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# 2018 Annual Report



WEST AUSTRALIAN  
BALLET

# Contents



WEST AUSTRALIAN  
BALLET

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COVER: AURÉLIEN SCANELLA AS  
OLD DRACULA IN *DRACULA*.  
PHOTO BY FRANCES ANDRIJICH.

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## SECTION ONE

|  |           |
|--|-----------|
| <b>COMPANY OVERVIEW</b>                      | <b>3</b>  |
| <b>KEY ACHIEVEMENTS</b>                      | <b>4</b>  |
| <b>REPORTS</b>                               | <b>5</b>  |
| Chair's Report                               | 6         |
| Artistic Director's Report                   | 7         |
| Executive Director's Report                  | 9         |
| <b>KEY FOCUS AREAS</b>                       | <b>10</b> |
| Artistry                                     | 11        |
| Access                                       | 14        |
| Activation                                   | 17        |
| <b>KEY PERFORMANCE INDICATORS</b>            | <b>21</b> |
| Season and Repertoire                        | 22        |
| Artistic Vibrancy                            | 26        |
| Access                                       | 26        |
| Performances and Attendance                  | 27        |
| Income                                       | 29        |
| <b>BOARD, SUPPORTERS AND COMPANY DETAILS</b> | <b>31</b> |
| Board Directors                              | 32        |
| Committees                                   | 36        |
| Private Giving                               | 37        |
| Company Details                              | 39        |
| Corporate Sponsors                           | 42        |

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## SECTION TWO

|                              |           |
|------------------------------|-----------|
| <b>2018 FINANCIAL REPORT</b> | <b>43</b> |
|------------------------------|-----------|

# Company Overview



WEST AUSTRALIAN  
BALLET

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

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## PATRON

Her Excellency the Hon. Kerry Sanderson AC,  
Governor of Western Australia (January – August)

His Excellency, The Honourable Kim Beazely AC,  
Governor of Western Australia (commenced September)

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## PRIVATE GIVING PATRON

Mrs Alexandra Burt

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## PROFILE

West Australian Ballet (WAB) is the State ballet company for Western Australia, based in Perth, and is proud of its heritage as Australia's first ballet company – established in 1952. WAB boasts a full time professional troupe of dancers, and presents a diverse repertoire of full-length ballets and modern repertoire locally, nationally and internationally.

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## MISSION

To enrich people's lives through dance.

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## VISION

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

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## GOALS

West Australian Ballet will achieve its VISION by:

- Positioning the Company as Australia's most innovative and dynamic ballet company and presenting a diverse repertoire in fresh and original ways;
- Working closely with State, private and corporate partners to maximise its relevance as a highly valued and sought after cultural and economic asset;
- Providing a first-class flagship arts company for Western Australia;
- Ensuring a secure and sustainable ballet company that can play its full part in achieving a vibrant, diverse, and civilised society for the benefit of future generations of Western Australians;
- Offering a standard of ballet that is both benchmarked at an international level that inspires our communities and continually develops the artform.

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## BRAND VALUES

Access, Excellence, Innovation, Integrity.

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## BRAND SPIRIT

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

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## BRAND ESSENCE

Anything is possible.

# Key Achievements



**76,801**

Total audience

**86**



Total performances

**38**

WAB dancers

**1**

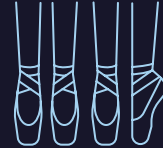
International showcase:  
Shanghai

**2** AD)))

Audio-described performances

**1,896**

Season packages sold



**2,557**

Student show attendances

**1**

Co-Productions:  
Dracula:  
Queensland  
Ballet



**13**

Regional communities visited



**6**

Young Artist's supported



**46**

Community organisation reached

**1**

National collaborations:  
NT Dance  
Company



**6,233**

Workshop participants



**5**

Wellbeing initiatives

**98**

Regional workshops



**82**

Metro workshops



**6**

Auditions held



**373**

WAB Junior Members



**4**

World Premieres

**2**

Awards nominations



**8**

Choreographers engaged



**32,104**

Social Media followers

**1**

Australian Premiere



**880**

Public classes students



## Culture Counts Survey Results



**80%**

I was moved and inspired



**93%**

It's important it's local



**87%**

It's important to our  
cultural scene



**90%**

I'd come again

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# Reports



DARREN EDWARDS AND CLAIRE VOSS IN MILNJIYA, MILKY WAY – RIVER OF STARS AS PART OF MILKY WAY: BALLET AT THE QUARRY. PHOTO BY SERGEY PEVNEV.



# Chair's Report

DR ROBERT EDWARDES

I am very proud to be the Chair of West Australian Ballet as we celebrate what has been a watershed year in the Company's history. With critical acclaim for the artistic program, record box office results, an increase in private donors and strong government support for special projects, new corporate partners and growth in our regional engagement, the future is promising. This, along with a renewed connection to China bodes well for our Indo Pacific International touring strategy.

Artistic highlights included the collaboration with NT Dance Company in the creation of *Milnjiya, Milky Way - River of Stars*. Another was *Dracula* which saw, much to the delight of our audience, Artistic Director Aurélien's return to the stage as the Old Dracula.

In the first half of the year, The Board and Leadership Team developed a new 5-year strategic plan for 2019-2023, focussing on three areas; Artistic Vibrancy, Reach and Access and Financial Sustainability. We also commenced development of a WAB Endowment Fund. We are very thankful to the Bendat Family Foundation who will support West Australian Ballet's Young Artist program with a significant capital gift over the next six years.

On behalf of all of us at WAB, we thank our outgoing Patron, the Honourable Kerry Sanderson AC who generously gave us her time and was a great advocate for WAB and the arts sector in Western Australia and we welcomed enthusiastic new Patron, The Honourable Kim Beazley AC, Governor of Western Australia.

A spectacular year of ballet is not achievable without the support of our corporate sponsors and devoted private donors. For nine years now, Woodside has been our biggest corporate sponsor and Principal Partner, and we thank them for also extending their support for our Aboriginal Cultural Competency Training which is currently underpinning our work in the Pilbara.

We have received continuing support from our Lead Partners, Wesfarmers Arts, Singapore Airlines, and our Major Partners EY, Bankwest, CrystalPack, Micromine, Santos and Virgin Australia.

Our connection with our private donors is one of the most rewarding aspects of our work. Our Patron, Private Giving, Mrs Alexandra Burt continues to work tirelessly for the benefit of the Company. We acknowledge the significant number of philanthropists who chose to support the Company in 2018. Your time, generosity and boundless passion for ballet provided an incredible base of support which allowed West Australian Ballet to complete one of the most defining and fruitful years in our history.

As Chair, I am privileged to lead a committed and passionate Board of Directors and Executive Team. I especially thank the Directors who contribute valuable funds, along with leadership, pro-bono advice, expertise and time. In 2018 we welcomed new Directors Ingrid Puzey and Amy Nielsen. I also take this opportunity to thank Gavin Bain who retired this year, and acknowledge his important and continuing contributions to WAB.

Lastly, I acknowledge the fantastic staff and dancers at WAB, led by Jessica Machin and Aurélien Scannella, who work tirelessly and passionately to bring you the magic on stage.



# Artistic Director's Report

AURÉLIEN SCANNELLA

2018 was an exciting and rewarding year for West Australian Ballet, and I'm extremely proud of the achievements we have made during this time.

"Creativity" was the theme for this, my sixth year at WAB. This vision exemplified the creation of exciting and engaging new works, but also the creative energy and talent of the dancers, artists and WAB team members, who strive every day to deliver astonishing and life-changing experiences to our audiences.

As a company, WAB has been growing in strength, talent and courageousness for a number of years, and I knew it was time to drive WAB to new heights in 2018 with brave new commissions, important collaborations and taking our dancers to the rest of the world. I wanted to challenge our Company, and I knew that we were ready.

When we opened our season of *Milky Way: Ballet at the Quarry* this year, it was clear we had achieved something truly special. Claude Brumachon's masterpiece *Les Indomptés* joined three new creations, Patrick Delcroix's *Paradise Within*, Christopher Hill's *Ghost Gum* and, Gary Lang's *Milnjiya*, *Milky Way – River of Stars* to complete a program of beauty, insight and compassion.

*Milnjiya*, a long-time collaboration with Gary Lang, featured dancers from NT Dance Company alongside Yorta Yorta soprano Deborah Cheetham AO and traditional musicians and dancers from remote East Arnhem Land. It was a spiritual and transformative work that beautifully concluded an exquisite evening under the stars.

*Milnjiya* also exemplifies the Company's ability to be versatile and to take risks. The outcome is a work that meaningfully combines classical ballet with ancient, traditional dance, music and storytelling.

*La Sylphide*, restaged by our very own Artistic team and expertly polished by the extraordinary Dinna Bjørn, was an sublime season of pure, classical ballet. Simultaneously, preparation was also well underway for our highly anticipated annual season of *Genesis*, showcasing our own dancers' choreographic talent. This year was

no exception and it's clear that the demand for this season continues to grow.

We were honoured in 2018 to receive a number of honours for our 2017 seasons. In the Helpmann Awards, *The Great Gatsby* was nominated for Best Ballet while Demi Soloist Melissa Boniface received a nomination for Best Female Dancer in a Ballet, Dance or Physical Theatre Production. The Australian Dance Awards shortlisted both *The Great Gatsby* and *Peter Pan* in the category of Outstanding Performance by a Company and Christopher Hill's choreography for *The Clearest Light* (from *Takuto: Ballet at the Quarry*) received acknowledgement for Outstanding Achievement in Choreography.

In June, six dancers from Japan travelled to Perth to participate in a special week of workshops and masterclasses, supported by DFAT's Australia Japan Foundation and the WA Japan Society. These pupils were participants in the 2017 Youth America Grand Prix, who were selected for this prestigious prize. Such programs present WAB with great opportunity to identify the best emerging talent from all around the world. I'm pleased to say that one of these dancers, Mayume Noguro, joined us in 2019.

A pinnacle highlight in 2018 was the presentation of our World Premiere of *Dracula*. This production was the culmination of more than three years' planning and development, which, through the vision of master-choreographer Krzysztof Pastor, became a dream-like reality. *Dracula* was met with audience and critical acclaim and was a true testament to our capability. Krzysztof's choreography was innovative and inspiring, while Pawel Chynowski's libretto gave elegant clarity to Bram Stoker's famous story. The sets and costumes by Phil R. Daniels and Charles Cusick Smith, lit by Jon Buswell, were sumptuous and evocative. They amplified the intensity and romance of our production. Finally, under the command of Judith Yan, the West Australian Symphony Orchestra electrified Wojciech Kilar's thrilling and haunting score.

I certainly hadn't planned to return to the stage myself, but when Krzysztof asked me to step in, it was hard to say no. I must say, it was a privilege to perform alongside my dancers in this season and I cherished this opportunity greatly.

In September WAB was invited to present three short contemporary works in the second DanceStages Shanghai International Dance Festival. Four of our dancers, accompanied by Sandy and myself travelled to China where we performed a mixed program of contemporary works, and gave masterclasses and lectures. Invitations from acclaimed international dance festivals such as this help drive WAB's strategy for widening our public exposure as well as creating national and international touring opportunities.

In October we held open auditions at the West Australian Ballet Centre and

were pleased with the wide response from around Australia and the rest of the world. Whilst we invite many elite dancers to audition throughout the year, open auditions give emerging dancers the opportunity to be discovered and fill our pool of potential company and seasonal artists.

Our final season for the year was the return of our much-loved 2016 production of *The Nutcracker*. Again, audiences fell in love with this joy-filled show and the magic of thick, falling snow in Hay Street.

Growing the size and standard of the Company and repertoire continues to be a priority for me and is important for West Australian Ballet to be recognised as a leading company in the world. Thanks to the generosity of benefactors at our 2017 Gatsby Gala Ball, a new Corps de Ballet position was created in 2018 along with an opportunity for

then Young Artist, Matej Perunicic, to stay on. To these, and all supporters of West Australian Ballet, be it our donors, sponsors, government partners, volunteers, audience members and friends, I thank you for your advocacy, trust and support in our Company and its vision.

A year of this scale, with so many new and interesting challenges, can be an extremely taxing time for any company, but the way our whole team arose to these trials, truly exemplifies the power of what can be achieved when we work in a unified direction. The rewards and successes of 2018 have chartered a new course of continued growth and development for WAB. I am extremely grateful to each and every department of West Australian Ballet for their hard work, dedication and commitment to our shared vision throughout this year.

OSCAR VALDÉS AS JONATHAN HARKER  
WITH THE VAMPIRE BRIDES, DRACULA  
(ALEXA TUZIL, KYMBERLEIGH COWLEY  
AND SARAH HEPBURN).  
PHOTO BY JON GREEN.





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# Executive Director's Report

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JESSICA MACHIN

Now well into my third year here as Executive Director, I reflect on what we have all achieved in our 66th year. Increased regional and community engagement and being showcased internationally were just a couple of the highlights and demonstrated our commitment to the whole state of Western Australia as well as building cultural bridges with our international neighbours and in particular, China and Japan.

In 2018, as part of the Australia Council for the Arts delegation, I attended the International Society of Performing Arts (ISPA) Congress in New York, and meetings were held with key presenters and programmers from China including the National Ballet of China. This attendance resulted in invitations to the Chinese Performing Arts Market in Beijing and an invitation to perform at the second DanceStages International Dance Festival in Shanghai. WAB also participated in a welcome performance for the Beijing Dance Academy at the Heath Ledger Theatre as part of World China Day, presented by The Confucius Institute UWA.

Our collaboration with NT Dance Company and Deborah Cheetham AO, *Milnjiya, Milky Way - River of Stars* was featured at the Australia Council's National Marketing Summit in June and has been selected as a best-practice case study by the Australia Council for its Protocols for working with Indigenous artists.

Our Access Programs and performances attracted 76,801 people in 2018. Consisting of two primary areas, Community Outreach and Education, the Access Programs facilitated 16,841 people who participated, learned, and connected with the Company. 2018 was the strongest result for WAB at the Box Office to date, with a 26% increase. The Philanthropy area demonstrated strong growth with 31% increase in the number of private donors. The Sponsorship market has proven difficult; however, WAB maintained 89% of previous sponsors, attracted a number of new partners and increased funding from government bodies for special projects such as *Milnjiya, Milky Way - River of Stars, Ballet at the Quarry* 2018.

Fundraising through corporate sponsorships and private giving remains a highly important element in raising revenue for WAB. As a combined total, Sponsorship and Philanthropy represented 24% of the Company's income in 2018.

WAB administration promoted Penelope Dolling to Philanthropy Manager and Amanda Leigh to Box Office and Events Manager. We continued our commitment to continuous improvement by running a Cultural Enhancement Workshop. The workshop was designed to address some of the key recommendations resulting from the HR Audit and Voice Project Employee Engagement survey conducted last year. It provided an opportunity to shape the culture at WAB and design our own Team Charter focused on our organisational values of Innovation and Integrity.

In 2018, the LPA released its new Industry Code of Practice, to prevent discrimination, sexual harassment and bullying in the workplace. Our senior leadership team participated in the LPA workshop as part of our commitment to an industry-wide commitment to long term cultural change.

As I conclude my report for the year, I thank our Board of Directors for their continuing support in our leadership and a heartfelt thanks to the fantastic and dedicated team we have here at WAB. I also would like to thank our major government funding partners, The Department of Local Government, Sports and Cultural Industries, Lotterywest, Healthway, City of Bayswater and the Australia Council for the Arts. As a company, our focus is on sustainable growth and we are well positioned to take WAB to new heights.

# Key Focus Areas



OSCAR VALDÉS IN *LA SYLPHIDE*.  
PHOTO BY EMMA FISHWICK.

# 1. Artistry

DANCERS IN YOUNG ARTIST  
EDWARD POPE'S SINK OR SWIM,  
AS A PART OF GENESIS.  
PHOTO BY SERGEY PEVNEV.



## OVERVIEW

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

## REPERTOIRE, ARTFORM AND ARTISTRY

Curating and presenting a program of vibrant and exhilarating artistic experiences remains an essential strategic priority for West Australian Ballet. This too was a central focus in the planning of 2018's season, which has exemplified success in this area. The finely considered and curated program of repertoire encompassed many important elements in this balanced and vibrant program.

While works such as *La Sylphide* and *The Nutcracker* showcased traditional Romantic and Classical ballet at its finest, *Milky Way: Ballet at the Quarry*, *Genesis* and *Dracula* comprised innovative new works for those appreciative of Contemporary and Neo-Classical dance, and those who adore the experience of a World Premiere season.

Like audiences, a vibrant balance of repertoire also drives dancers. If the balance is wrong, artistic motivation can suffer. When the balance is right, there is an invigorating sense of excitement and passion which motivates our dancers and benefits all productions.

*Milnjiya – Milky Way, River of Stars* was a significant collaboration for WAB and typifies the essence of great repertoire development and artistry. Gary Lang's inclusive and encompassing choreographic style, informed a work that will stand as a testament to the possibility of aligning modern and ancient dance, as well as music and storytelling to producing a contemporary work celebrating spirituality and togetherness. It is an important example of new Australian dance.

Alternatively, through *Dracula*, WAB responded to a demand for Neo-Classical repertoire works of major scale, while still maintaining touring capability. This was achieved through the highly anticipated delivery of this well-crafted *Dracula*, and the critical acclaim and vast international interest has already cemented this work as one that will be adored and sought-after in the repertoire for many years to come. Ownership of the production of *Dracula* is shared with co-producing partner, Queensland Ballet.

These works are great examples of the balanced and vibrant mix of repertoire presented in 2018, which totals four full-length and short Australian and international commissions, three revived or restaged full-length works from WAB's repertoire, not including 13 additional works created in WAB's *Genesis* season.

The Importance of commissioning new repertoire for WAB cannot be understated, particularly when the future potential of productions like *Dracula* is so valuable. The return of WAB's much-loved 2016 version of *The Nutcracker* was as well received in 2018 as it was during its World Premiere. Such productions have the potential to become iconic in the story of WAB and are central to its strategic success. Commissioning new works such as *Dracula* and wholly-WAB owned works such as *Milnjiya – Milky Way, River of Stars* and *The Nutcracker*, will remain an important strategic priority.

Five international dancers joined WAB across 2018. Cyprien Bouvier (France), Ludovico Di Ubaldo (Italy) and Alexa Tuzil (USA) joined the Corps de Ballet in January. In the second half of the year, they were joined by new Philippine Soloist Candice Adea, then Cuban dancer Julio Blanes, who was later promoted to the position of Demi-Soloist in December.

There were six Young Artist Scholarship positions in 2018, which were awarded to Emma-Rose Barrowclough (New Zealand), Kristin Barwick (WA), April Maguire (NSW), Asja Petrovski (Vic), Edward Pope (Qld) and Jack Whiter (ACT). Supported by the Bendat Family Foundation, Patricia Gates, Rella Consultants, Richard Murphy & Kay Lee, the Simon Lee Foundation, Wesfarmers Arts and an anonymous donor, this program creates an incredible opportunity for the growth and development of emerging elite dancers, on their pathway to achieving places in major organisations, including WAB. Astonishingly, four alumni members of the 2018 Young Artist program remain with the Company in 2019.

A number of WAB dancers also earned promotions throughout 2018. In June, Carina Roberts and Liam Green were elevated from the Corps de Ballet to the position of Demi-Soloist, as were Julio Blanes, Claire Voss, Matthew Edwardson and Oliver Edwardson in December.

A myriad of auditions took place in 2018 to cast a number of roles requiring children in productions of *La Sylphide*, *Dracula* and *The Nutcracker*. Seasons were also supplemented by secondment student's through WAB's ongoing partnership with West Australian Academy of Performing Arts, which helps give training opportunities to emerging artists, and take the pressure off the Company during more intensive rehearsal periods and seasons. Open auditions also took place in October from which two seasonal artists were recruited to *The Nutcracker* and flagged for future consideration. All of these initiatives are important elements of WAB's talent identification and development programs which ultimately help to strengthen and grow future stars of the Company.

Artistic Director, Aurélien Scannella once again accepted a placement as a Jury member for the Vienna International Ballet Experience (VIBE) event, which took place in Seoul. His 2017 placement as a panel member for the Youth America Grand Prix Japan came to further fruition when WAB hosted a week of intensive masterclasses for prize recipients from this group. WAB also participated in a series of external events engaging with the wider community, which remains an important strategic focus. Many of these events were conducted locally in Perth and abroad and include the DanceStages Shanghai International Dance Festival, the Japan Festival Perth, Tipple Perth, the RAD Festival, the Campaign Brief Salvation Army Oasis Ball and the Beijing Dance Academy's Perth performance of *Inheritance*.

APRIL MAGUIRE AND LUDOVICO DI UBALDO PERFORMING PATRICK DELCROIX'S *PARADISE WITHIN*, BALLET AT THE QUARRY.  
PHOTO BY PHOTO BY SERGEY PEVNEV.





ALEXA TUZIL RECEIVING TREATMENT FROM HEAD OF DANCER WELLBEING, JENNY WOODS.

## DANCER HEALTH AND WELLBEING

Building on the success of the 2017 Wellbeing Program, 2018 resulted in a significant decrease in lost-time injuries and a shorter return to work time.

New initiatives were also incorporated into the Program:

- An additional three physiotherapists for the Pilates/gym rehabilitation program who worked well to coordinate their treatment and exercise programs for all dancers.
- In October Jenny Woods attended the IADMS conference in Finland where the best-practice medicine is discussed for dancers by world leaders in dance medicine.
- The building of the Strength and Conditioning program with the introduction of gryotonics for the female compulsory classes, the implementation of twice-weekly classes for general conditioning and individual prehabilitation/rehabilitation sessions all available before class.
- The formation of a Wellbeing committee consisting of a sports physician (Dr Simon Jenkin), a sports nutritionist (Simone Allen), sports psychologists (Shona Erskine, Adrian Schonfeld), a podiatrist (Monica Zheng), Physiotherapists (Jenny Woods, Head of Wellbeing and Chair, Gerard Hurst, Ellen Paterniti), remedial masseurs (Jesse Jacobs, Petra Clogher, Mandy Burness) and Artistic Staff (Aurélien Scannella, Sandy Delasalle, Craig Lord-Sole).
- Our sports psychologists continued to provide mental support to the dancers. A group workshop on confidence building was also conducted in addition to the six, free confidential sports psychology sessions being offered to each dancer.

The Wellbeing team continue to educate dancers with up to date research and encourage each dancer to self-manage for their individual needs. Provision of injury cover at every performance and the promotion of early reporting of injuries continue to reduce recovery of injury and time off dance.

In 2019 we intend to implement a mindfulness meditation program to teach the dancers this evidence-based strategy for reducing stress and enhancing artistic performance. We aim to extend this education to all WAB employees.

## 2. Access

### OVERVIEW

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

In 2018, 76,801 people attended performances or participated in WAB's Access Programs. Our Access Programs consist of two primary areas, Community Outreach and Education, which recorded 16,841 people throughout the year. Of this 5,707 attended a performance or dress rehearsal, and 11,134 participated, learned, and connected with the Company through other activities.

### EDUCATION

In 2018 we reached 8,590 people through 204 activities. These included workshops and presentations for primary and secondary schools, masterclasses for ballet students across WA, school holiday workshops, storytime sessions for young children, and school matinees. These activities took place in Perth as well as across regional WA in Port Hedland, Roebourne, Karratha, Dampier, Coorow and Moora. (Additional activities were undertaken in other regional areas as part of our Community Outreach activities.)

In the second semester of the year we developed our first program specifically designed for children with disabilities. Developed as part of the Chance to Dance program (supported by Clough Foundation) teaching artists undertook a residency at Embleton Primary School where weekly classes were held for 42 children with a variety of abilities, culminating in the students creating a performance for their school and families. The students also attended a school's matinee performance of *The Nutcracker*, many of whom had never been to a live ballet production before. The program was a huge success for all involved and we look forward to building on this success in future.

As all three productions at His Majesty's Theatre required child performers, a number of open auditions were held throughout the year, in addition to our regular auditions for the masterclass program. These auditions drew a great number of participants, demonstrating our reach and positive impact into the dance school community.

These activities were possible with the support of Woodside, Clough Foundation, Feilman Foundation, Healthway promoting the Act, Belong, Commit message, and Santos.

### COMMUNITY OUTREACH

In 2018 WAB shared the enjoyment of ballet with people of all backgrounds through performances for people experiencing disadvantage, open classes for people to watch the dancers at work in the studio, and an array of activities across regional WA for people of all ages to learn and participate.

The majority of our activities were conducted under the banner of three programs, all supported by Lotterywest: Community Matinees, Jumpstart Dress Rehearsals, and Regional Community Engagement.

There were four Jumpstart Dress Rehearsals in 2018: *Milky Way: Ballet at the Quarry*, *La Sylphide*, *Dracula*, and *The Nutcracker*. Through this program 26 community organisations were supported to invite a total of 1,688 people experiencing disadvantage to attend these performances free of charge.

STUDENTS AT KARRATHA PRIMARY SCHOOL.  
PHOTO BY NICOLE WARD.





THE WONDER OF THE THEATRE.  
PHOTO BY NIRIRIMI HAKANSON.

*"I wasn't sure what it would be like but was hooked from the beginning. Absolutely loved it."*

*Client, Dracula Jumpstart Dress Rehearsal*

*"(This experience) Enables clients that are socially isolated to engage with events that are happening in the community. (sic.) Improves overall well-being and strengthens mental health. A positive introduction to the arts/ballet."*

*Ability Centre, Dracula Jumpstart Dress Rehearsal*

Two Community Matinees were held in 2018, *La Sylphide* and *The Nutcracker*. For *La Sylphide* we worked with 15 organisations to provide complimentary tickets to 746 people from diverse cultural backgrounds, including many recent immigrants and refugees. For *The Nutcracker* we worked with 13 various community support organisations to provide complimentary tickets to 818 people experiencing disadvantage, including many children and family support agencies.

*"It made me feel special and honoured to have been given the opportunity to attend."*

*Client, La Sylphide Community Matinee*

*"I enjoyed the performance and I was really touched that the dancers welcomed the audience in all different languages prior to the performance."*

*Client, La Sylphide Community Matinee*

*"Your generosity is greatly appreciated and allows us to continually provide much needed family experiences for our WA. The show was outstanding and all the families thoroughly enjoyed the amazing performance! One of the highlights for me was watching one of our cancer patients imitate the ballet dancers and do her own performance during interval!"*

*Camp Quality, The Nutcracker Community Matinee*

The Regional Community Engagement program saw teaching artists travel to Albany, Kalgoorlie, Bunbury and Mandurah conducting masterclasses for ballet students, workshops in primary and secondary schools, information sessions for people with disabilities, residents of aged care facilities, and storytime sessions for children at public libraries and child care centres. Over three weeks 1,538 people aged from two to ninety-two participated across 42 events.

*"It was surprising, entertaining and very professionally presented. The children were engaged and very motivated to join in. It was great to have professional ballet dancers visit a regional centre."*

*Primary School Teacher, Albany.*

In October we partnered with Perth Children's Hospital Foundation to spend a very special afternoon brightening the faces of children at the hospital. Four dancers in *Nutcracker* costumes visited the children on the wards before giving a storytime session in the Fun on Four area.



SCHOOL HOLIDAY WORKSHOPS.  
PHOTO BY NICOLE WARD.

In total, 46 community organisations were supported to include ballet in their programs of recovery, support, and respite:

|   |  |
|---|--|
| Ability Centre  | Kids are Kids!   |
| Aranmore Intensive English Centre                               | Melville Cares   |
| Associated Services for Torture and Trauma Survivors (ASeTTS)   | Mercycare  |
| Bentley Health Service  | Metropolitan Migrant Resource Centre                           |
| Breast Cancer Care WA   | Multicultural Futures  |
| Camp Quality  | Multicultural Services Centre WA (MSCWA)                       |
| Carers WA   | Ngala  |
| Centrecare  | Parkerville Children and Youth Services                        |
| Chung Wah Association   | Patricia Giles Centre  |
| Clan Midland  | Performing Arts Perspectives                                   |
| Coalition for Asylum Seekers Refugees and Detainees (CARAD)     | Perth Children's Hospital Foundation                           |
| Dance for Parkinson's   | Rise Network   |
| Department of Communities - Child Protection and Family Support | School of Special Educational Needs, Medical and Mental Health |
| Developmental Disability WA                                     | SMP Lifeskills2work  |
| Disability Services Commission                                  | Sparkle and Shine  |
| Edmund Rice Centre WA   | Swan City Youth Services                                       |
| Ethnic Disability Advocacy Centre                               | The Esther Foundation  |
| Fremantle Multicultural Centre WA                               | Tracksuit Dance Company  |
| Friends of HMT  | Umbrella Multicultural Community Care                          |
| Fusion Students Household Services                              | Uniting Care West  |
| Headspace   | Wanslea  |
| Intelife  | William Langford Community House                               |
| ISHAR Multicultural Women's Health Centre                       | YouthLink  |

## JUNIOR MEMBERS

In 2018 we re-branded our membership program for young dancers, Great Leaps, re-launching as Junior Members. Membership numbers in 2018 were considerably lower than in previous years, mostly due to the introduction of a membership fee. However, member's engagement with the program, and flow-on interaction with the Company, has markedly increased. Demi-Soloist Carina Roberts became Ambassador at the re-launch helping to build the program's profile and generate engagement.



WAB JUNIOR MEMBERS  
AMBASSADOR CARINA ROBERTS.  
PHOTO BY FRANCES ANDRIJICH.

### 3. Activation

#### OVERVIEW

This focus area aims at ensuring WAB stakeholders are provided with meaningful, memorable experiences that foster a strong relationship with the Company so they become enthusiastic advocates for WAB's brand as well as committed patrons and consumers of our products. Underpinning and enabling Activation 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.

#### BOX OFFICE & SUBSCRIBERS

2018 was the strongest result for WAB at the Box Office to date, with total revenue of \$3,320,319 generated from ticket sales (against a target of \$3 million). These results were 26% stronger than revenue achieved in 2017 (\$2,618,445). 48,313 tickets were sold to all performances across the year (compared with 42,403 in 2017) with *Dracula* and *The Nutcracker* being particular highlights.

Revenue derived from Season Packages Subscribers was \$452,913 (compared to \$423,499 in 2017) and number of packages sold was 1896 (1707 in 2017). While targets were not met, this is still considered to be hugely successful (both a record in terms of revenue and numbers). Targets have been adjusted accordingly for 2019 from those set as a part of the 2014 Strategic Plan.

From a marketing perspective, sales success was primarily driven by the popular titles of the productions which had very broad reaching appeal. *Dracula* was the Box Office sensation of the year and the most successful season WAB has ever had (pro-rata). This fresh take on Bram Stoker's classic novel gained critical acclaim and bought a new and unique entertainment option for Western Australians. Artistic Director, Aurélien Scannella's return to the stage as Old Dracula also played a vital role in driving public relations interest with the mainstream media.

*The Nutcracker* once again wowed Perth audiences with a record-breaking 25,080 people experiencing the unique magic of this production. This season out-performed the Premiere season in 2016, proving that West Australian audiences indeed have an appetite for this wonderful Christmas tradition.

*La Sylphide* was the only season not to perform to budget with only 89% of budgeted revenue and 62% of ticket sales achieved. WAB remains committed however to ensuring these seminal classical ballets continue to be shared with, and experienced by audiences.

WEST AUSTRALIAN BALLET CENTRE.





JESSICA MACHIN WITH ARTISTIC DIRECTOR, NATIONAL BALLET OF CHINA, FENG YING AND DELEGATES AT THE CHINESE PERFORMING ARTS MARKET, BEIJING.



89% sponsorship retention



27 contra sponsors



14 cash sponsors



5 Government sponsors

A new marketing agency was onboarded in 2018. Meerkats The Brand Leadership Company made an immediate strategic and creative impact on the mainstream advertising material and have embarked on an all-important Brand Platform strategy, the results and implementation of which will come to fruition in early 2019.

In its first full year of operation, the new ticketing and customer relationship tool, Tessitura, proved to have a massive impact on both operations, marketing and consumer insights. It was originally thought the majority of ticket sales would be channelled through Perth Theatre Trust however 62% of 2018 sales were transacted via WAB, resulting in a new Box Office Administration Assistant position being created for 2019 and beyond.

## SPONSORSHIP

Corporate sponsorship continued to play an important role in supporting West Australian Ballet's artistic, touring, education and outreach activities during 2018.

The sponsorship team saw an increase in revenue made up of eight partners increasing their support, together with funding received from government bodies for special projects such as *Milnjiya*, *Milky Way – River of Stars*, *Ballet at the Quarry* 2018.

In April the first annual sponsors' dinner was hosted by new accommodation partner, Intercontinental Perth City Centre. This intimate setting enabled the Board and Directors of the Company to bring together senior representatives from some of our most valued top-tier sponsors including Woodside, Wesfarmers Arts, Singapore Airlines, EY, Bankwest and Micromine. The positive feedback received about the importance of the dinner will see it feature in our annual event calendar.

With support from the Australia-Japan Foundation and Australia-Japan Society of Western Australia, five Japanese dance students joined WAB in June to participate in a five-day program. During the workshop, the students participated in specialised coaching and mentoring sessions with West Australian Ballet's Artistic staff and dancers. The program culminated in a private presentation of their work to Consul-General Hirayama, members of the Australia-Japan Society of Western Australia, Andrea Gleason representing the Department of Foreign Affairs and Trade and Ms Lisa Baker MLA, Member for Maylands together with Japanese business leaders. The collaboration built through this program has helped West Australian Ballet start to establish the strong partnerships necessary for an eventual tour to Japan.

In December, Business Development strategist, Richard Woodward, spent two days with the Sponsorship team. Specialising in working with arts organisations, Richard helped identify what additional assets West Australian Ballet has that create value for sponsors, engaging with new sponsors, addressing corporate needs and developing retention strategies.

Servicing sponsor relationships and understanding business objectives was a big focus during 2018. With more clarity from our sponsors, a concentrated emphasis was put on delivering the highest possible quality of money-can't-buy experiences for each season. Sponsors and their guests had the opportunity to hear from international guest creatives who shared exclusive insights into the season they had been engaged to work on. This refocused approach saw attendance at sponsor events triple in number.

During the year we welcomed new sponsors: Meerkats The Brand Leadership Company – our new strategic marketing and creative agency; Intercontinental Perth City Centre; Caporn Young; Event Artillery and Western Australian family-owned winery, Howard Park Wines.



PUBLIC CLASSES STUDENTS.  
PHOTO BY NICOLE WARD.



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## PHILANTHROPIC SUPPORT AND INCOME

Philanthropic Support continued to grow in 2018 as the Company engaged with an increasing number of private donors, and provided meaningful experiences to connect the public with ballet in a personally significant way.

2018 was highlighted by two standout achievements in Philanthropy.

*Milnjiya, Milky Way - River of Stars* performed at *Ballet at the Quarry* was generously supported by individual patrons to achieve the Company's first major indigenous collaboration. This celebration of Aboriginal culture and its intersection with the ballet art-form was a landmark achievement for patrons and Company alike.

*Dracula* Campione was the most successful Campione fundraising in our history and was a memorable experience for patrons. Wardrobe tours, private updates and events allowed philanthropists to "journey into the crypt" and be part of the ballet's creation which was a triumph by every measure.

The year started with a mandate to create an Endowment plan, which was galvanised with the confirmation that the Bendat Family Foundation would support West Australian Ballet's Young Artist program with a major capital gift over the next six years. Endowment Consultant Frankie Airey completed a review of the current programs and provided advice for a planning process to create the Company's first Endowment Fund, to be formally launched in 2019.

Support for the Young Artist Scholarships grew, led by the Simon Lee Foundation, Wesfarmers Arts and Richard Murphy & Kay Lee. We were also delighted to see the creation of a new Corps de Ballet position with a leadership grant from the McCusker Charitable Foundation.

Overall, philanthropic support formed 12% of total revenue, and the number of donors supporting the Company increased by 31% which is an encouraging sign for the future.

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## WEST AUSTRALIAN BALLET CENTRE ENTERPRISE

In 2018 the WABC continued to attract a diverse cross section of community and commercial groups accessing the studios in total 7,797. The total hire income reached \$62,164, a 15% increase from 2017 and reflects the centre's commitment to supplying excellent studio facilities with a strong focus on facilities management and customer service.

The centre continued to establish regular hirers both local, national and international. National touring companies regularly choose the venue for its strategic location, studio facilities and accessibility. The Parkinson's WA dance programme continues its success and popularity providing social, mental and physical benefits for all ages, mobility and dancing levels.

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## PUBLIC CLASSES

WAB's adult public classes continues to meet the demands of the community by offering 21 adult ballet classes per week. As well as providing opportunities for adult learners to improve their general fitness, wellbeing and creativity through ballet, our clients connect with our performances, our building and our staff. Adult classes continue to provide a number of employment and professional development opportunities to our current dancers and WAB alumni, whilst answering a growing desire in the Perth community. In 2018 880 clients attended classes.

## 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 2018 with an average 73% attendance. To assist the Board in its work, we recognise our various Committees and Subcommittees who have been established as working groups behind the scenes to support our activities and operations.

LORETTA YUNUPINGU AND NGALKANBUY MUNUNGURR IN MILNJIYA, MILKY WAY – RIVER OF STARS AS PART OF MILKY WAY: BALLET AT THE QUARRY. PHOTO BY SERGEY PEVNEV.



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# Key Performance Indicators



MATTHEW LEHMANN AS THE NUTCRACKER PRINCE AND  
CLAIRE VOSS AS THE SNOW QUEEN IN *THE NUTCRACKER*.  
PHOTO BY SERGEY PEVNEV.

# 1. Seasons and Repertoire

## Season One

### MILKY WAY: BALLET AT THE QUARRY

QUARRY AMPHITHEATRE, PERTH FESTIVAL  
9 February - 3 March (17 performances)

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### PARADISE WITHIN

*World Premiere*

|                     |                  |
|---------------------|------------------|
| <b>CHOREOGRAPHY</b> | Patrick Delcroix |
| <b>COSTUMES</b>     | Gav Barbey       |
| <b>LIGHTING</b>     | Joseph Mercurio  |
| <b>MUSIC</b>        | Ezio Bosso       |

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### GHOST GUM

*World Premiere*

|                                 |  |
|---------------------------------|--|
| <b>CHOREOGRAPHY &amp; MUSIC</b> | Christopher Hill                                     |
| <b>COSTUMES</b>                 | Christopher Hill in collaboration with Lyndell Darch |
| <b>LIGHTING</b>                 | Joseph Mercurio                                      |
| <b>SETS</b>                     | Gav Barbey   |

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### LES INDOMPTÉS

*Australian Premiere*

|  |                   |
|--|-------------------|
| <b>CHOREOGRAPHY,<br/>COSTUMES &amp; LIGHTING</b> | Claude Brumachon  |
| <b>ASSISTANT CHOREOGRAPHER</b>                   | Benjamin Lamarche |
| <b>RE-LIGHT</b>                                  | Joseph Mercurio   |
| <b>MUSIC</b>                                     | Wim Mertens       |

## MILNJIYA, MILKY WAY – RIVER OF STARS

*World Premiere*

|                            |  |
|----------------------------|--|
| <b>CHOREOGRAPHY</b>        | Gary Lang                                      |
| <b>YORTA YORTA SOPRANO</b> | Deborah Cheetham AO                            |
| <b>SETS</b>                | Gav Barbey                                     |
| <b>COSTUMES</b>            | Gav Barbey in collaboration with Lyndell Darch |
| <b>LIGHTING</b>            | Joseph Mercurio                                |
| <b>MUSIC</b>               | Henryk Gorek                                   |

Performed with guest artists from NT Dance Company, Rachael Wallis Aboriginal Dance Company & Moonfish Dance Collective. Music recorded by West Australian Philharmonic Orchestra. Conducted by Jon Tooby. Produced by Mal Luker.

## Season Two

### LA SYLPHIDE

His Majesty's Theatre  
18 May - 2 June (13 performances)

|                         |  |
|-------------------------|--|
| <b>CHOREOGRAPHY</b>     | August Bournonville                              |
| <b>STAGING DIRECTOR</b> | Dinna Bjørn                                      |
| <b>RE-STAGING</b>       | Sandy Delasalle, Craig Lord-Sole & Cédric Ygnace |
| <b>SETS</b>             | Richard Roberts                                  |
| <b>COSTUMES</b>         | Lexi De Silva                                    |
| <b>LIGHTING</b>         | Jon Buswell                                      |
| <b>MUSIC</b>            | Herman Severin Løvenskiold                       |
| <b>CONDUCTOR</b>        | Jon Tooby  |
| <b>ORCHESTRA</b>        | West Australian Symphony Orchestra               |



## Season Three

### DRACULA

*World Premiere*

His Majesty's Theatre  
6 September - 22 September (15 performances)

|                            |  |
|----------------------------|--|
| <b>CHOREOGRAPHY</b>        | Krzysztof Pastor                       |
| <b>SETS &amp; COSTUMES</b> | Phil R. Daniels & Charles Cusick Smith |
| <b>LIGHTING</b>            | Jon Buswell                            |
| <b>LIBRETTO</b>            | Pawet Chynowski                        |
| <b>MUSIC</b>               | Wojciech Kilar                         |
| <b>ARRANGER</b>            | Michael Brett                          |
| <b>CONDUCTOR</b>           | Judith Yan                             |
| <b>ORCHESTRA</b>           | West Australian Symphony Orchestra     |

## Season Four

### THE NUTCRACKER

His Majesty's Theatre  
16 November - 9 December (22 performances)

|                            |   |
|----------------------------|---|
| <b>CHOREOGRAPHY</b>        | Jayne Smeulders, Sandy Delasalle & Aurélien Scannella |
| <b>SETS &amp; COSTUMES</b> | Phil R. Daniels & Charles Cusick Smith                |
| <b>LIGHTING</b>            | Jon Buswell   |
| <b>MUSIC</b>               | Pyotr Ilyich Tchaikovsky                              |
| <b>ARRANGER</b>            | Michael Brett   |
| <b>CONDUCTOR</b>           | Myron Romanul   |
| <b>ORCHESTRA</b>           | West Australian Philharmonic Orchestra                |



# Genesis

## GENESIS

West Australian Ballet Centre  
26 - 30 June (7 performances)

|                            |                                   |
|----------------------------|-----------------------------------|
| <b>OUR DREAMS WAKE</b>     | Christopher Hill                  |
| <b>BY THE AMBER LIGHT</b>  | Polly Hilton                      |
| <b>KINDRED</b>             | Reika Sato & Ana Gallardo Lobaina |
| <b>FRACTURED</b>           | Jesse Homes                       |
| <b>MOONLIGHT</b>           | Jack Whiter                       |
| <b>LUMINOSITY</b>          | Nikki Blain                       |
| <b>SIMPLICITY</b>          | Claire Voss                       |
| <b>CIRCLE DOT</b>          | Adam Alzaim                       |
| <b>SINK OR SWIM</b>        | Edward Pope                       |
| <b>FORGOTTEN PLAY</b>      | Kymberleigh Cowley                |
| <b>ASSEMBLAGE BURGUNDY</b> | Gakuro Matsui & Chihiro Nomura    |
| <b>FALLEN</b>              | Sandy Delasalle                   |
| <b>SPIRIT IN THE SKY</b>   | Ludovico Di Ubaldo                |

Lighting design for all works by Joe Lui



REIKA SATO AND MATTHEW EDWARDSON  
IN YOUNG ARTIST EDWARD POPE'S **SINK  
OR SWIM**, GENESIS.  
PHOTO BY SERGEY PEVNEV.

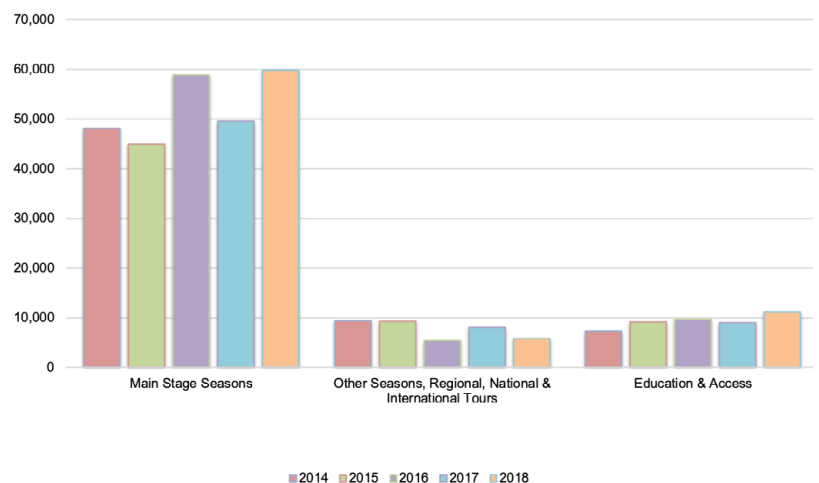
## 2. Artistic Vibrancy

| ARTISTIC VIBRANCY – WORKS PRESENTED          | 2014      | 2015      | 2016      | 2017      | 2018      |
|--|-----------|-----------|-----------|-----------|-----------|
| Full Length Ballets - commissions            | 1         | 1         | 1         |           | 1         |
| Full Length Ballets - acquisition or revival | 2         | 1         | 2         | 3         | 2         |
| Short works - commissions                    | 0         | 2         | 4         | 3         | 3         |
| Short works - acquisition or revival         | 3         | 6         | 6         | 3         | 1         |
| Short works - emerging choreographers        | 10        | 10        | 8         | 8         | 13        |
| <b>TOTAL</b>                                 | <b>16</b> | <b>20</b> | <b>21</b> | <b>17</b> | <b>20</b> |

## 3. Access

| NUMBER OF ATTENDANCES         | 2014          | 2015          | 2016          | 2017          | 2018          |
|-------------------------------|---------------|---------------|---------------|---------------|---------------|
| Main Stage Seasons            | 48,126        | 44,941        | 59,796        | 49,567        | 59,839        |
| Other Seasons or Performances | 6,835         | 7,230         | 900           | 8,195         | 5,328         |
| Regional Tour                 |               | 2,095         | 738           | 2,162         | 0             |
| National Tour                 | 2,632         |               |               |               | 0             |
| International Tour            |               |               | 1,125         | 2,000         | 500           |
| Education & Access            | 7,324         | 9,197         | 9,701         | 8,989         | 11,134        |
| <b>TOTAL</b>                  | <b>64,917</b> | <b>63,463</b> | <b>72,260</b> | <b>70,913</b> | <b>76,801</b> |

### ACCESS AND AUDIENCE DEVELOPMENT 2018



## 4. Performances and Attendance

|   | NO. OF<br>PERFORMANCES &<br>EVENTS | NO. OF ATTENDANCES |        |        |
|---|------------------------------------|--------------------|--------|--------|
|   |                                    | PAID               | UNPAID | TOTAL  |
| PERFORMANCES  |                                    |                    |        |        |
| Milky Way: Ballet at the Quarry                     | 17                                 | 7,901              | 1,376  | 9,277  |
| Milky Way: Ballet at the Quarry - Dress Rehearsal   | 1                                  | 0                  | 295    | 295    |
| La Sylphide   | 11                                 | 6,045              | 1,815  | 7,860  |
| La Sylphide – Dress Rehearsal                       | 1                                  | 0                  | 504    | 504    |
| La Sylphide – School Matinee                        | 1                                  | 191                | 248    | 439    |
| La Sylphide – Community Matinee                     | 1                                  | 2                  | 746    | 748    |
| Dracula   | 15                                 | 13,242             | 2,001  | 15,243 |
| Dracula – Dress Rehearsal                           | 1                                  | 0                  | 393    | 393    |
| The Nutcracker                                      | 20                                 | 19,630             | 2,122  | 21,752 |
| The Nutcracker – Dress Rehearsal                    | 1                                  | 0                  | 496    | 496    |
| The Nutcracker – School Matinees                    | 2                                  | 1,251              | 712    | 1,963  |
| The Nutcracker – Community Matinee                  | 1                                  | 51                 | 818    | 869    |
| SUBTOTAL – MAIN STAGE                               | 72                                 | 48,313             | 11,526 | 59,839 |
| Genesis   | 6                                  | 890                | 49     | 939    |
| Genesis - School Matinee                            | 1                                  | 155                | 0      | 155    |
| Dance Stages Shanghai International Dance Festival* | 1                                  | 0                  | 500    | 500    |
| RAD Festival*                                       | 1                                  | 0                  | 304    | 304    |
| Campaign Brief Salvation Army Oasis Ball*           | 1                                  | 0                  | 830    | 830    |
| Japan Festival - Corporate Matsuri Event*           | 2                                  | 0                  | 350    | 350    |
| National China Day - State Theatre Centre*          | 1                                  | 0                  | 550    | 550    |
| Tipple Event - Dracula Excerpts*                    | 1                                  | 0                  | 2,200  | 2,200  |
| SUBTOTAL – TOURING AND SPECIAL EVENTS*              | 14                                 | 1,045              | 4,783  | 5,828  |
| TOTAL PERFORMANCES                                  | 86                                 | 49,358             | 16,309 | 65,667 |

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



|   | NO. OF<br>PERFORMANCES &<br>EVENTS | NO. OF ATTENDANCES |        |        |
|---|------------------------------------|--------------------|--------|--------|
|   |                                    | PAID               | UNPAID | TOTAL  |
| EDUCATION & ACCESS  |                                    |                    |        |        |
| School Holiday Workshops                                      | 38                                 | 193                | 528    | 721    |
| Open Classes & Rehearsals                                     | 54                                 | 1,025              | 372    | 1,397  |
| Masterclasses   | 8                                  | 210                | 6      | 216    |
| Ballet Moves Workshops - Metropolitan                         | 32                                 | 167                | 1,316  | 1,483  |
| Ballet Unveiled Presentations                                 | 4                                  | 62                 | 153    | 215    |
| Auditions   | 6                                  | 0                  | 574    | 574    |
| Vernissage  | 2                                  | 243                | 0      | 243    |
| Behind The Scenes Previews: Sponsors, Ballet Circle & Friends | 43                                 | 1,049              | 1,785  | 2,834  |
| Patron Education: Pre-Performance Talks, Seminars & Q&A's     | 8                                  | 100                | 327    | 427    |
| SUBTOTAL – METROPOLITAN                                       | 195                                | 3,049              | 5,061  | 8,110  |
| Workshops & Masterclasses                                     | 93                                 | 189                | 2,374  | 2,563  |
| Ballet Unveiled Presentations                                 | 5                                  | 0                  | 431    | 431    |
| SUBTOTAL – REGIONAL   | 98                                 | 189                | 2,805  | 2,994  |
| Workshops & Masterclasses                                     | 1                                  | 0                  | 30     | 30     |
| SUBTOTAL - INTERNATIONAL                                      | 1                                  | 0                  | 30     | 30     |
|   |                                    |                    |        |        |
| TOTAL EDUCATION & ACCESS                                      | 294                                | 3,238              | 7,866  | 11,134 |

AURÉLIEN SCANNELLA,  
SANDY DELASALLE,  
LUDOVICO DI UBALDO  
AND CLAIRE VOSS WITH  
BEIJING DANCE ACADEMY  
DANCERS POST SHOW,  
WORLD CHINA DAY.



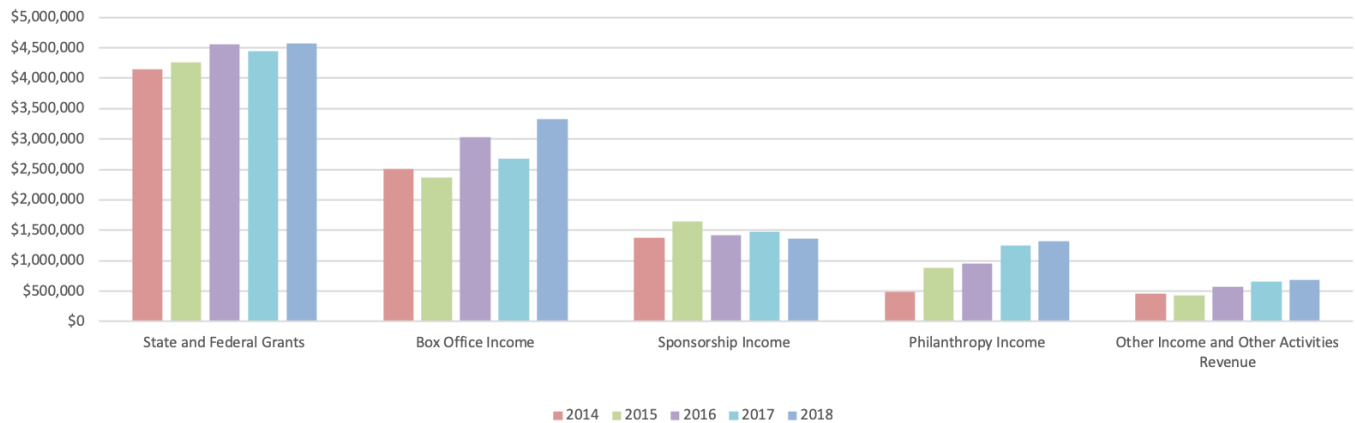
## 5. Income

|                                      | 2014           |     | 2015           |     | 2016            |     | 2017            |     | 2018            |     |
|--------------------------------------|----------------|-----|----------------|-----|-----------------|-----|-----------------|-----|-----------------|-----|
| INCOME                               | \$'000         |     | \$'000         |     | \$'000          |     | \$'000          |     | \$'000          |     |
| Box office income                    | \$2,505        | 28% | \$2,368        | 25% | \$3,037         | 29% | \$2,682         | 26% | \$3,389         | 30% |
| Sponsorship Income                   | \$1,376        | 15% | \$1,639        | 17% | \$1,420         | 14% | \$1,482         | 14% | \$1,359         | 12% |
| Philanthropy Income                  | \$484          | 5%  | \$881          | 9%  | \$954           | 9%  | \$1,248         | 12% | \$1,317         | 12% |
| Other Activities Revenue             | \$224          | 3%  | \$289          | 3%  | \$424           | 4%  | \$461           | 4%  | \$448           | 4%  |
| Other Income                         | \$238          | 3%  | \$143          | 2%  | \$150           | 1%  | \$199           | 2%  | \$164           | 1%  |
| <b>TOTAL EARNED INCOME</b>           | <b>\$4,827</b> |     | <b>\$5,320</b> |     | <b>\$5,985</b>  |     | <b>\$6,072</b>  |     | <b>\$6,678</b>  |     |
| Government Grants                    | \$4,153        | 46% | \$4,621        | 44% | \$4,559         | 43% | \$4,439         | 42% | \$4,573         | 41% |
| <b>TOTAL INCOME INCLUDING GRANTS</b> | <b>\$8,980</b> |     | <b>\$9,581</b> |     | <b>\$10,544</b> |     | <b>\$10,511</b> |     | <b>\$11,250</b> |     |
| Less Expenditure                     | \$9,586        |     | \$10,024       |     | \$11,308        |     | \$10,794        |     | \$11,683        |     |
| <b>PROFIT (LOSS)</b>                 | <b>(\$606)</b> |     | <b>(\$443)</b> |     | <b>\$(764)</b>  |     | <b>\$(283)</b>  |     | <b>(\$433)</b>  |     |

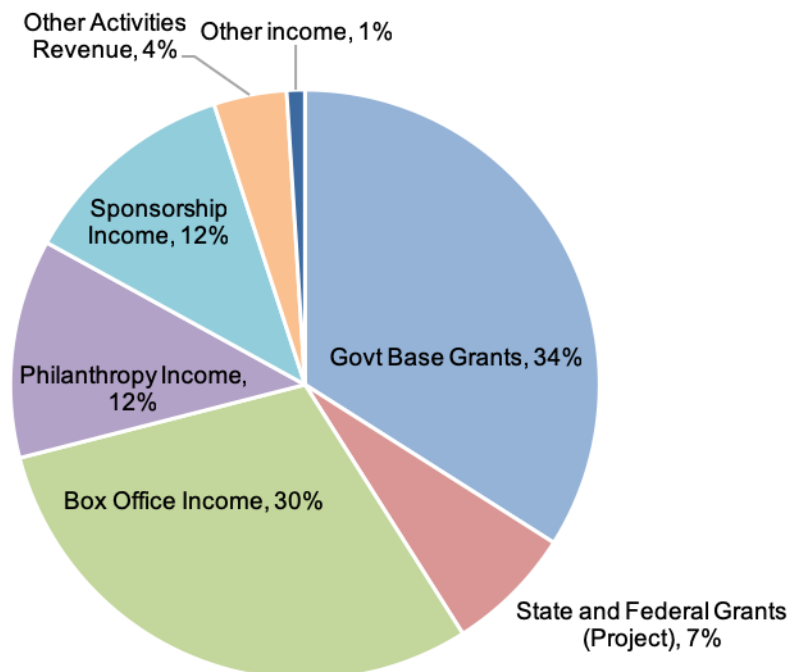
ARTISTIC DIRECTOR AURÉLIEN SCANNELLA, EXECUTIVE DIRECTOR JESSICA MACHIN, THE HONOURABLE KIM BEAZLEY AC GOVERNOR OF WESTERN AUSTRALIA AND CHAIR DR ROBERT EDWARDES.



## INCOME BREAKDOWN 2014 – 2018



## INCOME BREAKDOWN 2018



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# Board, Supporters and Company Details



MATTHEW LEHMANN AND JESSE  
HOMES IN *LES INDOMPTÉS* AS  
PART OF MILKY WAY: BALLET  
AT THE QUARRY.  
PHOTO BY SERGEY PEVNEV.



# Board Directors

## CHAIR

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### DR ROBERT EDWARDES

**Appointed to the Board December 2013**

**Elected April 2014**

**Appointed Chair June 2015**

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

Robert is the Executive Vice President Development, Woodside Energy Ltd. He is responsible for design and execution of onshore and offshore capital projects, in addition to the engineering function. He is also responsible for the Browse, Scarborough, Senegal, Sunrise, Canada and USA business units. Robert has 40 years of resources industry experience spanning the full breadth of operations and projects, including HSE and operations integrity, production technology, development planning, provision of corporate strategy and support, and delivery of major capital projects.

Before joining Woodside in May 2012, Robert spent 10 years with WorleyParsons, following a 25-year career with ExxonMobil. In his last five years with ExxonMobil he was the Project Director responsible for execution of the Kizomba deep-water oil development in Angola. In his last four years with WorleyParsons he was based in Houston as Managing Director, US and Latin America. He holds both a Bachelor Degree and Doctorate in Civil Engineering.

## DEPUTY CHAIR

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### DR DAVID SMITH

**Appointed to the Board May 2012**

**Elected April 2013**

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

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

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

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## GAVIN BAIN

**Appointed July 2014**

**Elected April 2015**

**Expertise: Communications & Marketing**

**Resigned March 2018**

Gavin is Chief Executive Officer of organisational strategy and full-service communications agency Meerkats The Creative Business Solutions Company. His 25 years' experience in marketing, management and communications has seen him involved with many award winning and effective campaigns. Gavin champions the success of some of Western Australia's most loved brands. Gavin is the current Chair of The Communications Council of WA, Director on the National Communications Council Board and Board Member of Cancer Council WA.

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## TIM BULT

**Appointed January 2012**

**Elected April 2012**

**Re-elected April 2015**

**Expertise: Management and Business Development**

Tim joined Wesfarmers in 1999, working in commercial and business development roles within the Wesfarmers Energy division, before his appointment as General Manager of Wesfarmers Kleenheat Gas in 2005. He became Managing Director of Wesfarmers Energy in September 2006, and was Executive General Manager, Business Development from July 2009 to August 2015. Tim was appointed Director, Associate Businesses and International Development of Wesfarmers in August 2015 and in 2018 was appointed Project Director for the demerger of Coles.

Tim has a Bachelor of Engineering (Mech, Hons) and a Master of Business Administration from The University of Western Australia. He has completed the Advanced Management Program at Harvard. Tim is also a Director of Wespine Industries and Gresham Private Equity.

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## AMY NIELSEN

**Appointed March 2018**

**Elected April 2018**

Amy is an Engineering and Management professional with more than 14 years' professional experience in the Oil and Gas industry. Amy has experience in team leadership, business optimisation and planning, strategy leadership, and risk, compliance and assurance.

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

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

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## 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 international law firm Ashurst, specialising in corporate and securities transactions. He has more than 25 years' experience in public company takeovers (both hostile and agreed bids), Takeovers Panel proceedings, mergers by scheme of arrangement, stock exchange listings, IPOs and other equity capital markets transactions.

Roger is also 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 2018 and in *Best Lawyers Australia* 2019 in the areas of corporate law, corporate/governance, equity capital markets, mergers and acquisitions and private equity. He was named Perth Lawyer of the Year in Corporate Law in *Best Lawyers Australia* 2016, 2017 and 2019 and Perth Mergers and Acquisitions Law Lawyer of the Year in *Best Lawyers Australia* 2014, 2015 and 2018. Roger joined the Board of West Australian Ballet in 2012.

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## PROF MICHAEL HENDERSON

**Appointed May 2013**

**Elected April 2014**

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

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

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

Michael is an Adjunct Professor – Faculty of Law, Business & Information Technology, Murdoch University. He is the 2011 Ernst & Young Social Entrepreneur of the Year.



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## MARGIT MANSFIELD

**Appointed August 2015**

**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.

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## GREG MEYEROWITZ

**Elected April 2011**

**Re-elected April 2014**

**Expertise: Financial & Accounting**

Greg recently retired from the position of audit partner at EY, the international professional services firm, and will continue in the role of Senior Strategic Adviser. With over 35 years' experience as a lead audit partner, Greg has worked with some of Australia's leading listed and unlisted companies and has a detailed knowledge of corporate reporting and corporate governance responsibilities.

Currently, Greg is also a Director of The Federation of WA Police & Community Youth Centres (PCYC).

Greg holds a Bachelor of Commerce Degree and a Higher Diploma in Accountancy from the University of Witwatersrand in South Africa. He is a fellow of the Institute of Chartered Accountants in Australia & New Zealand and is also an Associate Member of the Financial Services Institute of Australasia and the Australian Institute of Company Directors.



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## INGRID PUZEY

**Appointed February 2018**

**Elected: April 2018**

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

Ingrid studied French and German languages in Switzerland before studying at the University of Western Australia. Working for two years in Sydney in the merchant banking sector, she returned to Perth in 1987. Ingrid joined her family's small to medium enterprise in the surgical and medical industry where she worked for fifteen years, the last six as Managing Director.

Her experience in management, marketing, administration and human resources has translated in recent years to roles in the not-for-profit sector, most particularly as a Director of West Australian Ballet and Chair of the UWA Centenary Trust for Women. Ingrid is the Chair of Equus Bonding Inc., sits on the Board of the Sheila Foundation Inc., sits on the Perth Festival Philanthropy Committee and is a member of the Black Swan State Theatre Company White Swans. She is a mentor with Kilfinan Australia.

In 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.

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## CLAIRE TUDER

**Appointed August 2017**

**Expertise: Dance, International Strategy, Leadership**

Claire's first career was as a classical and contemporary dancer and Royal Academy of Dance teacher in Australia, Europe, the UK and Singapore. After retiring from the stage in her early 20s, Claire embarked on an international strategy, marketing and public relations career.

Claire is currently CEO and Director of MICROMINE, a global provider of software solutions for the mining industry. She is also a Director of Austmine, the national industry group for the mining equipment, technology and services sector, and a member of the METS Ignited Advisory Council, one of the federal government's Industry Growth Centres.

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

Claire is an online mentor for The Smith Family and a long-time fundraiser for the Multiple Sclerosis Society of Western Australia.



# Committees

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## ARTISTIC REVIEW PANEL

Margrete Helgeby-Chaney (Chair), David Hough, Sergey Pevnev, Stephen Bevis

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## GOVERNANCE AND REMUNERATION COMMITTEE

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

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## FINANCE AND RISK MANAGEMENT (FARM) COMMITTEE

Greg Meyerowitz (Chair), David Smith, Trish Wyn-Jones, Jessica Machin

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## FOUNDATION COMMITTEE

Catherine Henwood (Convener), Susy Bogle, Marilyn Burton, Ann Edwardes, Jamelia Gubgub, Kevin Jackson, Jessica Machin, Taii Pinker, Mary Ann Wright

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## ENDOWMENT WORKING PARTY

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

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## STRATEGY EXECUTION TEAMS

### **Artistic Vibrancy**

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

### **Reach & Accessibility**

Claire Tuder, Michael Henderson, Tim Bult (Board Sponsors), Suzanne Beecroft, Deborah Robertson (Staff Leaders)

### **Financial Sustainability**

Greg Meyerowitz, Ingrid Puzey (Board Sponsors), Catherine Henwood (Staff Leader)



# Private Giving

## **MRS ALEXANDRA BURT**

*Patron, Private Giving*

## **MAJOR BENEFACTORS**

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

## **TRUSTS AND FOUNDATIONS**

The Feilman Foundation  
McCusker Charitable Foundation  
Simon Lee Foundation  
The Stan Perron Charitable Trust  
Wesfarmers Arts  
Wright Burt Foundation  
*Alexandra & Julian Burt*

## **BRAVURA CIRCLE**

**\$10,000+**

Tim Bult & Lisa Church  
Marilyn Burton  
Ann & Robert Edwardes  
Philip & Janine Fisher  
Rob & Sue Gillett  
Eve Howell & Max de Vietri  
Kennerlys  
Allan & Elizabeth Keogh  
Kay Lee & Richard Murphy  
Jane & Jock Morrison  
John & Ellie Roenfeldt  
Dorothy & Allan Smith  
Elizabeth & Michael Townsend  
David Wallace & Jamelia Gubgub  
Windsor Knight Pty Ltd  
Mrs Mary Ann Wright  
Anonymous (4)

## **DIRECTOR'S CIRCLE**

**\$5,000+**

Neil Archibald & Alan R. Dodge AM  
Tony & Mary Beeley  
Ian & Rosana Cochrane  
Carole Crommelin OAM  
Gay Cruickshank  
Lesley & Peter Davies  
Roger & Christine Davies  
Michael & Wendy Davis  
Rachelle Doyle & Euan Cameron  
Charles & Patricia Galluccio  
Patricia Gates  
Jack Goodacre & Susan Sheath  
Jan & Kevin Jackson  
Paul Jones & Clair Medhurst  
The Robert Kimpton Family  
Rosalind Lilley  
Greg & Cathy Meyerowitz  
Jenny Nicol  
Mark & Ingrid Puzey  
Rella Consultants  
Dr Peter Simpson OAM  
David & Rosalind Smith  
Richard Tarala & Lyn Beazley AO  
Rodney & Penelope Thompson  
Michael & Helen Tuite  
Simon & Alison Turner  
Heather Zampatti  
Anonymous (1)

## **CHOREOGRAPHERS'**

**CIRCLE \$2,000+**

Helen Ansell  
Gay & Robert Branchi  
Katrina Chisholm  
Robert Deephouse  
Diana de Vos-Beck OAM & Tony Beck  
Dr Ken Evans & Dr Glenda Campbell-Evans  
J. Fairweather

The Forrest Family  
Andrew Gardner  
Kay Giorgetta  
Dorothea Hansen-Knarhoi  
Warwick Hemsley & Melissa Parke  
Helen Hollingshead  
Gill Holly  
Jim & Freda Irenic  
Max Kay AM CitWa & Norma Kay  
Dr Robin Kirk & Sarah Gallinagh  
Stephanie & John Kobelke  
Oana Lord  
Margit Mansfield  
Margaret & Rod Marston  
Sheila McHale  
Tony & Gillian Milne  
Dr Andrew Miles  
Amy & Preben Nielsen  
Leanne O'Malley  
Kerry Sanderson AC  
Kate Sommerville  
Ruth Thorn  
Claire Tuder  
Dr & Mrs S Ward  
Simon Watson  
Juerg & Elisabeth Weber  
Alexandra Welch  
Moir Westmore  
Olive Wheeler-Brennan  
Jim & Gill Williams  
Anonymous (3)

## **LEADING ARTISTS' CIRCLE \$1,000+**

Australia Japan Society WA  
Monique Atlas & Kim Hawkins  
Heather Bannerman  
Allan Barbarich  
Peggy Barker  
Matthew J.C. Blampey  
Claire Brittain & John McKay  
C & K Brownlie  
Jacqueline Davidson  
Mark & Yvette Dawson  
Dimmick Charitable Trust  
Stephen & Christine Doyle  
Bev East  
Georgina Egerton-Warburton  
Lorraine Ellard  
Susanne Finn  
Martyn & Sandra Flahive  
Frieda & Barry Gibson  
Marian Green  
Lyn & Andrew Harding  
Olive & Bill Henwood  
Larry & Nicky Iffla  
Ross & Frances Ledger  
Karen & Rodney Moonen  
Lynn Murray  
Bernadette Naughton  
Callum Neil  
Julie & Mark Norton  
Athena Paton  
Pamela Platt  
Rosemary Pratt  
David Puddey  
Chris & Sherry Quirk  
Howard Read Fund  
Silas Robin  
Nigel & Dr Heather Rogers  
Linda Savage  
Glenice Shephard  
Joy & John Shepherd  
Leslie Simmons  
Helen Smith OAM  
Dr Louise Smyth  
Jan & Alan Stewart  
Rebecca Williams  
Wilson Family  
Anonymous (6)

## ARTISTS' CIRCLE \$500+

Ysebella Baker  
B. Barrett-Lennard  
Sarah Beckett  
David & Lois Black  
Joan Frances Carney  
Emma Costello  
Kim & Valerie Cottrell  
Victoria Cousins  
Roz Davies  
Barbara Dickinson  
Mr Carl Freedman & Mr Robert Cappellin  
Friends of His Majesty's Theatre  
In memory of Darral Garside  
Kelly Giles  
Brian Harffey  
Karen Heagney  
Catherine & Will Henwood  
Dita Jevons  
Jennifer Jones  
Victoria Kennedy  
Linda Kenyon  
Francis Landels  
Dorothy Lester  
Megan Lowe  
Melissa May  
Gaye & John McMath  
Dr Karen McQuillan  
Helen Moorhead & Boyd Craig  
Brian & Alice O'Donnell  
Reynolds Family  
Ollie & Ruby Stampfl-MacDonald  
Clair & John Stanley  
Susan Statkus  
Marjorie Stranger  
Denise Stransky  
Penny & Peter Treleaven  
Siobhan Vincent & Associates  
David Wilkinson  
Diana Warnock OAM  
Joy Wearne  
Margaret Whitter  
Janet Williams  
Anonymous (9)

## FRIENDS CIRCLE \$75+

Diana Adonis  
Jocelyn Allen  
Suzanne Arrigo  
Christina Backus  
Glenn & Lisa Barrett  
Patricia Barrett  
Annabelle Bechta  
Marissa Bechta  
Stephanie Beck  
Suzanne & Martin Beecroft  
Suzanne Bell  
Josephine Bosso  
Lambert Brau  
Jan Brown  
Jenny Campbell  
David Carroll  
L. Carruthers  
Dr Vivienne Cass  
Richard & Sue Chapman  
Suzanne Charleston  
Anne Chester  
Kathryn Clarke  
Kelly Cochrane

Ken Collins AM CitWA &  
Mrs Di Collins  
Helen Cook  
Brian Cox  
Dance Creations  
Karen Crellin  
Lyn Crew  
Nadia Culleton  
Mrs Judy Cumming  
Teresa D'Amato  
Gwendoline Patricia Darch  
Cheryl Davenport  
Erica Dearle  
Jane Disspain  
Penelope Dolling  
Susan Dry  
Barbara & Graeme Dundas  
Catherine Dunn  
Janalie Edwardes  
Robert Edwards  
Julie Egan  
Cynthia Egerton-Warburton  
Jaqueline El-Saleh  
John Evans  
Barbara Evans  
James Farley  
Marie & Stephen  
David Forster  
Marion Gathercole  
Katja Geschke  
Ann-Marie Godsell  
Annette Goldschlager  
Stephanie Rose  
D.J. Halnan  
Julie Ham  
Dawn Hames  
Sharon Hamilton  
Paula Hanson  
Denise Hartnett  
Helen Hawkins  
Scott Hawkins  
Janet Hazell  
Kris Henson  
Colin Holt  
Nicki Ivory  
Richard Jahn  
Sarah Johnson  
Jenny Jones  
Stephanie & Roland Kaiser  
Scarlett McNeill  
Elissa Karlson  
Barbara M Kent  
Helen Keys  
Kinsman Family  
Helen Kirkbride & Tom Vosmer  
Janet Kirkby  
Leonie Kirke  
Yuriko Kishida  
Lesley Koenig  
Peter Korcsek  
George Lagrange  
Elizabeth Lane  
Marilyn Lantzke  
Jo-Anne Large JP  
Bernice Lawson  
Judith Leat  
Dianne Lindfield  
Lorraine Lingard & William Reid  
Richard Longbottom  
David Lorimer  
Graeme Ludlow  
Emmy Lycho  
Jan Machin  
Judith Male  
Justine Marcov  
Malcolm Marks  
Melinda  
Merle McAlpine

Jeanette McQueen  
R. Medrala  
Pam Meyer  
Phillipa Micalizzi  
Adele Michael  
Patricia Miles  
Deborah Mills  
Marri Milton  
Ina Mitchell  
Claire Montgomery  
Klara Moody  
Leslee Mordaunt  
Margaret Muirhead OAM  
Joan Mulcahy  
Anthony Munro  
Margaret Murdoch  
Marion Nairn  
Michelle Newport  
Nofra Klinik  
Kelly O'Reilly  
Margaret Park  
Graeme & Grace Paton  
A & S Patterson  
Amanda Payne  
Sheila Peachey  
Colin Peacock  
Donald & Susan Pearce  
Jenny Rankin  
Gail Reading  
Helen Reinhold  
Jacinta Reynolds  
Roslyn Rice  
Robyn Rigg  
Noreen Riordan  
Duncan Ritchie  
Isabelle Roberts  
Deborah Robertson  
Clem Rogers  
K & C Sharpe  
Lindsay & Suzanne Silbert  
Flora Smith  
Susan Smith  
Don Stevens  
Mitsui Iron Ore Development  
Carey Taylor  
Andrew & Lisa Telford  
Anne Topelberg OAM  
Ruth Topelberg  
Tess Trenear  
David & Paula Tunley  
Donna Upton  
Tammy van der Nest  
Freya Vuattoux  
Katherine Walker  
Alison Watson  
Gabrielle Wennekes  
Lorna May White  
Stuart White & Ruth Meade  
Glenys Wiesner  
Judyth Williams  
Belinda Wilson  
Georgina Wilson  
Sandra & Ron Wise  
Lovell Wolman  
Rudy Zomer  
Anonymous (52)

## SUPPORTERS \$75<

194 Members

## KIRA BOUSLOFF CIRCLE

The Kira Bousloff Circle, named in our honour of our founder, acknowledges those who have provided for a legacy gift to West Australian Ballet.

## MEMBERS

In memory of Colleen Clifford &  
Terry Ashton-Wood  
Kris Henson  
Andrew & Del McGuiness  
Jacinta Sirr  
David M Smith  
Rosalind Smith  
Ruth & Neville Thorn  
Olive Wheeler-Brennan  
Freddi Wilkinson  
Anonymous (12)

## REALISED BEQUESTS

The Estate of Ella Fry  
The Estate of Doreen Letcher  
The Estate of Wendy Scanlon  
The Estate of Clive Wannell  
The Estate of Jennifer Wright

# Company Details

## FOUNDER

Mme Kira Bousloff OAM  
(1914 – 2001)

## PATRON

Her Excellency the Hon.  
Kerry Sanderson AC,  
Governor of Western Australia  
(Jan – Aug)

Hon. Kim Beazely AC,  
Governor of Western Australia  
(Commenced September)

## PRIVATE GIVING PATRON

Mrs Alexandra Burt

## HONORARY LIFE MEMBERS

Barbara Ahern  
Michael Chappell  
Mme Gundi Ferris OAM  
Claire Medhurst  
Jan Stewart PSM  
Gayle Watson Galbraith

John Ahern AO  
Ian Cochrane  
John Langoulant AO  
Ken Perry  
Rodney Thompson

## BOARD OF DIRECTORS

### CHAIR

Dr Robert Edwardes

### DEPUTY CHAIR

Dr David Smith

### DIRECTOR

Ingrid Puzey

### DIRECTOR

Amy Nielsen

### DIRECTOR

Tim Bult

### DIRECTOR

Roger Davies

### DIRECTOR

Prof. Michael Henderson

### DIRECTOR

Margit Mansfield

### DIRECTOR

Greg Meyerowitz

### DIRECTOR

Claire Tudor

### DIRECTOR

Gavin Bain (resigned March)

## EXECUTIVE

### ARTISTIC DIRECTOR

Aurélien Scannella

### EXECUTIVE DIRECTOR

Jessica Machin

### EXECUTIVE ASSISTANT/ HR COORDINATOR

Dolores Kinsman  
(left December)

## ARTISTIC

### PRINCIPAL BALLET MISTRESS & ARTISTIC ASSOCIATE

Sandy Delasalle-Scannella

### BALLET MASTERS

Craig Lord-Sole  
Cedric Ygnace (left December)

### MUSIC COORDINATOR & COMPANY PIANIST

Michael Brett

### ARTISTIC ADMINISTRATOR

Hilary McKenna

### ARTISTIC ADMINISTRATION ASSISTANT

Hayley Sperring (from August)

## FINANCE

### FINANCE DIRECTOR

Trish Wyn-Jones

### ACCOUNTANTS

Fang Tyng Chong, Lilian Ochieng

## OPERATIONS

### HEAD OF OPERATIONS

Marcus Whelan

### FLOOR TECHNICIAN

Gary Wright

## MARKETING & DEVELOPMENT

### MARKETING DIRECTOR

Suzanne Beecroft

### MARKETING COORDINATORS

Andrea Bradbury  
Scott Dennis

### BOX OFFICE & EVENTS MANAGER

Amanda Leigh

### SPONSORSHIP DIRECTOR

Sarah-Jane Blundell

### SPONSORSHIP MANAGER

Margie Wearing

### SPONSORSHIP COORDINATOR

Kelly Astbury

### PHILANTHROPY DIRECTOR

Catherine Henwood

### PHILANTHROPY MANAGER

Tauí Pinker

### PHILANTHROPY COORDINATOR

Penelope Dolling

### ACCESS MANAGER

Deborah Robertson

### ACCESS COORDINATOR

Nicole Ward

### OPERATIONS ASSISTANT

Ilona Maguire (left February)  
Aminah Indich (left July)  
Rosharna Femia (July – December)

### PUBLIC CLASSES RECEPTIONISTS

Laura Boynes, Storm Helmore

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## TECHNICAL

|  |  |
|--|--|
| <b>TECHNICAL DIRECTOR</b>                                  | Ashley Cole  |
| <b>PRODUCTION STAGE MANAGER</b>                            | Katy Malacari (left May)<br>Erin Coubrough (from May)          |
| <b>HEAD MECHANIST</b>                                      | Mat Norman   |
| <b>HEAD OF LIGHTING/AUDIO &amp; PRODUCTION COORDINATOR</b> | Neil Webster   |
| <b>TECHNICAL ASSISTANT</b>                                 | Chad Wetton  |
| <b>ASSISTANT STAGE MANAGERS</b>                            | Meabh Walton<br>Olivia Amodt<br>Rose Liggins<br>Brooke Verburg |
| <b>HEAD OF WARDROBE</b>                                    | Lyndell Darch  |
| <b>DEPUTY HEAD OF WARDROBE</b>                             | Kate Ebsary  |
| <b>ACTING DEPUTY HEAD OF WARDROBE</b>                      | Tricia David   |
| <b>WARDROBE ASSISTANTS &amp; DRESSERS</b>                  | Louise Inman & Stephenie Chan                                  |

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## DANCER WELLBEING

|  |   |
|--|---|
| <b>HEAD OF DANCER WELLBEING</b>                      | Jenny Woods                                       |
| <b>MEDICAL CONSULTANT</b>                            | Dr Simon Jenkin                                   |
| <b>PHYSIOTHERAPIST &amp; CONDITIONING INSTRUCTOR</b> | Gerard Hurst                                      |
| <b>PHYSIOTHERAPIST AND REHABILITATION INSTRUCTOR</b> | Ellen Paterniti                                   |
| <b>REMEDIAL MASSEURS</b>                             | Mandy Burness,<br>Jesse Jacobs<br>& Petra Clogher |

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## PRODUCTION ASSOCIATES

|                                  |  |
|----------------------------------|--|
| <b>HEAD OF HAIR &amp; WIGS</b>   | Philip Cox   |
| <b>HEAD OF MAKE-UP</b>           | Rebecca Bank   |
| <b>HEAD OF MILLINERY</b>         | Susi Rigg  |
| <b>WARDROBE ASSISTANTS</b>       | Annie Robinson,<br>Lexie Hobbs,<br>Sheridan Savage   |
| <b>EXTRA WARDROBE ASSISTANTS</b> | Angela Ferolla,<br>Kimberly Harris   |
| <b>TAILOR</b>                    | Emily Lewis  |
| <b>TRANSPORT</b>                 | Kim Westbrook  |
| <b>EQUIPMENT SUPPLIER</b>        | Ben Fry – Whatnoiz   |
| <b>MECHANISTS</b>                | Mat Raven, Tiffany Nelson,<br>Mat Ward, Cindy Cikorski,<br>Leanne Puttick, Vince<br>Froneman, Timothy Bonser,<br>Alex Woodmansey<br>Ben Nelson |

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## COMPANY ASSOCIATES

|  |  |
|--|--|
| <b>PUBLICITY CONSULTANT</b>                              | Rosita Stangl  |
| <b>PIANISTS</b>  | Gennaro Di Donna,<br>Elena McIver, Sarah Soon, &<br>Mark Turton,<br>Ewa Ostrowska-Jelonek,<br>Waclaw Jelonek |
| <b>PHOTOGRAPHY</b>                                       | Frances Andrijich,<br>Sergey Pevnev,<br>Oscar Valdés<br>& Emma Fishwick                                      |
| <b>WEBSITE</b>   | TW Creative  |
| <b>LEGAL SUPPORT</b>                                     | Ashurst  |
| <b>STRATEGY, GOVERNANCE &amp; LEADERSHIP DEVELOPMENT</b> | Keogh Consulting   |
| <b>EMPLOYEE ASSISTANCE PROGRAM</b>                       | PeopleSense  |
| <b>CAREER DEVELOPMENT</b>                                | Career Wisdom  |

NIKKI BLAIN'S *LUMINOSITY*, PRESENTED AT GENESIS.  
PHOTO BY SERGEY PEVNEV



## DANCERS

### PRINCIPALS

Matthew Lehmann  
Gakuro Matsui (left December)  
Chihiro Nomura  
Brooke Widdison-Jacobs

### SOLOISTS

Candice Adea (commenced August)  
Sarah Hepburn (left December)  
Oscar Valdés

### DEMI-SOLOISTS

Melissa Boniface  
Liam Green (left December)  
Christopher Hill (left June)  
Polly Hilton  
Christian Luck  
Carina Roberts  
Reika Sato

### CORPS DE BALLET

Adam Alzaim  
Nikki Blain  
Julio Blanes Miranda (commenced August)  
Cyprien Bouvier (left December)  
Giuseppe Canale (left December)  
Kymberleigh Cowley  
Jessy Chraibi  
Ludovico Di Ubaldo  
Matthew Edwardson  
Oliver Edwardson  
Ana Gallardo  
Jesse Homes  
Matej Perunicic  
Vida Polakov (left December)  
Stefano Russiello (left December)  
Phebe Sleeman (left December)  
Alexa Tuzil  
Claire Voss

### YOUNG ARTISTS

Emma Rose Barrowclough  
Kristin Barwick  
April Maguire  
Asja Petrovski  
Edward Pope  
Jack Whiter

## GUEST ARTISTS

### GUEST TEACHERS

Nathan Coppen  
Sergey Pevnev

### SEASONAL ARTISTS

*Milnjiya, Milky Way – River of Stars*  
Michelle Dott, Dancer  
Darren Edwards, Dancer  
Banula Marika, Rirratjingu Songman  
Naminapu Maymuru, Cultural Consultant  
Ngalkanbuy Munungurr, Djapu Bunguul Dancer  
Catherine Young, Dancer  
Malngay Yunnupingu, Gumatj Yidaki Player  
Loretta Yunupingu, Gumatj Bunguul Dancer

*Dracula*  
William Halton

*The Nutcracker*  
Belle Beasley  
Ashleigh McKimmie  
Marcus Whelan

### CHILD GUEST ARTISTS

*La Sylphide*  
Isabella George  
Justine Marcov  
Mariah Zuvela

*Dracula*  
Zak Bresland  
Zachary Gosatti  
Nicholas Lyon  
Heath Mitchell  
Ieuan O'Donohue  
Dante Pendergrast  
Ayrton Seragusana  
Luke Taylor  
Harrison Woodcock

*The Nutcracker*  
Lucas Allen  
Ava Boekhoorn  
Zak Bresland  
Chloë Brink  
Thomas Cole  
Madison Curtis  
Rhett Davies  
Lucky Farrell  
Sophie Hopkins  
Malachi Humphreys  
Hayley Malasits  
Jasper Mentlein  
Jobama Oberia-Coleman  
Kaan Pasalich  
Marley Peters  
Luca Priolo  
Preston Shean  
Abby Smart  
Leah Szijarto  
Luke Taylor  
Charley Travia  
Harrison Woodcock  
Trinity Wright-Warner  
Mariah Zuvela

### CHAPERONES

Caroline Bartlett  
Bernadette Lewis  
Hayley Sperring  
Meabh Walton

MELISSA BONIFACE AS DOLL GIRL IN *THE NUTCRACKER*.  
PHOTO BY SERGEY PEVNEV



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



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



West Australian Ballet's "Japan Knowledge Exchange Program 2017 - 2019" has received grant funding from the Australia - Japan Foundation of the Department of Foreign Affairs and Trade



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SECTION TWO

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West Australian  
Ballet Company (Inc)  
2018 Financial  
Report



AURÉLIEN SCANNELLA AS OLD  
DRACULA AND MELISSA BONIFACE  
AS LUCY WESTENRA IN *DRACULA*.  
PHOTO BY JON GREEN.



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

## **2018 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:

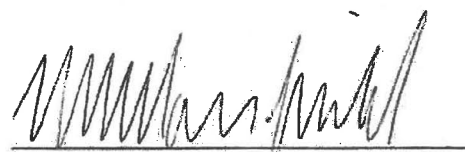
- a) the company is not a reporting entity as defined in the Australian Accounting Standards
- b) the financial statements and notes of the company are in accordance with the *Australian Charities and Not-for-Profits Commission Act 2012* and the *Associations Incorporation Act 2015*, including:
  - i. giving a true and fair view of the company's financial position as at 31 December 2018 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 23 April 2019

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



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



**Margit Mansfield**  
**DIRECTOR**

## 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 2018, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial report, including a summary of significant accounting policies, and the responsible entities' declaration.

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

- (i) giving a true and fair view of the registered entity's financial position as 31 December 2018 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* (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**



**Wayne Basford**

**Director**

Perth, 23 April 2019



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

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

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

As lead auditor of West Australian Ballet Company (Inc) for the year ended 31 December 2018, I declare that, to the best of my knowledge and belief, there have been:

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

**Wayne Basford**

Director

**BDO Audit (WA) Pty Ltd**

Perth, 23 April 2019

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME  
FOR THE YEAR ENDED 31 DECEMBER 2018**

|  | Note | 2018<br>\$       | 2017<br>\$       |
|--|------|------------------|------------------|
| Revenue  | 2(a) | 3,837,239        | 3,143,426        |
| Other income   | 2(b) | 7,413,207        | 7,368,246        |
| Employee benefits expense  |      | (6,786,209)      | (5,902,938)      |
| Depreciation and amortisation  |      | (479,341)        | (482,418)        |
| Other expenses   |      |                  |                  |
| Administration   |      | (453,475)        | (490,940)        |
| Artistic and production  |      | (2,384,663)      | (2,255,389)      |
| Marketing and development  |      | (1,416,446)      | (1,445,723)      |
| Other expenses   |      | (163,334)        | (217,431)        |
| <b>Net profit/(loss)</b>   |      | <b>(433,022)</b> | <b>(283,167)</b> |
| <b>Other comprehensive income</b>  |      |                  |                  |
| <i>Items that may be re-classified to profit or loss</i>                                     |      |                  |                  |
| Changes in fair value of available-for sale financial assets                                 |      |                  | (202,000)        |
| <i>Items that will not be re-classified to profit or loss</i>                                |      |                  |                  |
| Changes in fair value of equity investments at fair value through other comprehensive income |      | (138,000)        |                  |
| <b>Other comprehensive income for the year</b>   |      | <b>(138,000)</b> | <b>(202,000)</b> |
| <b>Total comprehensive income attributable to the Company</b>                                |      | <b>(571,022)</b> | <b>(485,167)</b> |

*The accompanying notes form part of these financial statements*

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF FINANCIAL POSITION  
AS AT 31 DECEMBER 2018**

|                                      | Note | 2018<br>\$        | 2017<br>\$        |
|--------------------------------------|------|-------------------|-------------------|
| <b>CURRENT ASSETS</b>                |      |                   |                   |
| Cash assets                          | 3    | 2,354,789         | 2,603,479         |
| Trade and other receivables          | 4    | 709,204           | 431,230           |
| Other assets                         | 5    | 655,988           | 496,030           |
| Inventory                            |      | 2,314             | 2,066             |
| <b>TOTAL CURRENT ASSETS</b>          |      | <b>3,722,295</b>  | <b>3,532,805</b>  |
| <b>NON-CURRENT ASSETS</b>            |      |                   |                   |
| Available-for-sale financial assets  | 6    | -                 | 976,000           |
| Financial Asset - FVOCI              | 6    | 838,000           | -                 |
| Investments in art                   | 7    | 10,525            | 10,525            |
| Property, plant and equipment        | 8    | 9,146,955         | 9,515,606         |
| <b>TOTAL NON-CURRENT ASSETS</b>      |      | <b>9,995,480</b>  | <b>10,502,131</b> |
| <b>TOTAL ASSETS</b>                  |      | <b>13,717,775</b> | <b>14,034,936</b> |
| <b>CURRENT LIABILITIES</b>           |      |                   |                   |
| Trade and other payables             | 9    | 412,535           | 396,621           |
| Other liabilities                    | 10   | 1,217,222         | 1,080,163         |
| Provisions                           | 11   | 283,704           | 265,057           |
| <b>TOTAL CURRENT LIABILITIES</b>     |      | <b>1,913,461</b>  | <b>1,741,841</b>  |
| <b>NON-CURRENT LIABILITIES</b>       |      |                   |                   |
| Provisions                           | 11   | 161,857           | 79,616            |
| <b>TOTAL NON-CURRENT LIABILITIES</b> |      | <b>161,857</b>    | <b>79,616</b>     |
| <b>TOTAL LIABILITIES</b>             |      | <b>2,075,318</b>  | <b>1,821,457</b>  |
| <b>NET ASSETS</b>                    |      | <b>11,642,457</b> | <b>12,213,479</b> |
| <b>EQUITY</b>                        |      |                   |                   |
| Reserves                             | 12   | 1,166,000         | 1,004,000         |
| Retained profits                     |      | 10,476,457        | 11,209,479        |
| <b>TOTAL EQUITY</b>                  |      | <b>11,642,457</b> | <b>12,213,479</b> |

*The accompanying notes form part of these financial statements*

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED 31 DECEMBER 2018**

|   | <b>Retained<br/>Profits</b> | <b>Endowment<br/>Reserves</b> | <b>Fair Value<br/>Through Other<br/>Comprehensive<br/>Income Reserve</b> | <b>Total</b>      |
|---|-----------------------------|-------------------------------|--|-------------------|
|   | <b>\$</b>                   | <b>\$</b>                     | <b>\$</b>  | <b>\$</b>         |
| <b>Balance 31 December 2016</b>                               | <b>11,492,646</b>           | <b>400,000</b>                | <b>806,000</b>   | <b>12,698,646</b> |
| Net profit/(loss) for the year                                | (283,167)                   | -                             | -  | (283,167)         |
| Other comprehensive income – equity<br>investment revaluation | -                           | -                             | (202,000)  | (202,000)         |
| Total comprehensive income attributable to<br>the Company     | (283,167)                   | -                             | (202,000)  | (485,167)         |
| <b>Balance 31 December 2017</b>                               | <b>11,209,479</b>           | <b>400,000</b>                | <b>604,000</b>   | <b>12,213,479</b> |
| Net profit/(loss) for the year                                | (433,022)                   | -                             | -  | (433,022)         |
| Other comprehensive income – equity<br>investment revaluation | -                           | -                             | (138,000)  | (138,000)         |
| Transfer to reserves from retained earnings                   | (300,000)                   | 300,000                       | -  | -                 |
| Total comprehensive income attributable to<br>the Company     | (733,022)                   | 300,000                       | (138,000)  | (571,022)         |
| <b>Balance 31 December 2018</b>                               | <b>10,476,457</b>           | <b>700,000</b>                | <b>466,000</b>   | <b>11,642,457</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 2018**

| <b>Cash flows from operating activities:</b>               | <b>Note</b> | <b>2018<br/>\$</b> | <b>2017<br/>\$</b> |
|--|-------------|--------------------|--------------------|
| Receipts from customers                                    |             | 3,819,447          | 3,409,907          |
| Sponsorship/donations received                             |             | 2,536,859          | 2,851,390          |
| Grants received  |             | 4,582,848          | 4,708,246          |
| Payments to suppliers and employees                        |             | (11,228,429)       | (10,605,362)       |
| Dividend received  |             | 76,857             | 117,449            |
| Interest received  |             | 74,418             | 71,790             |
| <b>Net cash (used in)/provided by operating activities</b> | <b>14</b>   | <b>(138,000)</b>   | <b>553,420</b>     |
| <b>Cash flows from investing activities:</b>               |             |                    |                    |
| Payment for plant and equipment                            |             | (110,690)          | (46,262)           |
| <b>Net cash (used in)/provided by investing activities</b> |             | <b>(110,690)</b>   | <b>(46,262)</b>    |
| <b>Net increase/(decrease) in cash held</b>                |             | <b>(248,690)</b>   | <b>507,158</b>     |
| <b>Cash at the beginning of the financial period</b>       |             | <b>2,603,479</b>   | <b>2,096,321</b>   |
| <b>Cash at the end of the financial period</b>             | <b>3</b>    | <b>2,354,789</b>   | <b>2,603,479</b>   |

*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 2018

#### 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.

These financial statements have been prepared in accordance with the recognition and measurement requirements specified by the Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB'), the disclosure requirements of AASB 101 'Presentation of Financial Statements', AASB 107 'Statement of Cash Flows', AASB 108 'Accounting Policies, Changes in Accounting Estimates and Errors' and AASB 1048 'Interpretation and Application of Standards', as appropriate for not-for-profit oriented entities, and the *Australian Charities and Not-for-Profits Commission Act 2012*, *Australian Charities and Not-for-Profits Commission Regulation 2013* and the *Associations Incorporation Act 2015*. The report is also prepared on an accruals basis and is based on historical costs and does not take into account changing money value or, except where specifically stated, current valuations of non-current assets.

The carrying amounts of non-current assets do not exceed the net amounts that are expected to be recovered through the cash inflows and outflows arising from continued use and subsequent disposal. The expected net cash flows included in determining the recoverable amounts have not been discounted to their present values. Cost is based on the fair values of the consideration given in exchange for assets. The accounting policies have been consistently applied, unless otherwise stated.

The following specific accounting policies which are consistent with the previous period unless otherwise stated have been adopted in the preparation of this report:

##### Going Concern

The accounts have been prepared on a going concern basis.

##### (a) Revenue Recognition

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

##### (b) Income Recognition

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

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

##### (c) Production and Performance Repertoire

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

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

### **NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2018**

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

For the purposes of the Statement of Cash Flow, cash includes cash on hand and in banks, restricted deposits, deposits at call and money market investments which are readily convertible into cash.

#### **(e) Property, Plant and Equipment**

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

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

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

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

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

#### **(g) Trade Receivables**

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

#### **(h) Financial Assets**

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

#### **(i) Investments in Art**

Investments in art are measured on the cost basis.

#### **(j) 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.

#### **(k) Income Tax**

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

#### **(l) Comparative Information**

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

## WEST AUSTRALIAN BALLET COMPANY (INC)

### NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2018

#### (m) 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.

#### (n) Judgements and Estimates

The preparation of the financial statements can require the use of certain critical accounting estimates. It can also require management to exercise its judgement in the process of applying the Company's accounting policies. There have been no instances involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements.

#### (o) Changes in accounting policies

The following new standard has become applicable for the current reporting period and has been disclosed below:

##### (i) AASB 9 *Financial Instruments*

AASB 9 *Financial Instruments* replaces the provisions of AASB 139 *Financial Instruments: Recognition and Measurement* that relate to the recognition, classification and measurement of financial assets and financial liabilities, derecognition of financial instruments, impairment of financial assets and hedge accounting.

This standard is effective for the reporting period beginning on 1 January 2018. The Company has adopted and applied AASB 9 in the financial year beginning 1 January 2018.

##### Classification and Measurement

Financial assets are classified, at initial recognition, and subsequently measured at amortised cost, fair value through profit or loss and fair value through other comprehensive income. The classification of financial assets at initial recognition depends on the financial asset's contractual cash flow characteristics and the Company's business model for managing them. The Company's financial assets at amortised cost includes trade receivables, and financial assets at fair value through other comprehensive income that include equity instruments under non-current financial assets.

##### Equity Instruments

The Company elected to present in OCI changes in the fair value of all its equity investments previously classified as available-for-sale, because these investments are held as long-term strategic investments that are not expected to be sold in the short to medium term. In this event, there is no subsequent reclassification of fair value gains and losses to profit or loss following the derecognition of the investment. Dividends from such investments continue to be recognised in the profit or loss as other income when the Group's right to receive payments is established. As a result, assets with a fair value of \$838,000 were reclassified from available-for-sale financial assets to financial assets at FVOCI and fair value losses of \$138,000 were re-classified from AFS reserve to the FVOCI reserve on 1 January 2018.

## WEST AUSTRALIAN BALLET COMPANY (INC)

### NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2018

#### Impairment

From 1 January 2018, the company assessed expected credit losses (ECLS) associated on a forward-looking basis. ECLS are based on the difference between the contractual cash flows due in accordance with the contract and all the cash flows that the Company expects to receive. The shortfall is then discounted at an approximation to the asset's original effective interest rate.

The Company assesses at each balance date whether there is objective evidence that a financial asset or group of financial assets is impaired. For trade and other receivables, the Company applies the simplified approach permitted by AASB 9, which requires expected lifetime losses to be recognised from initial recognition of the receivables.

#### (p) Fair Value Measurement

AASB 13 requires disclosure of fair value measurements by level of the following fair value measurement hierarchy:

- Quoted prices (unadjusted) in active markets for identical assets or liabilities (level 1);
- Inputs other than quoted prices included within level 1 that are observable for the asset or liability, either directly or indirectly (level 2); and
- Inputs for the assets or liability that are not based on observable market data (unobservable inputs) (level 3).

The following table presents the Company's financial assets and financial liabilities measured and recognised at fair value at 31 December 2018 on a recurring basis:

|   | Level 1        | Level 2  | Level 3  | Total          |
|---|----------------|----------|----------|----------------|
|   | \$             | \$       | \$       | \$             |
| <b>Assets</b>   |                |          |          |                |
| Financial assets at fair value through other comprehensive income | 838,000        | -        | -        | 838,000        |
|   | <b>838,000</b> | <b>-</b> | <b>-</b> | <b>838,000</b> |

There were no financial assets or liabilities held at fair value as at 31 December 2017.

The Company did not measure any other financial assets or financial liabilities at fair value on a non-recurring basis as at 31 December 2018 and did not transfer any fair value amounts between the fair value hierarchies during the year ended 31 December 2018.

## WEST AUSTRALIAN BALLET COMPANY (INC)

### NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2018

#### (q) Accounting Standards Not Yet Effective

Australian Accounting Standards and Interpretations that have recently been issued or amended but are not yet effective have not been adopted for the annual reporting year ending 31 December 2018. The Company's assessment of the impact of relevant new standards and interpretations is set out below.

##### (i) AASB 1058 *Income of Not-for-Profit Entities*

AASB 1058 introduces changes to the income recognition by public and private sector not-for-profit (NFP) entities. Rather than accounting for all contribution transactions under AASB 1004 Contributions, NFPs will now need to determine whether a transaction is a genuine donation (accounted for under AASB 1058,) or a contract with a customer (accounted for under AASB 15 Revenue from Contracts with Customers). Implementation guidance has been added to AASB 15 to assist with this determination. A contract is within the scope of AASB 15 if:

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

Under AASB 15 income will only be recognised as the obligations under the contract are satisfied, potentially resulting in a deferral of income as compared to the current accounting under AASB 1004. AASB 1058 also introduces new requirements for income recognition in several other types of transactions which do not fall within the scope of AASB, including:

- below-market leases
- obligations to acquire or construct a specific asset for an entity's own use, and
- other transactions such as volunteer services, donated inventories, endowments and bequests.

If NFPs account for income under AASB 15, the relevant disclosures will also apply. In addition, AASB 1058 includes incremental disclosures for NFPs such as the disaggregation of income.

The mandatory application date of AASB 15 has been deferred to 1 January 2019 for NFP entities.

Management is currently assessing the impact of the new rules and at this stage, the Company is not able to estimate the impact of the new rules on the Company's financial statements.

##### (ii) AASB 16 - *Leases*

The following new standard issued by the AASB, which is not yet mandatorily applicable to the Company, has not been applied in preparing these financial statements:

AASB 16: Leases (applicable to annual reporting periods commencing on or after 1 January 2019).

AASB 16 provides a new lessee accounting model which will result in almost all leases being recognised on the balance sheet, as the distinction between operating and finance leases is removed.

Under the new standard, an asset (the right to use the leased item) and a financial liability to pay rentals are recognised. A lessee measures right-of-use assets similarly to other non-financial assets and lease liabilities similarly to other financial liabilities. Assets and liabilities arising from a lease are initially measured on a present value basis. The only exceptions are short term and low-value leases. The accounting for lessors will not significantly change.

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2018**

| <b>Note 2</b> | <b>REVENUE &amp; OTHER INCOME</b>   | <b>2018<br/>\$</b> | <b>2017<br/>\$</b> |
|---------------|---|--------------------|--------------------|
|               | <b>(a) Revenue from continuing operations</b>                             |                    |                    |
|               | Box office sales, performance fees & programme sales                      | 3,388,692          | 2,682,252          |
|               | Public classes, hire, education & event revenue                           | 448,547            | 461,174            |
|               | <b>Total revenue</b>  | <b>3,837,239</b>   | <b>3,143,426</b>   |
|               | <b>(b) Other income</b>   |                    |                    |
|               | Sponsorship   | 1,358,750          | 1,481,500          |
|               | Donations   | 1,316,774          | 1,248,264          |
|               | Interest  | 70,586             | 75,001             |
|               | Dividends   | 76,857             | 117,449            |
|               | Sundry income   | 17,273             | 6,390              |
|               |   | <b>2,840,240</b>   | <b>2,928,604</b>   |
|               | DCA (WA Govt.) - Base grant   | 3,034,449          | 3,034,449          |
|               | DCA (WA Govt.) - Orchestra reserve fund grant                             | 300,000            | 276,156            |
|               | DCA & DLGRD (WA Govt.) - State tour grant                                 | -                  | 176,175            |
|               | Australia Council - Base grant  | 783,609            | 772,790            |
|               | Australia Council - Milky Way Collaboration                               | 100,000            | -                  |
|               | Department of Communication and the Arts 'Catalyst Arts and Culture Fund' | 148,605            | -                  |
|               | Other project grants  | 206,304            | 180,072            |
|               |   | <b>4,572,967</b>   | <b>4,439,642</b>   |
|               | <b>Total other income</b>   | <b>7,413,207</b>   | <b>7,368,246</b>   |
|               | <b>Total revenue &amp; other income</b>                                   | <b>11,250,446</b>  | <b>10,511,672</b>  |

# WEST AUSTRALIAN BALLET COMPANY (INC)

## NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2018

| <b>Note 3</b>   | <b>CASH ASSETS</b>  | <b>Note</b> | <b>2018</b><br><b>\$</b> | <b>2017</b><br><b>\$</b> |
|---|---|-------------|--------------------------|--------------------------|
|   | Cash on hand  |             | 6,500                    | 8,500                    |
|   | Cash deposits with banks  |             | 1,351,289                | 1,897,979                |
|   | Restricted cash deposit - held in escrow under the terms and conditions of the Reserve Incentive Scheme Funding Agreement |             | 297,000                  | 297,000                  |
|   | Restricted cash deposit - Endowment Restricted Reserves   | 12(a)       | 700,000                  | 400,000                  |
|   |   |             | <u>2,354,789</u>         | <u>2,603,479</u>         |
| <b>Note 4</b>   | <b>TRADE AND OTHER RECEIVABLES CURRENT</b>  |             |                          |                          |
|   | Trade receivables   |             | 705,209                  | 425,366                  |
|   | Other receivables   |             | 3,995                    | 5,864                    |
|   |   |             | <u>709,204</u>           | <u>431,230</u>           |
| <b>Note 5</b>   | <b>OTHER ASSETS CURRENT</b>   |             |                          |                          |
|   | Prepayments   |             | 113,299                  | 80,720                   |
|   | Performance repertoire asset  |             | 542,689                  | 415,310                  |
|   |   |             | <u>655,988</u>           | <u>496,030</u>           |
| <b>Note 6</b>   | <b>FINANCIAL ASSETS</b>   |             |                          |                          |
|   | Shares in listed company – available for sale financial asset   |             | -                        | 976,000                  |
|   | <b>FINANCIAL ASSET- FVOCI</b>   |             |                          |                          |
|   | Shares in listed company  |             | 838,000                  | -                        |
|   |   |             | <u>838,000</u>           | <u>976,000</u>           |
| <p>At 31 December 2018, the value of the 200,000 Fortescue Metals Group Ltd shares was \$838,000 based on the market bid price of \$4.19 per share. On adoption of AASB 9, available-for-sale financial assets are now classified at fair value through other comprehensive income.</p> |   |             |                          |                          |
| <b>Note 7</b>   | <b>INVESTMENTS IN ART</b>   |             |                          |                          |
|   | Sculpture - at cost   |             | 10,525                   | 10,525                   |
|   |   |             | <u>10,525</u>            | <u>10,525</u>            |

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2018**

| <b>Note 8</b> | <b>PROPERTY, PLANT &amp; EQUIPMENT</b>  | <b>2018<br/>\$</b> | <b>2017<br/>\$</b> |
|---------------|---|--------------------|--------------------|
|               | Plant & Equipment at cost               | 1,758,081          | 1,647,391          |
|               | Accumulated depreciation                | (1,356,146)        | (1,242,944)        |
|               |   | <u>401,935</u>     | <u>404,447</u>     |
|               | Leasehold Improvements at cost          | 5,913,857          | 5,913,857          |
|               | Accumulated depreciation                | (1,904,553)        | (1,624,128)        |
|               |   | <u>4,009,304</u>   | <u>4,289,729</u>   |
|               | Right of use asset – Maylands Lease     | 5,400,000          | 5,400,000          |
|               | Accumulated amortisation                | (664,284)          | (578,570)          |
|               |   | <u>4,735,716</u>   | <u>4,821,430</u>   |
|               | Total Property, Plant & Equipment       | 13,071,938         | 12,961,248         |
|               | Accumulated depreciation & amortisation | (3,924,983)        | (3,445,642)        |
|               |   | <u>9,146,955</u>   | <u>9,515,606</u>   |

| <b>CARRYING AMOUNTS SUMMARY</b>      | <b>Plant &amp;<br/>Equipment</b> | <b>Leasehold<br/>Improvements</b> | <b>Right of Use<br/>Asset</b> | <b>Total</b>     |
|--------------------------------------|----------------------------------|-----------------------------------|-------------------------------|------------------|
| Carrying amounts at 31 December 2017 | 404,447                          | 4,289,729                         | 4,821,430                     | 9,515,606        |
| Additions                            | 110,690                          | -                                 | -                             | 110,690          |
| Depreciation & amortisation expense  | (113,202)                        | (280,425)                         | (85,714)                      | 479,341          |
| Carrying amounts at 31 December 2018 | <u>401,935</u>                   | <u>4,009,304</u>                  | <u>4,735,716</u>              | <u>9,146,955</u> |

In March 2012, the Company was granted a lease for peppercorn rent in respect of 134 Whatley Crescent, Maylands. In accordance with accounting standards this contribution has been recognised and measured, based on the difference between the peppercorn rent and the present value of the total lease payments, based on a commercial rent.

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2018**

| <b>Note 9</b>  | <b>TRADE AND OTHER PAYABLES CURRENT</b>              | <b>2018<br/>\$</b> | <b>2017<br/>\$</b> |
|--|--|--------------------|--------------------|
|  | <b>Unsecured liabilities</b>                         |                    |                    |
|  | Trade payables                                       | 200,442            | 143,627            |
|  | Other payables                                       | 212,093            | 252,994            |
|  |  | <u>412,535</u>     | <u>396,621</u>     |
| <br><b>Note 10</b>   | <br><b>OTHER LIABILITIES CURRENT</b>                 |                    |                    |
|  | <b>Unsecured liabilities</b>                         |                    |                    |
|  | Grants received in advance                           | 271,578            | 268,605            |
|  | Other income received in advance                     | 736,945            | 596,425            |
|  | Deferred reserve incentive scheme revenue            | 198,000            | 198,000            |
|  | Deferred other revenue                               | 10,699             | 17,133             |
|  |  | <u>1,217,222</u>   | <u>1,080,163</u>   |
| <p>The deferred reserve incentive scheme revenue is made up of funds from DCA (State Government) and Australia Council (Federal Government) of \$99,000 each and is held in escrow, subject to the terms and conditions of the Reserve Incentive Scheme Funding Agreement.</p> |  |                    |                    |
| <br><b>Note 11</b>   | <br><b>PROVISIONS CURRENT</b>                        |                    |                    |
|  | Employee entitlements – annual leave                 | 195,946            | 165,773            |
|  | Employee entitlements – long service leave           | 87,758             | 99,284             |
|  |  | <u>283,704</u>     | <u>265,057</u>     |
|  | <b>PROVISIONS NON-CURRENT</b>                        |                    |                    |
|  | Employee entitlements – long service leave           | 161,857            | 79,616             |
|  |  | <u>161,857</u>     | <u>79,616</u>      |
|  | <br><b>Aggregate employee entitlements liability</b> | <br><u>445,561</u> | <br><u>344,673</u> |

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2018**

| <b>Note 12</b> | <b>RESERVES</b>                 | <b>2018</b>      | <b>2017</b>      |
|----------------|---------------------------------|------------------|------------------|
|                |                                 | <b>\$</b>        | <b>\$</b>        |
|                | Endowment Restricted Reserves   | 700,000          | 400,000          |
|                | Investment Revaluation Reserves | 466,000          | 604,000          |
|                |                                 | <u>1,166,000</u> | <u>1,004,000</u> |

(a) Endowment Restricted Reserves comprise Deeds of Gifts from philanthropists that are capital in nature with prescribed conditions attached.

**(b) Investment Revaluation Reserves**

This reserve represents fair value changes on available for sale financial assets, now classified as Financial Asset - FVOCI upon adoption of AASB 9.

**Note 13 LEASING COMMITMENTS**

**Operating lease commitments**

Rent on photocopier and a warehouse in Belmont payable:

|   |               |               |
|---|---------------|---------------|
| - no later than 1 year                        | 5,201         | 62,636        |
| - later than 1 year but no later than 5 years | 9,535         | 14,736        |
|   | <u>14,736</u> | <u>77,372</u> |

**WEST AUSTRALIAN BALLET COMPANY (INC)**

**NOTES TO AND FORMING PART OF THE ACCOUNTS  
FOR THE YEAR ENDED 31 DECEMBER 2018**

| <b>Note 14</b> | <b>RECONCILIATION OF CASH</b>   | <b>2018</b>      | <b>2017</b>    |
|----------------|---|------------------|----------------|
|                |   | <b>\$</b>        | <b>\$</b>      |
|                | <b>Reconciliation of cash flow from operations with profit/(loss) after income tax:</b> |                  |                |
|                | Profit/(loss) after income tax  | (433,022)        | (283,167)      |
|                | <b>Adjustments</b>  |                  |                |
|                | Depreciation and amortisation   | 479,341          | 482,418        |
|                | <b>Changes in assets and liabilities</b>  |                  |                |
|                | (Increase)/decrease in trade & other receivables  | (277,974)        | 261,027        |
|                | (Increase)/decrease in prepayments  | (159,957)        | (341,238)      |
|                | (Increase)/decrease in inventory  | (249)            | 2,717          |
|                | Increase/(decrease) in income received in advance                                       | 140,519          | 129,439        |
|                | Increase/(decrease) in grants in advance  | 2,973            | 268,605        |
|                | Increase/(decrease) in trade & other payables   | 15,915           | 3,154          |
|                | Increase/(decrease) in employee provisions  | 100,889          | 42,425         |
|                | Increase/(decrease) in deferred other revenue   | (6,435)          | (11,960)       |
|                | Cash flows (used in)/from operations  | <u>(138,000)</u> | <u>553,420</u> |

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

### **NOTES TO AND FORMING PART OF THE ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2018**

#### **Note 15      EVENTS SUBSEQUENT TO BALANCE DATE**

No matters have arisen since the end of the financial year which have significantly affected or may significantly affect the operations, results of operations and the state of affairs of the entity in subsequent financial years.

#### **Note 16      RELATED PARTY TRANSACTIONS**

Greg Meyerowitz, director of West Australian Ballet is a Senior Strategic Advisor of Ernst & Young. Ernst & Young is a sponsor of West Australian Ballet.

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

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

Clare Tudor, director of West Australian Ballet is a senior executive of Micromine. Micromine is a sponsor of West Australian Ballet.

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

#### **Note 17      ADDITIONAL DISCLOSURES**

##### **Directors:**

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

Dr Robert Edwardes (Chair)  
Dr David Smith (Deputy Chair)  
Gavin Bain (retired February 2018)  
Tim Bult  
Roger Davies  
Michael Henderson  
Margit Mansfield  
Greg Meyerowitz  
Amy Neilson (appointed February 2018)  
Ingrid Puzey (appointed February 2018)  
Clare Tudor

##### **Principal place of business:**

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

West Australian Ballet Centre  
134 Whatley Crescent MAYLANDS WA 6051

