

## 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 verses 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 | Giselle | STATE | Dracula | Coppelia | Sleeping Beauty | Genesis Live | Peter and the Wolf |
|---------------------|----------------------|---------|-------|---------|----------|-----------------|--------------|--------------------|
| Event Additionality | 94%                  | 88%     | 89%   | 100%    | 91%      | 88%             | 97%          | 88%                |

## 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                     | Ballet at the Quarry | Giselle   | STATE     | Dracula     | Coppelia  | Sleeping Beauty | Genesis Live | Peter and the Wolf |
|---------------------------|----------------------|-----------|-----------|-------------|-----------|-----------------|--------------|--------------------|
| Average event/area spend  | \$43.89              | \$69.53   | \$66.93   | \$108.58    | \$72.13   | \$77.44         | \$31.59      | \$54.23            |
| Additionality adjustment  | 94%                  | 88%       | 89%       | 100%        | 91%       | 88%             | 97%          | 88%                |
| Adjusted spend per person | \$41.48              | \$61.41   | \$59.74   | \$108.58    | \$65.54   | \$67.78         | \$30.66      | \$47.51            |
| Total event spend impact  | \$190,543            | \$625,904 | \$113,810 | \$1,677,530 | \$673,772 | \$1,503,983     | \$32,596     | \$144,919          |

## 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 Peter and the Wolf survey.

| Accommodation                                  | Ballet at the Quarry | Giselle   | STATE    | Dracula   | Coppelia  | Sleeping Beauty | Genesis |
|--|----------------------|-----------|----------|-----------|-----------|-----------------|---------|
| Percent who stayed away as part of their visit | 4%                   | 7%        | 5%       | 13%       | 6%        | 9%              | 4%      |
| Primary reason adjustment                      | 89%                  | 73%       | 32%      | 90%       | 64%       | 67%             | 63%     |
| Average nights stayed                          | 1.8                  | 2.3       | 3.5      | 1.7       | 3.3       | 2.2             | n/a     |
| Average spend per night                        | \$95.95              | \$111.46  | \$114.66 | \$167.17  | \$88.85   | \$90.96         | \$35.00 |
| Accommodation Impact                           | \$29,179             | \$124,700 | \$11,230 | \$488,446 | \$113,172 | \$260,873       | \$2,258 |

## 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.

Note: Trip questions were not asked as part of the Genesis and Peter and the Wolf surveys.

| Trip                                  | Ballet at the Quarry | Giselle  | STATE   | Dracula  | Coppelia | Sleeping Beauty |
|---------------------------------------|----------------------|----------|---------|----------|----------|-----------------|
| Number of nights stayed in local area | 342                  | 1533     | 147     | 3252     | 2043     | 4260            |
| Trip additionality                    | 89%                  | 73%      | 32%     | 90%      | 64%      | 67%             |
| Average nights in local area          | 0.1                  | 0.0      | 0.3     | 0.0      | 0.1      | 0.0             |
| Average trip spend per person         | \$190.83             | \$180.00 | \$99.49 | \$199.46 | \$137.38 | \$205.79        |
| Trip Impact                           | \$4,145              | \$3,528  | \$1,383 | \$13,225 | \$16,946 | \$1,813         |

## Direct Impact & Multiplied Total Impact

Combining attendee, accommodation, trip and organisation expenditure provided by West Australian Ballet, the direct economic impact of the 2021 season was estimated to be over \$20.4 million.

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 2021 calendar year was estimated to be \$59.5 million.

For the purpose of this analysis, output multipliers derived from ABS Input-Output Tables 2012-131 have been applied to total direct expenditure.

| <b>Total Impact</b>      | <b>Direct Impact</b> | <b>Multiplier</b> | <b>Multiplied Impact</b> |
|--------------------------|----------------------|-------------------|--------------------------|
| Event                    | \$4,963,057          | 2.96              | \$14,690,649             |
| Accommodation            | \$1,029,857          | 2.75              | \$2,832,107              |
| Trip                     | \$41,040             | 2.92              | \$119,837                |
| Organisation Expenditure | \$14,334,661         | 2.92              | \$41,857,210             |
| <b>Total Impact</b>      | <b>\$20,368,615</b>  |                   | <b>\$59,499,803</b>      |

Note: 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 an output multiplier of 2.96, the national Food & Beverage multiplier.

Accommodation expenditure scaled by an output multiplier of 2.75, the national Accommodation multiplier.

Trip expenditure scaled by an output multiplier of 2.92, representing an average of the national Retail multiplier and the Food & Beverage multiplier (2.88 and 2.96 respectively).

Organisation expenditure scaled by an output multiplier of 2.92, an average of the national Retail & Hiring Services multiplier and the national Heritage, Creative and Performing Arts multiplier (3.17 and 2.67 respectively).



Emma-Rose Barrowclough, Ludovico Di Ubaldo, Kymberleigh Krzysztofiak-Cowley, Oliver Edwardson, Glenda Garcia Gomez and Jessy Chraibi in *Moment of Joy*. Photo Bradbury Photography.



# 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 2021 WAB connected with 112,069 people which is an increase of 15% from 2020 due to the effects of COVID-19. Of these and across the state 72,168 people attended performances, 30,661 people participated in our Access programs, and 9,240 people participated in community events at the West Australian Ballet Centre.

## 118,069

Total Community Engagement

↑ 22% increase  
from 2020

## 72,168

In-person Performance Attendance

↑ 76% increase  
from 2020

## 30,661

In-person Access Participation

↑ 25% increase  
from 2020

## 65,432

Attendees at six mainstage productions

2021 Junior Members Day. Image by Juan Carlos Osma.



## Performance Audience

Despite the continuing impact of COVID-19, Western Australian's were still hungry for entertainment and live performance options. West Australian Ballet recorded a new record of 61,306 tickets sold, an increase of 101% on 2020 (COVID-19 affected) and 15% increase on 2019 (not affected by COVID-19). Targets were reviewed quarterly to try and take COVID-19 implications (such as venue capacity restrictions and cancelled shows due to lockdowns) into consideration. This was an outstanding achievement considering 48,296 tickets were sold in 2019 (pre COVID-19).

The primary driver behind this result was the introduction of eight shows of *Dracula* at Crown Theatre in August – a venue which holds a capacity of 2,311 patrons per show. The season ran uninterrupted by COVID-19 and attracted nearly 15,500 patrons.

Identified as an opportunity to attract a new audience, approximately 68%<sup>1</sup> of the 14,572 paying patrons were introduced to WAB for the first time.

The end-of-year family production of *The Sleeping Beauty* followed hot on the heels of *Dracula's* success, welcoming over 22,000 patrons to the uninterrupted season with many shows sold out. Of the paying patrons, 34%<sup>1</sup> were deemed new-commers.

Box office results and patron attendance for *STATE* and *As One: Ballet at the Quarry* were both drastically affected by COVID-19 lockdowns and venue capacity restrictions. Efforts were made for each season to add additional performances and/or maximise the allowed number of patrons into the theatre where possible, to try to ensure all who wanted to experience the ballet, could.

2021 Season Package Subscriptions also smashed all previous records. 2,456 primary ticket holders bought

packages for themselves, friends and family against a target of 2,000, an increase of 25% in comparison with the 2019 result (1,956 primary ticket holders/packages) with the full 6-ballet packages being the most popular choice.

West Australian Ballet once again partnered with Seven West Media to present *Genesis Online*, which first premiered in 2020 in direct response to the pandemic. This year, the online season was available to paid subscribers of Seven West's thewest.com.au news platform. With the content being delivered behind a paywall, less viewers were attracted than the free 2020 season however approximately 6,000 viewers enjoyed performance delights and choreographic insights from the WAB dancers. The campaign was heavily supported by a state-wide marketing campaign delivered by Seven West Media. Once again, *Genesis Online* reached out to people across the entire State, including those in regional and remote areas, and those normally not able to see WAB perform.

The Company also successfully toured the West Australian regions of Karratha, Port Hedland and Kalgoorlie-Boulder in March, attracting nearly 2,500 patrons with a dual offering of *A Gala Evening with West Australian Ballet* and the children's ballet, *The Adventures of Snugglypot and Cuddlepup*.

WAB's children's ballet, *Peter and the Wolf* once again highlighted the AWESOME International Arts Children's Festival for Bright Young Things during the October school holidays. Unfortunately, rain caused three show cancellations however the season was still able to attract over 3,000 youngsters and their families. Presented at no charge to the audience, this popular outdoor performance season allows a younger and diverse audience to engaged with WAB's work. Complimentary follow-along workshops were also delivered after each performance and proved to be very popular, engaging the target audience of three to six year olds.

<sup>1</sup> New patrons are identified as those who appear for the first time in the West Australian Ballet ticketing database.

## Access & Outreach

WAB's Access and Outreach activities continued a growth trajectory in 2021, increasing outcomes in numerous areas including number of activities, number of attendances, and the income for fee-for-service activities.

Although 2020 saw growth in activities and participation from the previous year, it was not as much as expected due to the ongoing impact of COVID-19. It comes as no surprise that overall activities and participation figures showed healthy growth in 2021. Across WA a total of 1,798 activities (up 52.5% on 2020) were held, and 30,283 attendees were welcomed (up 23.8% on 2020).

WAB was very fortunate to experience only a small impact of COVID-19 restrictions across the Access & Outreach programs which included the cancellation of some Adult Ballet Classes in February, April and June, as well as the cancellation of the *STATE* School Matinee. All other programs continued as planned including: Storytime Adventures during the school holidays, Open Fridays, workshops in schools and dance studios, schools' excursions to the West Australian Ballet Centre (WABC), and the Regional Access and Outreach program.

The Chance to Dance program had another very successful year, and was delivered at Dryandra Primary School, Narrogin Primary School, Wagin Primary School, and for children with disabilities at Embleton Primary School. The program provides opportunities for children experiencing disadvantage through in-school residencies and excursions to see *The Sleeping Beauty* School Matinee at His Majesty's Theatre.

Furthering the Company's work with talent identification and supporting pathways into professional careers, the Masterclass program continued in 2021 with 33 young dancers participating in 17 classes and activities with our artistic staff and teaching artists. A number of Masterclass students had the added excitement of performing as part of the Corps de Ballet in *The Sleeping Beauty*.

A new addition in 2021 was the Ballet Training Program, with 13 students participating in 13 classes and activities. Similar to Masterclass, this program provides opportunities for talented young dancers to learn in an open and equal environment, learning direct from WAB's artists and staff.

In a partnership with Telethon Kids Institute, and supported by Healthway, a project researching Social and Emotional Wellbeing (SEWB) of young people through arts education commenced. The outcome will be a greater understanding of the impact arts and dance education can have on the growth and wellbeing of young people, as well as a resource that can specifically target the development SEWB skills through arts education.

The Access and Outreach team remains committed to regular reflection and development of programs and processes, ensuring high-quality outcomes that reflect WAB's strategic plan and respond to the needs of participants, stakeholders and the wider community.

# 30,661

Attendees at workshops, classes or masterclasses  
Across 1,835 events and activities

# 4,207

Attendees at talks, presentations and open  
classes/rehearsals  
Across 71 activities

# 1,904

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

## Regional Access & Outreach Program

2021 was the second year of three for the Regional Access & Outreach Program, focused in Karratha, Port Hedland and Kalgoorlie-Boulder. The year started with a number of activities in the lead up to the Company's regional performance tour. Youth Dance Collectives were established in all three locations, the end result being three uniquely beautiful dance pieces performed as the curtain-raiser for the touring performances of *A Gala Evening with West Australian Ballet*. Youth Dance Collectives build the creative, physical and artistic skills of young people interested in dance. The young people in each location worked with our talented Teaching Artists to create a new dance work together, using a work performed by the Company as inspiration.

Activities continued throughout the year in primary and secondary schools, dance studios, libraries and childcare centres. In total we conducted 19 weeks of engagement (up 73% on 2020), held 315 activities (up 34% on 2020), and 7,853 attendances (up 21.4% on 2020), not including attendances at regional performances.

## Children's Performance Opportunities

Three productions in 2021 offered opportunities for young dancers to join the Company in rehearsals and onstage. *Coppélia* required 21 young dancers to play the younger versions of the main characters, *Dracula* required nine boys, and *The Sleeping Beauty* required 25 talented young dancers to perform the roles of monsters, butterflies, and kittens. In addition to these roles in *The Sleeping Beauty*, six students from our Masterclass program joined the Company onstage in the Corps de Ballet.

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*"I did things I have never ever done before."*

**- Chance Dance participant, Dryandra Primary School**



Port Hedland Youth Dance Collective.  
Photo by Amelia Blanco.



## Junior Members

We increased our Junior Memberships to 421 members in 2021 (up 14% on 2020). A new addition in 2021 was the Junior Members Day, an exclusive member's only event where young dancers had the opportunity to participate in a class with Junior Member Ambassadors Carina Roberts and Brent Carson, take a tour of the building, and learn all about the lives of professional dancers through a very entertaining Q&A with the program's ambassadors.

421

Junior Members

↑ 14% increase  
from 2020

451

Junior Members tickets sold

## Adult Ballet Classes

2021 was the most successful year to date for WAB's Adult Ballet Classes, exceeding numerous targets, including: number of classes (up 62% on 2021 target, up 77% on 2020 actual), number of participants (up 4% on 2021 target, up 7% on 2020 actual), total number of attendances (up 34% on 2021 target, up 42% on 2020 actual), gross and net profit (up 68% on 2021 target, 85% on 2020 actual). These classes enable so many to find the joy, beauty and challenge of the artform, whilst connecting with our Company and a community of like-minded people. We are so proud to provide the opportunity for everyone to dance.

14,719

Attendees at adult ballet classes  
Across 1,297 activities

## WABC Enterprises

In 2021 West Australian Ballet Centre's (WABC) 2021 external hire access revenue and attendance figures improved on the 2020 COVID-19 disrupted year by 38% as restrictions and lockdowns started to ease. Eventually WABC was able to transition to normal operations and continue to strongly engage the local dance community and various commercial groups. This was an encouraging result demonstrating the Ballet Centre's well-established relationships with community stakeholders and the continued recognition of the demand for professional dance studios in the City of Bayswater precinct.

9,240



↑ 45% increase  
on 2020

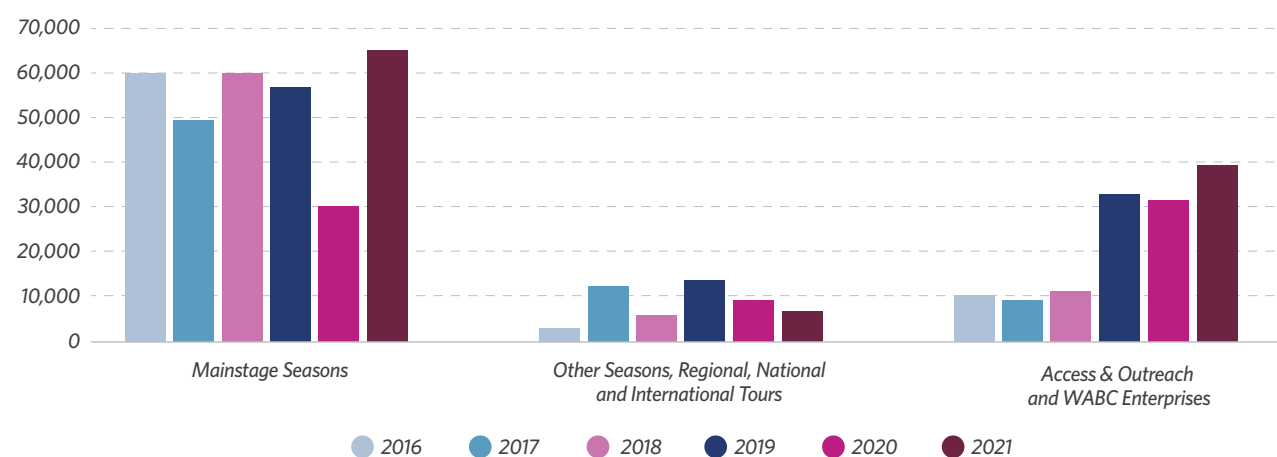
People accessed WABC for  
events and workshops



## Key Performance Indicators

| Number of Attendances         | 2016          | 2017          | 2018          | 2019          | 2020          | 2021           |
|-------------------------------|---------------|---------------|---------------|---------------|---------------|----------------|
| Main Stage Seasons            | 59,796        | 49,567        | 59,839        | 56,865        | 30,125        | 65,432         |
| Other Seasons or Performances | 900           | 8,195         | 5,328         | 13,800        | 8,155         | 4,333          |
| Regional Performances         | 738           | 2,162         | 0             | 1,703         | 489           | 2,403          |
| National Performances         |               |               | 0             | 1,410         | 0             | 0              |
| International Performances    | 1,125         | 2,000         | 500           | 2,651         | 0             | 0              |
| Access & Outreach             | 9,701         | 8,989         | 11,134        | 23,373        | 24,258        | 30,661         |
| WABC Enterprises              |               |               |               | 10,127        | 6,357         | 9,240          |
| Online Engagement             |               |               |               |               | 25,393        | 6,000          |
| <b>Total</b>                  | <b>72,260</b> | <b>70,913</b> | <b>76,801</b> | <b>99,802</b> | <b>94,777</b> | <b>118,069</b> |

## Access & Audience Development 2021



*"It was a delight for the soul..."*

**- Community Dress Rehearsal Attendee**

## Performances and Attendance

|   | No. of<br>Performances<br>& Events | No. of Attendances |        |        |
|---|------------------------------------|--------------------|--------|--------|
|   |                                    | Paid               | Unpaid | Total  |
| MAINSTAGE   |                                    |                    |        |        |
| As One: Ballet at the Quarry (COVID-19 affected)                                | 17                                 | 4,122              | 472    | 4,594  |
| As One: Ballet at the Quarry - Dress Rehearsal (cancelled COVID-19)             | 0                                  | 0                  | 0      | 0      |
| Giselle   | 11                                 | 8,924              | 785    | 9,709  |
| Giselle - Dress Rehearsal   | 1                                  |                    | 484    | 484    |
| STATE (COVID-19 affected)   | 4                                  | 1,371              | 278    | 1,649  |
| STATE - Dress Rehearsal   | 1                                  | 0                  | 256    | 256    |
| STATE - School Matinee (cancelled COVID-19)                                     | 0                                  | 0                  | 0      | 0      |
| Dracula - Community Matinee   | Within the 8 shows below           | 0                  | 185    | 185    |
| Dracula   | 8                                  | 14,572             | 878    | 15,450 |
| Coppélia  | 10                                 | 8,749              | 972    | 9,721  |
| Coppélia - Community Dress Rehearsal  | 1                                  | 0                  | 559    | 559    |
| The Sleeping Beauty - Dress Rehearsal   | 1                                  | 0                  | 605    | 605    |
| The Sleeping Beauty   | 21                                 | 19,598             | 1,986  | 21,584 |
| The Sleeping Beauty - School Matinee  | 1                                  | 432                | 204    | 636    |
| SUBTOTAL – MAINSTAGE  | 76                                 | 57,768             | 7,664  | 65,432 |
| TOURING AND SPECIAL EVENTS  |                                    |                    |        |        |
| Genesis – Schools Matinee   | 2                                  | 206                | 14     | 220    |
| Genesis   | 8                                  | 1,040              | 23     | 1,063  |
| Regional Tour Port Hedland - GALA   | 1                                  | 500                | 0      | 500    |
| Regional Tour Port Hedland – The Adventures of Snugglepoot and Cuddlepoot       | 1                                  | 246                | 20     | 266    |
| Regional Tour Karratha - GALA   | 1                                  | 359                | 10     | 369    |
| Regional Tour Karratha - The Adventures of Snugglepoot and Cuddlepoot           | 1                                  | 324                | 10     | 334    |
| Regional Tour Kalgoorlie-Boulder - GALA   | 1                                  | 414                | 61     | 475    |
| Regional Tour Kalgoorlie-Boulder - The Adventures of Snugglepoot and Cuddlepoot | 1                                  | 449                | 10     | 459    |
| Peter and the Wolf – AWESOME Arts Festival*                                     | 4                                  | 0                  | 3,050  | 3,050  |
| SUBTOTAL – TOURING AND SPECIAL EVENTS   | 20                                 | 3,538              | 3,198  | 6,736  |
| TOTAL PERFORMANCES  | 96                                 | 61,306             | 10,862 | 72,168 |

## Online Engagement

|                                      |   |              |              |
|--------------------------------------|---|--------------|--------------|
| <i>Genesis Online</i> (Digital only) | - | 6,000        | 6,000*       |
| <b>TOTAL ONLINE ENGAGEMENT</b>       |   | <b>6,000</b> | <b>6,000</b> |

\*Indicates unique number of views.

## Education & Access

|   | No. of Events | Participants | No. of Attendances |        |        |
|---|---------------|--------------|--------------------|--------|--------|
|   |               |              | Paid               | Unpaid | Total  |
| METROPOLITAN PERTH  |               |              |                    |        |        |
| School Workshops and Activities   | 34            | 785          | 220                | 701    | 921    |
| Extracurricular Workshops and Activities (incl. Children’s Ballet Workshops)    | 14            | 627          | 138                | 1,034  | 1,172  |
| School Holiday Workshops  | 26            | 448          | 448                | 279    | 727    |
| Open Classes and Rehearsals   | 12            | 481          | 439                | 62     | 501    |
| Masterclasses   | 30            | 33           | 313                | 0      | 313    |
| Adult Ballet Classes  | 1,297         | 726          | 14,454             | 265    | 14,719 |
| Children’s Auditions  | 11            | 300          | 0                  | 300    | 300    |
| Teacher Training  | 6             | 22           | 0                  | 67     | 67     |
| Behind the Scenes Previews: Sponsors, Ballet Circle and Friends Circle          | 36            | 2,432        | 1,592              | 846    | 2,438  |
| Patron Education: Public Talks, Presentations and Building Tours                | 17            | 1,272        | 1,091              | 181    | 1,272  |
| SUBTOTAL - METROPOLITAN   | 1,483         | 7,126        | 18,695             | 3,735  | 22,430 |
| REGIONAL  |               |              |                    |        |        |
| School Workshops & Activities   | 153           | 4,007        | 0                  | 4,904  | 4,904  |
| Extracurricular Workshops and Masterclasses (incl. Children’s Ballet Workshops) | 57            | 1,711        | 1,019              | 749    | 1,768  |
| Adult Ballet Classes  | 4             | 47           | 0                  | 47     | 47     |
| Youth Dance Collective - Audition   | 13            | 53           | 0                  | 224    | 224    |
| Youth Dance Collective  | 88            | 29           | 0                  | 910    | 910    |
| SUBTOTAL - REGIONAL   | 315           | 5,847        | 1,019              | 6,834  | 7,853  |
| INTERNATIONAL   |               |              |                    |        |        |
| Jawa Ballet Rehearsals - In-Person  | 28            | 10           | 0                  | 280    | 280    |
| Jawa Ballet - Online Sessions   | 8             | 4            | 0                  | 0      | 4      |
| Jawa Ballet – Online Performance  | 1             | 94           | 0                  | 94     | 94     |
| SUBTOTAL - INTERNATIONAL  | 37            | 108          | 0                  | 374    | 378    |
| TOTAL ACCESS & OUTREACH   | 1,835         | 13,081       | 19,714             | 10,943 | 30,661 |

## Community Access to West Australian Ballet Centre

| <b>WAB Centre Enterprise</b>                         | <b>No of Hirer Events/ Sessions</b> | <b>No of people</b> |
|--|-------------------------------------|---------------------|
| External Hirers of West Australian Ballet facilities | 250                                 | 9,240               |

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.*

## 2021 Financial Sustainability

Once again, the 2021 season was a unique chapter in the nearly 70-year history of West Australian Ballet. In the midst of the ongoing global pandemic, our Company planned and delivered an expanded ballet season including our biannual regional tour, the inaugural contemporary season at the State Theatre Centre of WA and a return to Crown Theatre after more than 10 years.

In a climate where national and international arts companies were unable to perform, West Australian Ballet was ever mindful of the unique situation we were in to be able to enrich lives through dance. This Season is a testament to West Australian Ballet's enduring commitment to bring dance performances and education to the community.

Through vital ongoing support from Department of Local Government, Sport and Cultural Industries via

the Getting the Show Back on the Road (GTSBOTR) grants, our Company was able to proactively manage the impact of snap lockdowns and capacity restrictions which affected the *As One: Ballet at the Quarry* and *STATE* seasons. The Company also sought to minimise the financial impacts of COVID by performing an eight-show season at Crown Theatre of the award-winning *Dracula*.

The Financial Statements reflect a record \$4.9million in box office sales associated with the additional *Dracula* season and above-forecast ticket sales across the three seasons at His Majesty's Theatre: *Giselle*, *Coppélia* and *The Sleeping Beauty*. West Australian Ballet reported a total operating surplus of \$2.48 million from total income of \$16.81 million (2020: \$15.2 million). The surplus reflects the third year of donations received for the Restricted Endowment Fund (\$1.71 million), the Federal Government JobKeeper wage subsidy (\$393,300), the State Government GTSBOTR grant (\$282,786) and above-forecast dividends received from the operational 200,000 FMG shares (\$927,714).

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 donations of \$1,716,709 to the Endowment Reserve, the year-end operating surplus is \$766,457.

## Box Office Revenue

Despite the effects of COVID-19 on the Season, West Australian Ballet recorded a new Box Office record of nearly \$4.9million, with more patrons than ever before experiencing the company's offering.

With an initial \$3.2million budgeted for, \$4,909,382 was achieved.

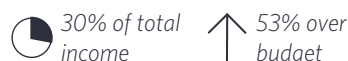
The late inclusion of *Dracula* at Crown Theatre to the annual Season was the primary driver of this wonderful success. The eight performances in the State's largest theatre were not affected by COVID-19 and took an outstanding \$1,318,070 at the box office.

Along with *Dracula*, other seasons unaffected by COVID-19 were *Genesis*, *Giselle*, *Coppelia* and *The Sleeping Beauty*, and all surpassed their revenue targets by an average of 18% each.

Unfortunately *As One: Ballet at the Quarry* and *STATE* were affected so did not achieve their initial revenue targets, however the box office success enjoyed for all other seasons counteracted this loss by some margin.

# \$4.9 million

Total Box Office Revenue



# \$687,400

Season Package Subscriptions



# \$1.5 million

Highest Grossing Season - *The Sleeping Beauty*

# \$1.3 million

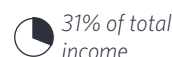
Highest Grossing Season pro-rata - *Dracula*

## Government Grants

Government Grants represent 31% of total income. The decrease from \$7.2 million in 2020 to \$5.3 million in 2021 was due to significant COVID-19 support grants received in 2020 from State and Federal Governments.

Due to the ongoing impact of COVID-19 lockdowns and capacity restrictions, West Australian Ballet received \$282,786 from the Department of Local Government, Sport and Cultural Industries' GTSBOTR grants and \$393,300 from the Federal Government via the JobKeeper wage subsidy. The biannual regional tour was also supported by the Department of Local Government, Sport and Cultural Industries' Playing WA Grant of \$195,349.

# \$5.3 million



Total Government Grants



## Corporate Partnerships

WAB retained the majority of its partners, despite the reduced but ongoing impact of COVID-19 and achieved 36% partnership income growth over budget.

We welcomed Smales Jewellers, the City of Karratha, Barons de Rothschild and Michael Page into the partner network, and King & Wood Mallesons returned as an Events Partner after a six-month hiatus in 2020. With the exception of very few, in-kind partnerships were able to resume normal relationships with us to support our core programming.

We thank our Principal Partner Woodside, Lead Partners BHP, Lotterywest, Roy Hill Community Foundation and regional partners Mitsui Iron Ore Development, Town of Port Hedland, City of Karratha and City of Kalgoorlie-Boulder for supporting a very successful performance tour to Port Hedland, Karratha and Kalgoorlie-Boulder, as well as a suite of community engagement activities.

2021 was the first year of a ground-breaking new partnership with Healthway in collaboration with Telethon Kids Institute to develop research into social and emotional wellbeing in young people, which will inform WAB's pedagogy and training of Teaching Artists.

As the year ended with a successful and busy Christmas season, including several engaging Corporate Partner events, our partnerships were in a strong position with all communicating an intention to renew or increase partnership with the Company in 2022. As we begin to emerge from the shadow of the pandemic, WAB is particularly grateful to our Principal partner Woodside Energy and Lead Partners BHP, Lotterywest, Roy Hill Community Foundation and Wesfarmers Arts for their steadfast support.

# \$1.38 million

Total Corporate Partnerships Revenue

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# 80%

Partner Retention Rate

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# 76%

Patrons who feel positive or significantly more positive about organisations who support WAB

## Philanthropy

2021 was a year of continued connection between West Australian Ballet's philanthropic community and the ballet company.

The success of the Endowment Matching Campaign was celebrated with the unveiling of the Endowment Honour Board at the Ballet Centre. All 210 Endowment donors were invited to this event and the inspirational leadership provided by Alexandra Burt was acknowledged with the renaming of Studio Four, to the Wright Burt Studio.

Another major achievement was the success of the Company's new Pas de Deux program, in which patrons support the positions of individual dancers. Whilst the official launch was cancelled due to COVID-19, the year ended with a total of eight Pas de Deux commitments to dancers, with all Principal Dancer positions supported.

The STATE Campione campaign assisted in funding the first season in the State Theatre Centre (although disrupted by COVID-19), and patrons enjoyed a fantastic evening with Graeme Murphy and Akira Isogawa. For many of our West Australian philanthropists, having the ability to support the work of Perth local, Corps de Ballet dancer and talented choreographer, Adam Alzaim, was a highlight.

The Swan Lake Campione was unveiled with early success and much excitement for the impending season. Several major costume commitments were made by patrons.

No less than 40 events were hosted by the Philanthropy team throughout the year. The Annual Luncheon at Crown which included a performance of *Dracula*, was a particular highlight.

Volunteers played a vital role in the hosting of many events and activities, and we acknowledge the wonderful gift of time and enthusiasm that is given to these treasured enthusiasts.

Following the departure of Tauí Pinker and Penny Dolling earlier in the year, Catherine Henwood and Suzanne Combémoré were farewelled in December, all having made significant contributions to philanthropy outcomes in recent years.

Catherine Henwood was acknowledged at the Patron Christmas Party for her commitment and hard work to establish the Endowment, which lays the foundations for the Company for years to come.

West Australian Ballet acknowledges the many wonderful individuals and foundations that supported the Company in 2021.

# \$3.1 million

Total Donations

# \$1.7 million

Endowment Income

# \$1.4 million

Private Giving



Claire Voss and Oscar Valdés in *Heartache* (Sandy Delasalle's *Fallen*). Photo by Bradbury Photography.

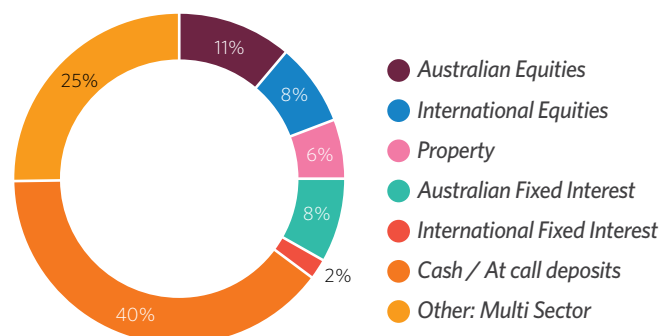
## Endowment Fund

2021 saw the fulfillment of numerous Endowment pledges from commitments made in 2020. At the conclusion of 2021, the overall Endowment balance was \$5,838,350 and earnings for the year were \$14,502 in interest and \$76,474 in investment portfolio returns.

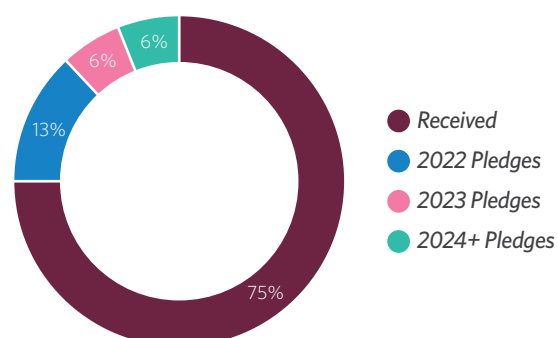
The Endowment Investment Committee met regularly throughout the year to evaluate investment options and to monitor the impacts of COVID-19 in the financial markets.

Board-approved projects included the production of the Endowment Honour Board and additional Corps de Ballet positions. The Endowment enabled the Board to have additional confidence in making the commitment to expand the Company by seven dancers in 2022, with the Endowment earnings playing a part in the funding required for these positions on an ongoing basis.

## ENDOWMENT INVESTMENT FUND PORTFOLIO



## ENDOWMENT GIFTS BY YEAR



## Gifted Share Income

The Company received windfall income in 2021 of \$927,714 (2020: \$437,714) as a result of fully franked dividends paid on the Fortescue Metals Group Limited shareholding. The Company had been conservative in its outlook on future dividend income due to the volatility of the iron ore market and remains thankful to the Forrest family and 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 continues to develop policies and procedures to address the health and wellbeing of employees, supporters and patrons.

Public health directions made in response to COVID-19 required West Australian Ballet to implement the SafeWA and ServiceWA apps for all attending patrons.

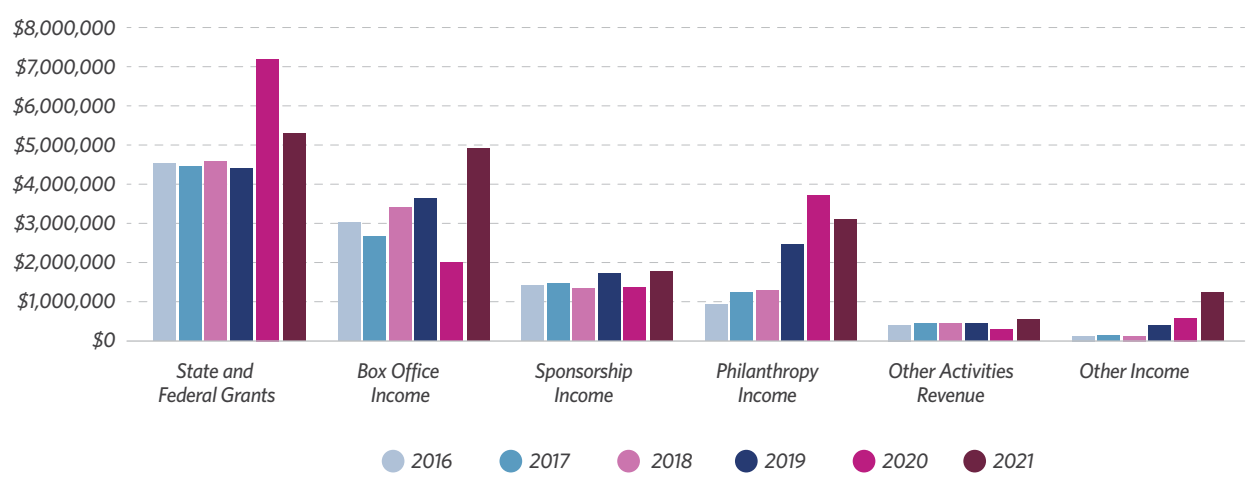
# Income

## Income Breakdown 2017 - 2021

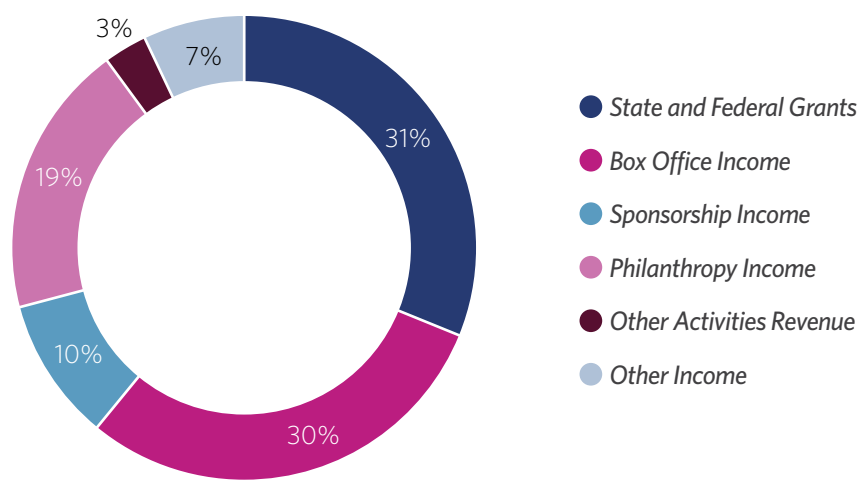
| INCOME                               | 2016                | 2017                | 2018                | 2019                | 2020                | 2021                |
|--------------------------------------|---------------------|---------------------|---------------------|---------------------|---------------------|---------------------|
| Box Office Income                    | \$3,036,595 29%     | \$2,682,252 26%     | \$3,388,692 30%     | \$3,651,735 28%     | \$1,999,968 15%     | \$4,909,382 30%     |
| Sponsorship Income                   | \$1,420,800 13%     | \$1,481,500 14%     | \$1,358,750 12%     | \$1,741,512 13%     | \$1,378,272 10%     | \$1,760,612 10%     |
| Philanthropy Income                  | \$953,937 9%        | \$1,248,264 12%     | \$1,316,774 12%     | \$2,490,455 19%     | \$3,735,772 28%     | \$3,083,998 19%     |
| Other Activities Revenue             | \$424,368 4%        | \$461,174 4%        | \$448,547 4%        | \$440,194 3%        | \$310,729 2%        | \$543,098 3%        |
| Other Income                         | \$149,372 1%        | \$198,840 2%        | \$164,716 1%        | \$413,080 3%        | \$600,126 5%        | \$1,241,519 7%      |
| <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>  | <b>\$11,538,608</b> |
| State and Federal Grants             | \$4,558,487 43%     | \$4,439,642 2%      | \$4,572,967 41%     | \$4,396,960 33%     | \$7,177,268 39%     | \$5,279,218 31%     |
| <b>Total Income Including 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> | <b>\$16,817,826</b> |
| Less Expenditure                     | \$11,307,191        | \$10,794,839        | \$11,683,468        | \$12,489,960        | \$11,881,474        | \$14,334,661        |
| <b>Surplus (Loss)</b>                | <b>-\$763,632</b>   | <b>-\$283,167</b>   | <b>-\$433,022</b>   | <b>\$643,975</b>    | <b>\$3,320,661</b>  | <b>\$2,483,166</b>  |



INCOME BREAKDOWN 2016-2021



INCOME BREAKDOWN 2021





## 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 six times in 2021 with an average 87% attendance. To assist the Board in its work, we recognise our various Committees and Sub-Committees 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 2021.

# 5.0

## Directors, Supporters & Company Details





# Board Directors

*We acknowledge the contribution made by individual Directors in 2021, their leadership, generosity and great belief in our work and mission which continues to take the Company to exciting new heights.*

## Chair

### Sherry Duhe

**Appointed on a non-voting basis April 2019**

**Elected August 2019**

**Appointed as Chair August 2019**

**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.

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

From Louisiana in the United States, 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 six 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 WA State Advisory Council of the Committee for Economic Development of Australia (CEDA) and is a member of Chief Executive Women (CEW) and other various professional leadership organisations.

### Ingrid Puzey

**Appointed February 2018**

**Elected: April 2018**

**Expertise: Philanthropy, Fundraising, Strategy & Governance**

**Elected as Deputy Chair May 2021**

Ingrid is a Non-Executive Director with 25 years' experience in philanthropy, fundraising, and strategy.

She is the Deputy Chair of West Australian Ballet. She is a Director of The Chamber of Arts and Culture WA and Chairs the Fundraising and Development Committee, 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, actively assisting many Not for Profit organisations.

She worked at Deutsche Bank in Sydney before

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

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

## 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 30 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 2021 and in Best Lawyers Australia 2021 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.

Roger joined the Board of West Australian Ballet in 2012, and stood down as a director following completion of his nine year term in May 2021.

## 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 Chairman of the Australian Institute of Research in Orthopaedics (AIRO).

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, a past Board member of the Cancer Council and President of Hockey WA.

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.

## Amy Nielsen

**Appointed: March 2018**

**Elected: April 2018**

**Expertise: Strategic Planning, Management and Governance, 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 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. Amy is a graduate of the AICD. She is also a Commonwealth Society of Teachers of Dancing ballet teacher with extensive performance experience.

Amy is a keen supporter of West Australian Ballet through private giving as a member of our Endowment and Campione programs.

## John Palermo FCA

**Appointed December 2020**

**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, Council Member of Wesley College and Honorary Consul of Uruguay in WA.

John is also Chair of the West Australian Ballet Investment Committee.

## Megan Wood-Hill

**Appointed February 2021**

**Elected: December 2021**

**Expertise: Market Research, Branding, Strategy, Audience Development, Grassroots Ballet Education and Pathways, Regional Performing Arts Context**

Megan is the first regional based West Australian Ballet Board Member and is extremely excited by this prospect.

Megan has 15 years market research experience and is a specialist in Qualitative Research. When based in Melbourne, Megan was an Executive Member of the Association of Market and Social Research Organisations and a Senior Research Consultant, Client Managing several ASX listed companies while with Sweeney Research, now EY Sweeney.

Motivated by a focus on her young family and career opportunities for her husband, Megan returned to her hometown, Karratha, WA, in 2008.

At this point, she had to reinvent herself, resulting in an eclectic collection of experiences.

Dancing since the age of three, and passionate about ballet, she completed her Certificate in Ballet with the Royal Academy of Dance and established a ballet school, Ovation Performance Company in 2010 until 2016, with former students accepted into fulltime programs at John Curtin, the Western Australian Academy of Performing Arts, The Australian Ballet School and the pre-professional program at the Victorian State Ballet. These experiences provide Megan with insights into the challenges of educational pathways for regionally based, career minded ballet students, and the importance of West Australian Ballet's presence in regional areas.

Megan has also had heavy involvement in community dance programs, and was the 2014 recipient of the Ausdance WA West Australian Dance Award for Outstanding Achievement in Youth or Community Dance for the WA Future Landings community dance project, produced for the Red Earth Arts Festival in 2013, Men of the Red Earth. She was also a panel presenter at the Regional Arts Australia Summit: Arts and Edges held in Kalgoorlie-Boulder, 2014.

Alongside managing a small trade business with her husband, consulting to organisations such as Woodside and the City of Karratha, Megan continues to be commissioned for various Performing Arts Projects. Megan has worked with Performing Lines Australia, Barking Gecko, Ausdance, and the Red Earth Arts Precinct.

Megan is currently an elected member of the Arts Development and Events Advisory Group for the City of Karratha.

## Basil Mistilis

**Appointed: August 2021**

**Elected: To be elected May 2022**

**Expertise: Finance and Governance**

Basil is a partner with EY, an international professional services firm. He has 30 years professional experience advising corporate clients in relation to taxation matters, corporate transactions and compliance. Basil has experience in budgeting and planning, executive leadership and government policy consultation.

Basil holds a Bachelor of Business from Curtin University and is a member of Chartered Accountants Australia and New Zealand.

## Carl Black

**Appointed: May 2021**

**Elected: To be elected May 2022**

**Expertise: Legal, Strategy, Finance**

Carl is a lawyer who advises public and private sector clients on complex transactions across the real estate, finance, liquor and hospitality industries.

He has extensive experience advising on the different stages of a project life cycle, from the establishment of the development entity and preparation of terms sheets, achieving required pre-commitments, project financing and building arrangements, land acquisition, development management agreements, asset management and marketing agreements, plus the preparation and negotiation of pro forma and customised lease and sales agreements.

Carl manages portfolios for large property developers and asset owners. This includes providing strategic advice as well as transactional support and day to day operational assistance.

Carl has extensive experience in liquor licensing and hospitality lead mixed use projects. He leads his firm's hotels practice nationally.



Dayana Hardy Acuña and Juan Carlos Osma with Michael Brett on piano in *Moment of Joy* for *As One: Ballet at the Quarry*.  
Photo by Bradbury Photography.

# Committees

## **Artistic Reference Panel**

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

## **Board Governance, Succession and Remuneration Committee**

Sherry Duhe (Chair), Ingrid Puzey (Deputy Chair), Margit Mansfield, John Palermo, Amy Nielsen, Roger Davies (to May), Michael Henderson, Megan Wood-Hill, Carl Black (from May), Basil Mistilis (from August).

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

Sherry Duhe (Chair), Aurélien Scannella, Justine Bolton, Dr Robert Edwardes (to May), Olivier David (from May).

## **Foundation Committee**

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

## **Endowment Fundraising Committee**

Ingrid Puzey (Chair), Alexandra Burt, Marilyn Burton, Catherine Henwood (to December), Rodney Thompson, Penny Dolling (to May).

## **Endowment Investment Committee**

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

## **Strategic Execution Teams**

### ***Artistic Vibrancy***

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

### ***Reach & Accessibility***

Michael Henderson, (Board Sponsor), Deborah Robertson (Team Lead), Suzanne Beecroft.

### ***Financial Sustainability***

Ingrid Puzey (Board Sponsor), Justine Bolton (Team Lead), Catherine Henwood (to December), Marina Woodhouse (to September).

### ***Our People, Our Culture***

Margit Mansfield, Amy Nielsen (Board Sponsors), Justine Bolton (Team Lead), Sandy Delasalle.

# Private Giving

*West Australian Ballet gratefully acknowledges gifts received from our supporters, our 'WAB family', who play a vital role in bringing exceptional dance experiences to our Western Australian communities. In recognition of gifts received between 1 January and 31 December 2021 - we applaud your partnership and generosity.*

## Patron of Private Giving

Mrs Alexandra Burt

## Major Benefactors

Bendat Family Foundation  
Angela Bennett  
Minderoo Foundation  
Michael J.M. Wright

## Annual Giving

### **Chair's Circle \$25,000+**

Marilyn Burton  
Ted & Gena Culley  
Kay Lee & Richard Murphy  
Dorothy & Allan Smith  
Windsor Knight Pty Ltd  
Wright Burt Foundation  
*Alexandra & Julian Burt*  
Anonymous (3)

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

The Baldock Family  
Elizabeth Clough and Esmeralda  
McRae Clough  
Philip & Janine Fisher  
Marilyn Fowler  
Kay Giorgetta  
Jamelia Gubgub & David Wallace  
Eve Howell & Max de Vietri  
Kennerlys  
John & Ellie Roenfeldt  
The Telders & Duhe Family

Tim & Chris Ungar  
Anonymous (1)

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

Terry & Elizabeth Allen  
Neil Archibald & Alan R. Dodge  
AM  
Gay & Robert Branchi  
Gay Cruickshank  
Carole Crommelin OAM  
Michael & Wendy Davis  
Charles & Patricia Galluccio  
Jim & Freda Irenic  
The Robert Kimpton Family  
Jack Goodacre & Susan Sheath  
Bronwyn Grant  
Rosalind Lilley  
Tony & Gillian Milne  
Paul Jones & Clair Medhurst  
Julie & Ed Nealon  
Jenny Nicol  
Paul Parizel & Liubov Sorokina  
Mark & Ingrid Puzey  
Mrs. Gina Rinehart  
Dr Peter Simpson OAM  
David & Rosalind Smith  
Robyn Tamke  
Michael & Helen Tuite  
Simon & Alison Turner  
Ruth Thorn  
Mrs Mary Ann Wright  
In memory of Stephanie Quinlan  
Anonymous (2)

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

Peter & Maizan Ahern  
Helen Ansell  
Tony & Mary Beeley  
Glenda Blom  
Catherine & Edward Callow  
Christine & Stephen Doyle  
Rachelle Doyle, Euan & Calum  
Cameron  
Lesley & Peter Davies  
Robert Deephouse  
Ann & Robert Edwardes  
Dr Ken Evans & Dr G  
Campbell-Evans  
Susanne & Paul Finn  
Frédéric & Capucine Flipo  
Lyn & Robert Fulcher  
Benjamin Fry  
Andrew Gardner  
Warwick Hemsley AO  
Gemma Hounslow & Robin  
Belford  
Helen & John Hollingshead  
Stephanie & Roland Kaiser  
JJ Leach Charitable Foundation  
Oana & Kelvin Lord  
Margit Mansfield  
Karen & Rodney Moonen  
The Montauk Light Co.  
Amanda Payne  
Bryan & Jan Rodgers  
Stephanie Rusyn in memory of  
John Kobelke  
Glenice Shephard  
Leslie Simmons



Rodney & Penelope Thompson  
Diana de Vos-Beck OAM & Tony Beck  
Juerg & Elisabeth Weber  
Alexandra Welch  
Moir Westmore  
Gill & Jim Williams  
Anonymous (5)

**Principals' Circle \$1,000+**

Heather Bannerman  
Allan Barbarich  
Christina Backus  
Angela & Lyle Banks  
Lisa & Glenn Barrett  
Annabelle Bechta  
Marissa Bechta  
Matthew J.C. Blampey  
Richard & Sue Chapman  
Katrina Chisholm  
Jacqueline Davidson  
Mark & Yvette Dawson  
Lorraine Ellard  
Courtney Fiddian & Terri Stenton  
Martyn & Sandra Flahive  
Mr Carl Freedman & Mr Robert Cappellin  
Dorothea & Harry Hansen-Knarhoi  
Brian Harffey  
Jean Harvey  
Karen Heagney  
Graham & Anke Hoskins  
Nicola & Larry Iffla  
Dr Robin Kirk & Sarah Kirk  
Ross & Frances Ledger  
Kirstin & Louise Mardardy  
Cecilia van der Merwe  
Sarah Mathews  
Ken Michael AC  
Allan Miles & Steven Shadwell  
Basil & Natalie Mistilis  
Helen Moorhead & Boyd Craig  
Lynn Murray  
Callum Neil  
Amy & Preben Nielsen  
Maurice & Jennifer Owen  
Carol & Robert Patrick

Pamela Platt  
Michael Reynolds  
Paula Rogers & Phil Thick  
Nigel & Dr Heather Rogers  
Kerry Sanderson AC  
Helen Seward  
Christine Simpson Stokes AM  
Dr Louise Smyth  
Marjorie Stranger  
Tammy Tansley Leadership & Workplace Culture  
Rosemary & Neil Tomkinson  
Charlotte & James van Dongen  
Dr & Mrs S Ward  
Joy Wearne  
Janet Williams  
Rebecca Williams  
Wilson Family  
Anonymous (13)

**Ballet Circle \$500+**

John Barrington AM & Fiona Harris  
Sarah & Colin Beckett OA  
David & Lois Black  
Joan Frances Carney  
Julia Clark & Des Moran  
Jo Clarkson  
Emma Costello  
Kim & Valerie Cottrell  
The Hon Mrs Victoria Cousins  
Bernadette Cullinane  
Graham, Jocelyn & Sophie Cullingford  
Justine Daly  
Teresa D'Amato  
Concetta Diels  
Catherine Dunn  
Barbara & Graeme Dundas  
Family Dispute Resolution WA  
Tracey Feakes  
Suzanne Felder  
Veronica & Tom Forsyth  
Dr. Rosalind Hampton & David Todd  
Peter Hansen  
Balraj Hansra  
Phil & Ricky Hassett

Hawkins-Jackson Family  
Gwynneth Haywood & Jim Farnworth  
Dalllas & Alex Hickman  
Susan Joubert  
Leonie Kirke  
Sandra de Kock  
Francis Landels  
Dorothy Lester  
Emmy Lycho  
Marian Magee  
C & J Martin  
Melissa May  
Susan McCracken  
Gaye & John McMath  
Sonia & Michael McNulty  
Patricia Miles  
Liane Papaelias  
Mary Petrie  
Clare Phillips  
Jenny Rankin  
Jacqui & Bruce Robinson  
The Rugg Family  
Sanderson-Hart Family  
Lindsay & Suzanne Silbert  
Helen Smith OAM  
Susan Statkus  
Jan Stacey  
Denise Stransky  
Rhondra Tilbrook  
Helen Toey  
Rebecca Tomkinson  
Siobhan Vincent & Associates  
Freya Vuattoux  
Penny Wilding  
Margaret Whitter  
David Wilkinson  
Elizabeth Woods  
Anonymous (13)

**Friends Circle \$75+**

487 Members

**Supporters \$75<**

199 Members

*\*Acknowledging gifts received between 1 January - 31 December 2021.*

# Trusts & Foundations

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



Endowment Matching  
Campaign

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

Mayume Noguromi as Liesl, Candice Adea as Swanilda, Dayana Hardy Acuna as Mary and the dancers of West Australian Ballet in *Coppélia*.  
Photo by Bradbury Photography



## Endowment Circle

*We recognise those who have made a gift or promise to ensure the future of West Australian Ballet. Gifts are preserved in the Endowment Fund providing support for ballet in Western Australian in perpetuity.*

### **Endowment Major Benefactor \$2,500,000+**



Alexandra & Julian Burt

### **Endowment 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  
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 & Dewi Wiasa  
Margaret & Rod Marston  
Gillian & Tony Milne  
Richard Murphy & Kay Lee  
Callum Neil  
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 (2)

### **Honour Gifts \$5,000+**

Allan Barbarich  
E&G Bourgault in memory of Betty Sagar  
Roger & Christine Davies  
Robbie Deephouse  
Lorraine Ellard  
Ken Evans & Glenda Campbell-Evans  
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 Nealon  
Amy & Preben Nielsen  
Michael Reynolds  
Roslyn & Emily Rice  
Jan & Bryan Rodgers  
Kirsten & Andrew Rose  
Leslie Simmons  
Ruth E. Thorn  
Elizabeth Townsend  
Simon & Alison Turner  
Estate of Clive Wannell  
Joy Wearne

**Tradition Gifts \$2,000+**

Tony & Mary Beeley  
Justine Bolton  
Jill Clarke  
Kim & Valerie Cottrell  
Lesley Davies  
Diana de Vos-Beck OAM  
Ann & Robert Edwardes  
J. Fairweather  
Don & Marie Forrest  
Bronwyn Grant  
Bill & Olive Henwood  
Ken Michael  
Maurice & Jennifer Owen  
Neil Tomkinson  
Siobahn Vincent & Associates  
Estate of Olive Wheeler-Brennan  
Anonymous (1)

**\$1,000+**

Elizabeth and the late Ian Adkins  
Helen Ansell  
Christina Backus  
Claire Brittain & John McKay  
Judith S Clark  
Mark & Yvette Dawson  
Barbara Dickinson  
Kellie Elia  
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  
Kerry Sanderson AC  
Linda Savage  
Dr Louise Smyth  
Marjorie Stranger  
Diana Teplyj  
Gail Thornton

Cecilia Van Der Merwe  
Anonymous (8)

**\$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  
Nigel & Dr Heather Rogers  
Julia Savory  
Philippa Statkus  
Veronika Teplyj  
Helen Toey  
Tamra van der Nest  
Anonymous (4)

**<\$500**

Peta Barker  
Suzanne Bradley  
TMS Braul  
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  
Lee Howarth  
Gary Jakuszewski  
Janine Jarvis  
Tash Jarvis  
Lorraine Kousins  
Jo-Anne Large JP  
Lawson Family  
Emmy Lycho  
Jeanette McQueen  
Graham Metcalf  
Maureen Grace Mitchell  
Amanda Payne  
John Simpson  
Jan Stacey  
Jan & Alan Stewart  
Margaret Thomas  
Carol & Simon Thomson  
William Walter  
Nicole Ward & Dwayne Dobinson  
Ann White  
Anonymous (10)

*\*Acknowledging gifts and pledges received before 31 December 2021.*



## 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 future of ballet experiences for West Australians.

### **Members**

Helen Ansell  
In memory of Colleen Clifford & Terry Ashton-Wood  
Kris Henson  
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  
Olive Wheeler-Brennan  
Lorna White  
Freddi Wilkinson  
Anonymous (13)

### **Realised Bequests**

The Estate of Ella Fry  
The Estate of Doreen Letcher  
The Estate of Wendy Scanlon  
The Estate of Clive Wannell  
The Estate of Olive Wheeler-Brennan  
The Estate of Jennifer Wright



# 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



**Roy Hill  
Community  
Foundation**



## Media and Communication Partners



## Corporate Partner

## Access Partners



## Supporting Partners



## Government Partners



## Partners



# 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  
Barbara Ahern  
Michael Chappell  
Ian Cochrane (deceased July 2021)  
Dr Robert Edwardes  
John Langoulant AO  
Clair Medhurst  
Ken Perry  
Jan Stewart PSM  
Rodney Thompson  
Gayle Watson Galbraith  
Dr David Smith

## Board of Directors

**Chair:** Sherry Duhe  
**Deputy Chair:** Ingrid Puzey  
**Director:** Roger Davies (retired May)  
**Director:** Prof. Michael Henderson  
**Director:** Margit Mansfield  
**Director:** Megan Wood-Hill (from February)  
**Director:** Amy Nielsen  
**Director:** John Palermo  
**Director:** Carl Black (from May)  
**Director:** Basil Mistillis (from August)

## Executive

**Artistic Director:** Aurelien Scannella  
**Executive Director (Acting):** Dr Robert Edwardes (to May)  
**Executive Director:** Olivier David (from May)  
**Executive Assistant:** Kellie Elia (to June)  
**Executive Assistant:** Sharon Burgess (from November)  
**Chief Financial Officer:** Justine Bolton

## Artistic

**Principal Ballet Mistress & Artistic Associate:**  
Sandy Delasalle  
**Rehearsal Director:** Craig Lord-Sole  
**Rehearsal Director:** Reika Sato  
**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  
Polly Hilton  
Juan Carlos Osma  
Oscar Valdés

## Demi-Soloists

Nikki Blain  
Matthew Edwardson  
Oliver Edwardson  
Jesse Homes  
Christian Luck  
Melissa McCabe (to August)  
Mayume Noguromi  
Carina Roberts  
Alexa Tuzil  
Claire Voss

### **Corps de Ballet**

Adam Alzaim  
Emma-Rose Barrowclough  
Kristin Barwick  
Jacob Chown (to December)  
Jessy Chraibi  
Ludovico Di Ubaldo  
Ruben Flynn-Kann  
Glenda Garcia Gomez  
Kymberleigh Krzysztofiak-Cowley  
Keigo Muto (to December)  
Matej Perunicic  
Asja Petrovski  
Kiki Saito  
Kassidy Thompson  
Jack Whiter

### **Young Artists**

Brent Carson  
Ziggy Debrincat  
Rab Flanigan  
Madeline Gill  
Beatrice Manser  
Sarah Ross  
Izaak Westhead

### **Access & Outreach**

**Head of Access & Outreach:**  
Deborah Robertson  
**Access & Outreach Manager:**  
Jacqui Hume  
**Regional Access & Outreach Manager:**  
Richard Longbottom (to September)  
**Regional Access & Outreach Manager:**  
Natasha Massie (from October)  
**Access & Outreach Coordinator:**  
Brooke Jacobs  
**Adult Ballet Classes Coordinator:**  
Josh Haines (from April to October)  
**Adult Ballet Classes Receptionists:**  
Ariane Beyer, Andrea Bradbury, Emily Coles, Lisa Fehnle, Emma Fishwick, Kaili Gardner, Storm Helmore, Hayley Sperring

### **Dancer Wellbeing**

**Head of Dancer:** Gerard Hurst  
**Medical Consultant:** Dr Simon Jenkin & Dr Colm McCarthy  
**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  
**Conditioning & Yoga Coach:** Stephanie Gourlant  
**Strength & Conditioning Instructor:** Mike Makossa

### **Finance**

**Accountants:**  
Fang Tyng Chong & Lilian Ochieng  
**Assistant Accountant:**  
Daphne Tedeschi

### **Operations**

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

### **Marketing & Communications**

**Head of Marketing & Communications:**  
Suzanne Beecroft  
**Ticketing & Customer Experience Manager:** Amanda Leigh  
**Public Relations & Digital Manager:** Scott Dennis  
**Marketing Coordinator:** Andrea Bradbury (to January)  
**Marketing & Communications Coordinator:** Rosharna Femia (from February)  
**Administration & Ticketing Assistant:** Hayley Sperring (from March to August)

### **Administration & Ticketing**

**Assistant:** Kaili Gardner (from September)  
**Ticketing Assistant:**  
Sinead Swords (from March)

### **Corporate Partnerships**

**Head of Corporate Partnerships:**  
Marina Woodhouse (to September)  
**Corporate Partnerships and Grants Manager and Acting Head of Corporate Partnerships (from September):**  
Sarah-Jane Blundell  
**Corporate Partnerships Manager:** Chantel Dyball  
**Corporate Partnerships Coordinator:** Vince Cargeeg

### **Philanthropy**

**Head of Philanthropy:** Catherine Henwood (to December)  
**Philanthropy Manager - Annual Giving:** Tauí Pinker (to May)  
**Philanthropy Manager - Planned Giving:** Penny Dolling (to June)  
**Philanthropy Coordinator and Manager:** Suzanne Combémoré (from May to December)  
**Philanthropy Coordinator - Annual Giving and Acting Philanthropy Manager:** Holly Pedlar (from June)  
**Philanthropy Events Coordinator:** Kaitlyn Richards (from August)  
**Philanthropy Assistant:** Stee Andrews (from November)

## Technical

### Technical Director:

David Cotgreave

### Production Stage Manager:

Erin Coubrough (to September)

### Production Stage Manager:

Hugo Lopez (from October)

### Head Mechanist:

Mat Norman

### Head of Lighting & Sound:

Neil Moir Webster

### Technical Coordinator:

Chad Wetton

### Head of Wardrobe:

Louise Inman

### Head of Wigs & Makeup:

Philip Cox

### Deputy Head of Wardrobe:

Tricia David

### Assistant Head Cutter:

Kate Ebsary

### Wardrobe Assistants and

**Dressers:** Kristy Armstrong,

Sheridan Savage, Colleen

Sutherland

## Seasonal Technical

### Stage Manager (Tour):

Olivia Amodt

### Assistant Stage Managers:

Rose Liggins, Claire Mayers

### Mechanists:

Jordan Andrews,

Vince Froneman, Sam Knox, Matt

Raven, James Schweizer, Emma

Martin

### Lighting Crew:

Dillian Kuiper,

Rhys Pottinger, Adrian Wright

### Wardrobe Assistants:

Remy Benn, Jesse Drage, Nicole

Jenkins, Gail Reading

### Dressers:

Louise Arcus,

Amy Webb, Heather Freeman,

Steph Jodrell, Laura Hil

### Makeup:

Rebecca Bank

### Wig Assistants:

Virginia

Hawdon, Siouxsane Martincic

### Lighting Programmer:

Shane Bowning

### Board Operator:

Christian Lovelady

## Company Associates

### Publicity Consultant:

Rosita Stangl

### Pianists:

Gennaro Di Donna,

Elena McIver, Stuart Macklin

### Guest Teachers:

Nathan Coppen

& Kim David McCarthy

### Photography:

Frances Andrijich,

Sergey Pevnev, Artshoot Media,

Bradbury Photography

### Legal Support:

Ashurst Australia

### Leadership Development:

Keogh Consulting

### Employee Assistance Program:

PeopleSense

### Human Resource Support:

Harrier

## Production Associates

### Transport:

Kim Westbrook

### Equipment Supplier:

What Noiz

### Milliner:

Susi Rigg

## Teaching Artists

Candice Adea

Nikki Blain

Daryl Brandwood

Brent Carson

Emily Coles

Suzanne Combémoré

Briannah Davis

Scott Galbraith

Mitch Harvey

Christopher Hill

Polly Hilton

Rhiana Hocking Katz

Kim Hughes

Fiona Hull

Jacqui Hume

Brooke Jacobs

Alex Kay

Lilly King

Matthew Lehmann

Richard Longbottom

Victoria Maughan

Melissa McCabe

Tom Mullane

Lauren Murray

Chihiro Nomura

Johanna Omodei

Meg Parry

Matej Perunicic

Macon Riley

Carina Roberts

Evelyn Roberts

Deborah Robertson

Donna Salmin

Oscar Valdés

April Vardy

Andries Weidemann

## Guest Artists

### Giselle

### Guest Artists

Brianna Scotford

### Dracula at Crown

### Child Guest Artists

Oliver Bresland

Benjamin Clement

Rhett Davies

Neokahn Lalanne-Sulak

Louis Lenanton

Nicolas Lyon

Kye Osborne

Ayrton Seragusana

Preston Shean

### Coppelia

### Child Guest Artists

Chayce Austen

Mary Caccetta

Thomas Cole

Tiahna Commings

Edyn Conroy

Daniel Cruden

Selena Cummins

Rhett Davies

Seren Davies

Chase DeBerner

Monty Hoddinott

Amelia Marson

Amber Middleton

Jobama Oberia-Coleman

Kyla Payne

Shantelle Petrie  
Reuben Pitchforth  
Kristel Rebuelta  
Vivienne Riberi  
Preston Shean  
Leah Szijarto

**Chaperones**

Meagan Welsh - Lead Chaperone  
Fiona Hull  
Gillian Sarangapany

***The Sleeping Beauty***

**Special Guest Artists**

Sandy Delasalle  
Carole Hill  
Craig Lord-Sole  
Eden McAuliffe

**Seasonal Artists**

Mia Austin\*  
Sonja Braunl  
Elliot Dunn\*  
Matthew Jordan\*

Isabella Knight\*  
Ella Ravat  
Matteo Scannella  
Brianna Scotford  
Rory Taylforth  
Annika Torretti\*  
James van Dongen  
Aimee Yong  
\*Artist appears courtesy of Western  
Australian Academy of Performing Arts.

**Child Guest Artists**

Charlie Cole  
Thomas Cole  
Edyn Conroy  
Rhett Davies  
Olivia Gordon  
Ryan Grubb  
Tahlia Kamaldien  
Crystal Lee  
Mallika Mai  
Amelia Marson  
Amber Middleton  
Jobama Oberia-Coleman

Kye Osborne  
Elle Paolucci  
Kyla Payne  
Kristel Rebuelta  
Tara Sceney  
Phoebe Sedgman  
Kayleigh Spence  
Lyla Stewart  
Grace Stowe  
Susanna von Perger  
Abbey Williams  
Christopher Young  
Summer Zani

**Chaperones**

Meagan Welsh - Lead Chaperone  
Fiona Hull  
Lilly King  
Lauren Murray  
Gillian Sarangapany

Juan Carlos Osma, Dayana Hardy Acuña and Ziggy Debrincat in  
Melanie Lane's *Slow Haunt*. Photo by Bradbury Photography.





# 6.0

## West Australian Ballet Company (Inc) 2021 Financial Report



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

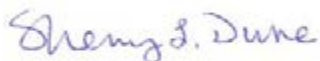
**DIRECTORS' STATEMENT**

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 2021 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 19 April 2022

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 2021, 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 2021 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**



**Ashleigh Woodley**

**Director**

Perth, 19 April 2022

## **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 2021, I declare that, to the best of my knowledge and belief, there have been:

1. No contraventions of the auditor independence requirements of section 60-40 of the Australian Charities and 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, 19 April 2022



**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2021**

|  | <b>Note</b> | <b>2021<br/>\$</b> | <b>2020<br/>\$</b> |
|--|-------------|--------------------|--------------------|
| Revenue  | 2(a)        | 5,452,479          | 2,310,697          |
| Other revenue and income   | 2(b)        | 11,365,347         | 12,891,438         |
| Employee benefits expense  |             | (7,908,164)        | (7,694,248)        |
| Depreciation and amortisation  |             | (568,566)          | (475,225)          |
| Other expenses   |             |                    |                    |
| Administration   |             | (741,705)          | (684,004)          |
| Artistic and production  |             | (2,967,583)        | (1,908,560)        |
| Marketing and development  |             | (1,925,060)        | (1,070,780)        |
| Other expenses   |             | (223,582)          | (48,657)           |
| <b>Net profit</b>  |             | <b>2,483,166</b>   | <b>3,320,661</b>   |
| <b>Other comprehensive income</b>  |             |                    |                    |
| <b><i>Items that will not be re-classified to profit or loss</i></b>                         |             |                    |                    |
| Changes in fair value of equity investments at fair value through other comprehensive income |             | (793,762)          | 2,573,119          |
| <b>Other comprehensive income for the year</b>   |             | <b>(793,762)</b>   | <b>2,573,119</b>   |
| <b>Total comprehensive income attributable to the Company</b>                                |             | <b>1,689,404</b>   | <b>5,893,780</b>   |

*The accompanying notes form part of these financial statements*

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2021**

| <b>CURRENT ASSETS</b>                | <b>Note</b> | <b>2021<br/>\$</b> | <b>2020<br/>\$</b> |
|--------------------------------------|-------------|--------------------|--------------------|
| Cash assets                          | 3           | 8,659,419          | 7,634,688          |
| Trade and other receivables          | 4           | 562,739            | 356,244            |
| Other assets                         | 5           | 247,763            | 139,482            |
| Inventory                            |             | 4,671              | 4,659              |
| <b>TOTAL CURRENT ASSETS</b>          |             | <b>9,474,592</b>   | <b>8,135,073</b>   |
| <b>NON-CURRENT ASSETS</b>            |             |                    |                    |
| Financial Asset - FVOCI              | 6           | 7,327,232          | 5,865,994          |
| Investments in art                   |             | 10,525             | 10,525             |
| Plant and equipment                  | 7           | 3,508,395          | 3,777,554          |
| Right of use assets                  | 7           | 5,944,602          | 4,568,242          |
| <b>TOTAL NON-CURRENT ASSETS</b>      |             | <b>16,790,753</b>  | <b>14,222,315</b>  |
| <b>TOTAL ASSETS</b>                  |             | <b>26,265,345</b>  | <b>22,357,388</b>  |
| <b>CURRENT LIABILITIES</b>           |             |                    |                    |
| Trade and other payables             | 8           | 700,386            | 663,690            |
| Other liabilities                    | 9           | 2,305,617          | 1,647,043          |
| Lease liabilities                    | 8           | 107,172            | -                  |
| Provisions                           | 11          | 475,805            | 441,709            |
| <b>TOTAL CURRENT LIABILITIES</b>     |             | <b>3,588,980</b>   | <b>2,752,442</b>   |
| <b>NON-CURRENT LIABILITIES</b>       |             |                    |                    |
| Lease liabilities                    | 10          | 1,382,375          | -                  |
| Provisions                           | 11          | 126,098            | 126,458            |
| <b>TOTAL NON-CURRENT LIABILITIES</b> |             | <b>1,508,473</b>   | <b>126,458</b>     |
| <b>TOTAL LIABILITIES</b>             |             | <b>5,097,453</b>   | <b>2,878,901</b>   |
| <b>NET ASSETS</b>                    |             | <b>21,167,892</b>  | <b>19,478,488</b>  |
| <b>EQUITY</b>                        |             |                    |                    |
| Reserves                             | 12          | 9,381,982          | 8,459,035          |
| Retained profits                     |             | 11,785,910         | 11,019,453         |
| <b>TOTAL EQUITY</b>                  |             | <b>21,167,892</b>  | <b>19,478,488</b>  |

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2021**

|  | Retained<br>Profits | Endowment<br>Reserves | Fair Value<br>Through Other<br>Comprehensive<br>Income Reserve | Total             |
|--|---------------------|-----------------------|--|-------------------|
|  | \$                  | \$                    | \$   | \$                |
| <b>Balance 1 January 2020</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> |
| Net profit for the year                                    | 2,483,166           | -                     | -  | 2,483,166         |
| Other comprehensive income – equity investment revaluation | -                   | -                     | (793,762)  | (793,762)         |
| Transfer to reserves from retained earnings                | (1,716,709)         | 1,716,709             | -  | -                 |
| Total comprehensive income attributable to the Company     | 766,457             | 1,716,709             | (793,762)  | 1,689,404         |
| <b>Balance 31 December 2021</b>                            | <b>11,785,910</b>   | <b>5,838,350</b>      | <b>3,543,632</b>   | <b>21,167,892</b> |

*The accompanying notes form part of these financial statements*

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF CASH FLOW  
FOR THE YEAR ENDED 31 DECEMBER 2021**

| <b>Cash flows from operating activities:</b> | <b>Note</b> | <b>2021<br/>\$</b> | <b>2020<br/>\$</b> |
|--|-------------|--------------------|--------------------|
| Receipts from customers                      |             | 5,560,279          | 2,673,114          |
| Sponsorship/donations received               |             | 4,861,249          | 5,289,617          |
| Grants received                              |             | 6,011,192          | 6,850,561          |
| Payments to suppliers and employees          |             | (13,976,619)       | (11,033,308)       |
| Dividend received                            |             | 927,714            | 437,714            |
| Interest received                            |             | 82,136             | 47,920             |
|  |             | <hr/>              | <hr/>              |
| Net cash provided by operating activities    | 13          | 3,465,952          | 4,265,619          |
|  |             | <hr/>              | <hr/>              |
| <b>Cash flows from investing activities:</b> |             |                    |                    |
| Purchase of investments                      |             | (2,255,000)        | (1,055,000)        |
| Payment for plant and equipment              |             | (132,580)          | (96,046)           |
|  |             | <hr/>              | <hr/>              |
| Net cash used in investing activities        |             | (2,387,580)        | (1,151,046)        |
|  |             | <hr/>              | <hr/>              |
| <b>Cash flows from financing activities:</b> |             |                    |                    |
| Principle elements of lease payments         |             | (53,640)           | -                  |
|  |             | <hr/>              | <hr/>              |
| Net cash from financing activities           |             | (53,640)           | -                  |
|  |             | <hr/>              | <hr/>              |
| Net increase in cash held                    |             | 1,024,731          | 3,114,573          |
| Cash at the beginning of the financial year  |             | 7,634,688          | 4,520,114          |
|  |             | <hr/>              | <hr/>              |
| <b>Cash at the end of the financial year</b> | <b>3</b>    | <b>8,659,419</b>   | <b>7,634,688</b>   |
|  |             | <hr/>              | <hr/>              |

*The accompanying notes form part of these financial statements*

# WEST AUSTRALIAN BALLET COMPANY (INC)

## NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2021

### 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 it arises from an agreement which contains enforceable and sufficiently specific performance obligations. In these arrangements, any funds received are recorded as deferred income in the statement of financial position until such conditions are met or services provided.



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

### **NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2021**

#### **(b) Income Recognition**

Donations and fundraising incomes received are recognised when West Australian Ballet gains control of the asset. 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.

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

#### **(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-of-use assets**

A right-of-use asset is recognised at the commencement date of a lease. The right-of-use asset is measured at cost, which comprises the initial amount of the lease liability, adjusted for, as applicable, any lease payments made at or before the commencement date net of any lease incentives received, any initial direct costs incurred, and, except where included in the cost of inventories, an estimate of costs expected to be incurred for dismantling and removing the underlying asset, and restoring the site or asset.

Right-of-use assets are depreciated on a straight-line basis over the unexpired period of the lease or the estimated useful life of the asset, whichever is the shorter. Where the company expects to obtain ownership of the leased asset at the end of the lease term, the depreciation is over its estimated useful life. Right-of use assets are subject to impairment or adjusted for any remeasurement of lease liabilities.

The company has elected not to recognise a right-of-use asset and corresponding lease liability for short-term leases with terms of 12 months or less and leases of low-value assets. Lease payments on these assets are expensed to profit or loss as incurred.

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

### **NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2021**

#### **(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 79 McDonald Street, Bassendean is amortised over the lease period.

#### **(h) Lease Liabilities**

A lease liability is recognised at the commencement date of a lease. The lease liability is initially recognised at the present value of the lease payments to be made over the term of the lease, discounted using the interest rate implicit in the lease or, if that rate cannot be readily determined, the company's incremental borrowing rate. Lease payments comprise of fixed payments less any lease incentives receivable, variable lease payments that depend on an index or a rate, amounts expected to be paid under residual value guarantees, exercise price of a purchase option when the exercise of the option is reasonably certain to occur, and any anticipated termination penalties. The variable lease payments that do not depend on an index or a rate are expensed in the period in which they are incurred.

Lease liabilities are measured at amortised cost using the effective interest method. The carrying amounts are remeasured if there is a change in the following: future lease payments arising from a change in an index or a rate used; residual guarantee; lease term; certainty of a purchase option and termination penalties. When a lease liability is remeasured, an adjustment is made to the corresponding right-of use asset, or to profit or loss if the carrying amount of the right-of-use asset is fully written down.

#### **(i) 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.

#### **(j) 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.

#### **(k) Investments in Art**

Investments in art are measured on the cost basis.

#### **(l) 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.

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

### **NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2021**

#### **(m) Income Tax**

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

#### **(n) Comparative Information**

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

#### **(o) 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.

#### **(p) 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.

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.

#### **(q) 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.

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

**(q) Judgements and Estimates (cont'd)**

**Fair value measurement hierarchy**

The Company is required to classify all assets and liabilities, measured at fair value, using a three level hierarchy, based on the lowest level of input that is significant to the entire fair value measurement, being: Level 1: Quoted prices (unadjusted) in active markets for identical assets or liabilities that the entity can access at the measurement date; Level 2: Inputs other than quoted prices included within Level 1 that are observable for the asset or liability, either directly or indirectly; and Level 3: Unobservable inputs for the asset or liability. Considerable judgement is required to determine what is significant to fair value and therefore which category the asset or liability is placed in can be subjective.

**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.

**(r) 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 2021. The incorporated association has not yet assessed the impact of these new or amended Accounting Standards and Interpretations.

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

| Note 2 | REVENUE & OTHER INCOME                               | 2021<br>\$        | 2020<br>\$        |
|--------|--|-------------------|-------------------|
|        | <b>(a) Revenue from continuing operations</b>        |                   |                   |
|        | Box office sales, performance fees & programme sales | 4,909,381         | 1,999,968         |
|        | Public classes, hire, education & event revenue      | 543,098           | 310,729           |
|        | Total revenue  | <u>5,452,479</u>  | <u>2,310,697</u>  |
|        | <b>(b) Other revenue and income</b>                  |                   |                   |
|        | Sponsorship  | 1,760,612         | 1,378,272         |
|        | Donations  | 3,083,998         | 3,735,772         |
|        | Interest   | 99,155            | 42,180            |
|        | Dividends  | 927,714           | 437,714           |
|        | Sundry income  | 214,650           | 120,232           |
|        |  | <u>6,086,129</u>  | <u>5,714,170</u>  |
|        | DLGSC (WA Govt.) - Base grant                        | 3,184,450         | 3,034,450         |
|        | DLGSC (WA Govt.) - Orchestral services grant         | -                 | 230,714           |
|        | DLGSC (WA Govt.) - State tour grant                  | 195,349           | -                 |
|        | DLGSC (WA Govt.) - Other                             | 282,786           | 37,789            |
|        | Australia Council - Base grant                       | 821,827           | 808,884           |
|        | RISE - Swan Lake grant                               | 140,974           | -                 |
|        | Lotterywest  | 191,212           | 1,072,981         |
|        | Australian Government - JobKeeper                    | 393,300           | 1,962,450         |
|        | Other project grants                                 | 69,320            | 30,000            |
|        |  | <u>5,279,218</u>  | <u>7,177,268</u>  |
|        | Total other revenue and income                       | <u>11,365,347</u> | <u>12,891,438</u> |
|        | Total revenue & other income                         | <u>16,817,826</u> | <u>15,202,135</u> |



**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

| <b>Note 3</b>     | <b>CASH ASSETS</b>  | <b>Note</b> | <b>2021<br/>\$</b> | <b>2020<br/>\$</b> |
|-------------------|---|-------------|--------------------|--------------------|
|                   | Cash on hand  |             | 361                | 1,470              |
|                   | Cash deposits with banks  |             | 6,353,224          | 4,269,577          |
|                   | Restricted cash deposit - held in escrow under the terms and conditions of the Reserve Incentive Scheme Funding Agreement |             | -                  | 297,000            |
|                   | Restricted cash deposit - Endowment Restricted Reserves   | 12(a)       | 2,305,834          | 3,066,641          |
|                   |   |             | <u>8,659,419</u>   | <u>7,634,688</u>   |
| <br><b>Note 4</b> | <br><b>TRADE AND OTHER RECEIVABLES CURRENT</b>  |             |                    |                    |
|                   | Trade receivables   |             | 168,877            | 109,993            |
|                   | Other receivables   |             | 393,862            | 246,251            |
|                   |   |             | <u>562,739</u>     | <u>356,244</u>     |
| <br><b>Note 5</b> | <br><b>OTHER ASSETS CURRENT</b>   |             |                    |                    |
|                   | Prepayments   |             | 90,510             | 63,055             |
|                   | Performance repertoire asset  |             | 157,253            | 76,428             |
|                   |   |             | <u>247,763</u>     | <u>139,482</u>     |
| <br><b>Note 6</b> | <br><b>FINANCIAL ASSETS - FVOCI</b>   |             |                    |                    |
|                   | Shares in listed company  |             | 7,327,232          | 5,865,994          |
|                   |   |             | <u>7,327,232</u>   | <u>5,865,994</u>   |

At 31 December 2021, the value of the 200,000 Fortescue Metals Group Ltd shares was \$3,842,000 based on the market bid price of \$19.21 per share and the value of Netwealth managed funds portfolio was \$3,485,232.

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

| <b>Note 7</b> | <b>PROPERTY, PLANT &amp; EQUIPMENT</b>  | <b>2021</b><br><b>\$</b> | <b>2020</b><br><b>\$</b> |
|---------------|---|--------------------------|--------------------------|
|               | Plant & Equipment at cost               | 1,990,216                | 1,884,151                |
|               | Accumulated depreciation                | (1,672,645)              | (1,555,051)              |
|               |   | <u>317,571</u>           | <u>329,100</u>           |
|               | Leasehold Improvements at cost          | 5,938,091                | 5,913,857                |
|               | Accumulated depreciation                | (2,747,268)              | (2,465,403)              |
|               |   | <u>3,190,823</u>         | <u>3,448,454</u>         |
|               | Right of use asset – Maylands Lease     | 5,400,000                | 5,400,000                |
|               | Accumulated amortisation                | (921,426)                | (835,712)                |
|               |   | <u>4,478,574</u>         | <u>4,564,288</u>         |
|               | Right of use asset – Photocopier Lease  | 12,790                   | 10,510                   |
|               | Accumulated amortisation                | (12,790)                 | (6,556)                  |
|               |   | <u>-</u>                 | <u>3,954</u>             |
|               | Right of use asset – Bassendean Lease   | 1,543,187                | -                        |
|               | Accumulated amortisation                | (77,160)                 | -                        |
|               |   | <u>1,466,027</u>         | <u>-</u>                 |
|               | Total Property, Plant & Equipment       | 14,884,284               | 13,208,518               |
|               | Accumulated depreciation & amortisation | (5,431,288)              | (4,862,722)              |
|               |   | <u>9,452,996</u>         | <u>8,345,796</u>         |

| <b>CARRYING AMOUNTS SUMMARY</b>      | <b>Plant &amp;<br/>Equipment</b> | <b>Leasehold<br/>Improvements</b> | <b>Right of Use<br/>Assets</b> | <b>Total</b>     |
|--------------------------------------|----------------------------------|-----------------------------------|--------------------------------|------------------|
| Carrying amounts at 31 December 2020 | 329,100                          | 3,448,454                         | 4,568,242                      | 8,345,796        |
| Additions/disposals                  | 106,065                          | 24,234                            | 1,543,187                      | 1,673,486        |
| Depreciation & amortisation expense  | (117,594)                        | (281,865)                         | (166,828)                      | (566,287)        |
| Carrying amounts at 31 December 2021 | <u>317,571</u>                   | <u>3,190,823</u>                  | <u>5,944,601</u>               | <u>9,452,995</u> |

In March 2012, the Company was granted an initial 22-year lease with two 22-year extensions 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.

In July 2021, the Company entered into a commercial lease in respect of 79 McDonald Crescent, Bassendean. In accordance with accounting standards the asset has been recognised and measured over the initial 5-year plus one 5-year extension period of the lease.

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

| <b>Note 8</b>      | <b>TRADE AND OTHER PAYABLES CURRENT</b>              | <b>2021</b>        | <b>2020</b>        |
|--------------------|--|--------------------|--------------------|
|                    |  | <b>\$</b>          | <b>\$</b>          |
|                    | Trade payables                                       | 249,408            | 254,028            |
|                    | Other payables                                       | 450,978            | 409,662            |
|                    | Lease liabilities                                    | 107,172            | -                  |
|                    |  | <u>807,558</u>     | <u>663,690</u>     |
| <br><b>Note 9</b>  | <br><b>OTHER LIABILITIES CURRENT</b>                 |                    |                    |
|                    | Grants received in advance                           | 948,206            | 216,232            |
|                    | Ticket income received in advance                    | 1,146,944          | 890,392            |
|                    | Other income received in advance                     | 210,467            | 342,419            |
|                    | Deferred reserve incentive scheme revenue            | -                  | 198,000            |
|                    |  | <u>2,305,617</u>   | <u>1,647,043</u>   |
| <br><b>Note 10</b> | <br><b>LEASE LIABILITIES NON-CURRENT</b>             |                    |                    |
|                    | Lease liabilities                                    | 1,382,375          | -                  |
|                    |  | <u>1,382,375</u>   | <u>-</u>           |
| <br><b>Note 11</b> | <br><b>PROVISIONS CURRENT</b>                        |                    |                    |
|                    | Employee entitlements – annual leave                 | 225,520            | 242,969            |
|                    | Employee entitlements – long service leave           | 250,285            | 198,740            |
|                    |  | <u>475,805</u>     | <u>441,709</u>     |
|                    | <b>PROVISIONS NON-CURRENT</b>                        |                    |                    |
|                    | Employee entitlements – long service leave           | 126,098            | 126,458            |
|                    |  | <u>126,098</u>     | <u>126,458</u>     |
|                    | <br><b>Aggregate employee entitlements liability</b> | <br><u>601,903</u> | <br><u>568,168</u> |

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

| <b>Note 12</b> | <b>RESERVES</b>                 | <b>2021</b><br>\$ | <b>2020</b><br>\$ |
|----------------|---------------------------------|-------------------|-------------------|
|                | Endowment Restricted Reserves   | 5,838,350         | 4,121,641         |
|                | Investment Revaluation Reserves | 3,543,632         | 4,337,394         |
|                |                                 | <u>9,381,982</u>  | <u>8,459,035</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 13</b> | <b>RECONCILIATION OF CASH</b>   | <b>2021</b><br>\$ | <b>2020</b><br>\$ |
|----------------|---|-------------------|-------------------|
|                | <b>Reconciliation of cash flow from operations with profit/(loss) after income tax:</b> |                   |                   |
|                | Profit/(loss) after income tax  | 2,483,166         | 3,320,661         |
|                | Adjustments   |                   |                   |
|                | Depreciation and amortisation   | 568,566           | 475,225           |
|                | Changes in assets and liabilities   |                   |                   |
|                | (Increase) in trade & other receivables   | (206,495)         | (142,824)         |
|                | (Increase)/Decrease in prepayments  | (108,280)         | 132,473           |
|                | (Increase)/Decrease in inventory  | (11)              | 715               |
|                | Increase in income received in advance  | 124,601           | 234,743           |
|                | Increase/(Decrease) in grants in advance  | 533,974           | (84,157)          |
|                | Increase in trade & other payables  | 36,695            | 181,290           |
|                | Increase in employee provisions   | 33,736            | 147,492           |
|                | Cash flows from operations  | <u>3,465,951</u>  | <u>4,265,619</u>  |

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

### **NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2021**

#### **Note 14      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 2021, it is not practicable to estimate the potential impact, positive or negative, after the reporting date. The situation continues to develop 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 2022 Quarry performance was impacted by Government mandated capacity restrictions.

West Australian Ballet continues to monitor, review and action Government mandated announcements in relation to COVID-19 on the 2022 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 capacity restrictions.

#### **Note 15      RELATED PARTY TRANSACTIONS**

Sherry Duhe, director of West Australian Ballet was a senior executive of Woodside Energy Limited to December 2021. Woodside Energy Limited is a sponsor of West Australian Ballet.

Basil Mistilis, director of West Australian Ballet is a Partner of EY Australia. EY Australia is a sponsor of West Australian Ballet.

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



**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2021**

**Note 16     ADDITIONAL DISCLOSURES**

**Directors:**

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

Sherry Duhe (Chair)  
Ingrid Puzey (Deputy Chair)  
Carl Black (appointed May 2021)  
Roger Davies (resigned May 2021)  
Megan Wood-Hill (appointed February 2021)  
Michael Henderson  
Margit Mansfield  
Basil Mistilis (appointed August 2021)  
Amy Nielsen  
John Palermo

**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



WEST AUSTRALIAN  
BALLET

**Culture  
Counts**