

2020 Annual Report



The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia and on whose Lands we work.

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Culture Counts

This report has been prepared by West Australian Symphony Orchestra with Culture Counts™. The evaluation framework created by Culture Counts aligns with WASO's 2019-23 strategic plan and many of its outcomes are featured in this report. We would like to thank all stakeholders including subscribers, patrons, artists, participants, volunteers and staff for their participation in this project. Date of Preparation: April 2021. For more information on the evaluation framework please see page 40.

Fidelio

Image credit: Rebecca Mansell

2020 Highlights

7 Ensemble Edition digital concerts

15,601 complete views

96 Performances and workshops

73,836 Attendances

30% free to the community

98% would describe WA's cultural life as unthinkable or less vibrant without WASO

Overall Audience Experience Excellent

97%

West Australian Social Distancing Orchestra (WASDO)

2.1 million music video views

Education programs

78,000 students across 1200 schools and learning providers received WASO digital content and education resources

1,137 Subscribers generously donated the value of their cancelled event tickets

Lotterywest Christmas Spectacular

Largest annual free concert event in WA

10,339 attendees (2020)

65% new audience to WASO's end of year concert

and an economic impact of \$2.5 million

Website visitors

183,178 reduced by 12%

Social Media Audience Growth

Facebook 10%↑

Instagram 13%↑

Net promoter score

74

Brand advocacy from audiences

60 graduating students across two schools completed six years of musicianship and three years of violin classes

HOP Celebrating 12 years of Hospital Orchestra Project

6.6 million reached on social media (100% increase in organic reach)

Economic Impact

\$48.5 million

Overall Program Outcomes

97% agree

LOCAL IMPACT

It's important that it's happening here

95% agree

RIGOUR

It was well thought through and put together

89% agree

ACCESS

It gave me the opportunity to access cultural activities

85% agree

CULTURAL CONTRIBUTION

It provides an important addition to the cultural life of the area

81% agree

EXCELLENCE

It is one of the best examples of its type that I have seen

Chairman's Report 2020



For West Australian Symphony Orchestra, 2020 began as a year full of promise. Little did we know that after leading the orchestra through performances of Beethoven's *Fidelio* in March, Principal Conductor Asher Fisch would not conduct the WASO for the rest of the year, as our orchestra and state faced event and travel restrictions due to COVID-19.

Our strong commitment to the health and safety of our employees and patrons was brought into sharp focus, as the Board and Executive formed a Business Resilience Team to steer the organisation through the significant disruption to WASO's activities. Our employees remained supported and connected, displaying a strong commitment to our mission, and continuing to deliver music in innovative ways for our community, despite the challenges.

We are extremely grateful for our community who rallied behind WASO, our corporate partners, patrons and friends, and those who donated the value of their tickets. This generosity provided us critical financial security and an opportunity to look forward with a sense of optimism. With more than a \$4 million shortfall in box office income due to the Government COVID-19 restrictions, the Federal Government's JobKeeper program provided vital support in our time of need and we are very grateful for this assistance.

Despite the company's most challenging year to date, the combined support of partners, Government and our community, together with measured reductions in expenditure while not able to perform enabled WASO to restore financial strength to the company through reinstatement of required reserves. This improved position is essential for WASO as we continue to navigate an uncertain future.

Thanks to Premier Mark McGowan and his Government's leadership which made Western Australia one of the most COVID safe places in the world, creating an enviable position as we returned to the stage well before many of our colleagues around the country.

I'd like to thank the Australia Council for their unwavering support and WA's Department of Local Government, Sport and Cultural Industries alongside the essential contributions of our Principal Partner Wesfarmers Arts.

This year we made some headway on our decades-long vision to have a true home for the company. The State and Federal Governments committed a combined \$42 million to redevelop the Perth Concert Hall to house our employees, provide world class orchestral facilities, and an improved audience experience.

I pay tribute to founding chair, cultural titan, and one of the strongest voices for WASO's home, Janet Holmes à Court. Janet stepped down from the board in 2020 after 24 years and I'm delighted she accepted our invitation to be WASO's Honorary Patron and will continue on this journey with us.

I would like to recognise the 10-year contribution of outgoing CEO and board director Mark Coughlan. I also provide my biggest applause for the staff of WASO, led by interim CEO Paul Shannon for their wonderful efforts through a challenging year.

As we navigate an uncertain future I hope it gives you comfort that your state orchestra will continue to touch souls and enrich lives through music for many years to come.

Richard Goyder AO
Chairman

Chief Executive's Report



WASO's 2020 Season will live long in our memories as one of disruption, reconnection and resilience; a year that shook our operations to the core and tested our ability to deliver on our mission.

The year was set to be our celebration of 250 years of Beethoven's life and musical influence and we opened in summer with significant mainstage collaborations for Perth Festival, premiering a new production of Beethoven's *Fidelio* which opened to critical acclaim. But, just as our classical season began, we were forced to make the first of 51 event changes for the year. By the end of 2020, WASO reported a 70% reduction in box office income and cancelled or postponed concert plans for 54,250 individuals. But our year will not be defined by what we lost – it will be remembered because, despite all odds, we let the music play on.

As we entered lockdown, WASO's accessible retained earnings represented just over one week's normal expenditure. Due to a 15% decline in revenue, WASO qualified for the Federal Government's Jobkeeper program. This essential support enabled us to retain and stay connected with 186 employees and casual staff while restrictions were in place. We redeployed many of our employees who were unable to deliver on their substantive roles during this time, with digital projects and remote community engagement activities from home.

Decisive action taken by management, in consultation with employees, allowed us to responsibly manage the COVID-19 shutdown and its financial impacts while providing a secure footing for our people and audiences to return. Our 2020 operating result has enabled us to achieve the minimum financial requirements set out by our primary funder, the Australia Council, allowing WASO to continue to deliver the benefits of music to our community with security.

Our community of supporters rallied behind WASO with great strength and enthusiasm and we are incredibly grateful for their financial, moral and emotional support. And as the Government's COVID-19 restrictions began to ease, we returned to the stage and to our community engagement activities. Most notably, our Crescendo teachers in Kwinana were able to complete a milestone year; delivering music lessons to all school levels, primary to year six, for the very first time.

A fitting return to the stage in August saw WASO present a concert to say 'Thank You', recognising all of those subscribers, donors and partners who opened their hearts to a new way of experiencing and supporting us, with a celebration of WA talent.

We were delighted by the targeted support of the State and Federal Governments, committing to our long-fought vision to redevelop Perth Concert Hall as the true home for WASO. We have high expectations that this venue will now become a state-of-the-art facility for music in WA. We look forward to working with the Government to fully realise this vision in the coming years.

On behalf of the company I offer sincere gratitude to our employees for their resilience and our Board of Directors for their leadership and support in navigating such a challenging period. I'd also like to recognise the contribution made to WASO by outgoing CEO Mark Coughlan.

I'd like to especially thank Wesfarmers, our principal partner, who has provided more than three decades of support to WASO and were proactive and generous in their support during this most challenging year.

Paul Shannon
Interim Chief Executive Officer

2020: An Unforgettable Year of Music



WASO's Summer Classics:
Our mainstage year begins with classics from Vivaldi, Gershwin & Ravel.



Perth Festival Opens:
WASO performs in Festival collaborations *Bunggul* and *Meow Meow's Pandemonium*.



Music from the Home Front:
WASDO x Birds of Tokyo present *Unbreakable* live on Channel 9 to 1 million viewers, donating performance fee to Support Act.



One for the Family:
Joshua & Bethany Davis' Bluey Theme celebrated music while working from home.



Ensemble Editions:
WASO's socially distanced digital concert series.



Thank You!:
A special live performance created for WASO patrons and friends to say thank you for their incredible support.



Lotterywest Christmas Spectacular:
Our annual free end of year concert reconceived in 2020 as an RAC Arena spectacular for 10,339 ticketed attendances.



Dracula:
WASO returns to perform with West Australian Ballet.



Beethoven's Fidelio:
A major collaboration of WASO, Perth Festival and WA Opera created a new adaptation of the composer's only opera led by Principal Conductor Asher Fisch.



COVID-19 Positive Case:
Person attending WASO concert returns a positive test the next day.



Government Restrictions Introduced:
First concert cancelled, all employees asked to work from home.



WASO Education goes digital:
Our co-production with Spare Parts Puppet Theatre, *Carnival of the Animals*, event video and activities released for schools.



Focus on local talent:
A Remixed version of our 2020 Mainstage Program released, celebrating local talent.



Carmina Burana:
Our remixed mainstage return with COVID safe production featuring 90 local singers, conducted by Jessica Gethin.



Hallelujah!:
Final WASDO performance from our Chorus celebrating easing of restrictions to 60% capacity.



Introduction of WASDO:
The West Australian Social Distancing Orchestra creates 'Bit O' Bolero', seen and shared by more than 100,000 people.



Return to work:
In smaller numbers, physical distancing, we began rehearsals to rebuild team strength.



Crescendo returns:
Music education lessons and community engagement programs recommence.



Cosi fan tutte:
WASO returns to perform with West Australian Opera.

JAN

FEB

MAR

APR

MAY

JUN

JUL

AUG

SEP

OCT

NOV

DEC

10

11

Letting The Music Play On:

DISRUPTION:

Safety, our number 1 priority

On 8 March we were the first performing arts company to be directly impacted by COVID-19 with an infected patron attending a concert; the sixth confirmed case in Western Australia. This shock incident tested our organisation's operations but gave us a comprehensive overview of public health measures, contact tracing requirements, and hygiene advice that became built into our systems and processes well before it would be embedded in WA's vernacular in the months to come.

Following the Government's announcement of restrictions on mass gatherings from 15 March, WASO's mainstage events and community engagement activities were cancelled or postponed. All employees were asked to work from home.

The Board and Executive formed a Business Resilience Team (BRT) to steer the organisation through the key decisions that were required during this critical time. This team engaged collaboratively with employees to arrive on a shared outcome of reduced remuneration to help the company weather the potential impacts of COVID-19 while continuing to keep our people connected. WASO qualified for the Federal Government's JobKeeper scheme which allowed us some financial stability while maintaining connectivity with our employees and the community.

RE-CONNECTION:

Delivering on our mission

Upon cessation of activities we reconnected all of our stakeholders with music and the company through the use of technology, bringing us all together.

West Australian Social Distancing Orchestra (WASDO)

We created WASDO to 'let the music play on' while we could not be on the mainstage and in the community. Music video content created during the shutdown was viewed by more than 2.1 million people across a variety of channels including social media and TV.

A diverse range of digital entertainment was created for our community to enjoy from the ABC's Bluey theme to Mahler's Second Symphony. WASDO strings adorned themselves with polka dots for an entertaining version of Johann Strauss' *Pizzicato Polka*, while the brass section took on J.S. Bach's *Sleepers, Wake!* to share some Easter cheer.

Fifty WASO players performed individual pieces from home during our collaboration with Birds of Tokyo on their new single 'Unbreakable', which was recorded for broadcast on ANZAC Day as part of *Music for the Home Front*. This special Channel 9 broadcast was dedicated to frontline healthcare workers of Australia and, due to popular demand, was produced as an album released by Mushroom Records with the performance fees donated directly to Support Act; Australia's only charity delivering crisis relief to artists and music workers. The content reached millions and the appreciation flowed back through the company inspiring us to do more to connect.

Our Journey Through 2020

WASO calling...

WASO musicians made over two thousand phone calls to patrons, friends and subscribers to check in and have a chat during the period of shutdown. We were blown away by the stories, the ideas and the shared sense that we were all in this together. Regular email updates were provided to our community which included a curated selection of digital performances, broadcasts and articles to read while they could not be with us in person.

For Learning AND Enjoyment

WASO Education also pivoted to an online format creating digital resources for schools to support students and teachers. We created music and provided messages of support through our Hospital Orchestra Project, and additional content for the aged care centres featured in our Music for the Ages program. In person music education lessons and community engagement activities recommenced from June. This included the recommencement of our Crescendo program in Kwinana; a program established in 2014 that was originally delivered to only one-year level at each school. However, we have sustainably grown the program each year with a group of incredibly supportive corporate partners, foundations and individuals to make 2020 a milestone year; delivering music lessons to all school levels, primary to year 6 for the very first time.

RE-ENGAGEMENT:

Celebrating local talent

As WASO employees re-entered the workplace following the shutdown period we seized the opportunity for skills sharing, program development and shining a light on local talent, while live event and travel challenges remained.

The Ensemble Editions

As Government restrictions began to ease and our musicians could gather in small groups we developed the Ensemble Editions; a 30-40minute digital concert experience created from Perth Concert Hall and available for free on-demand. Program highlights included performances of Mozart's Horn Quintet and Saint-Saens' *Fantasie* for Violin and Harp as well as Tchaikovsky's *Andante Cantabile* for String Quartet and Franck's *Violin Sonata*. The seven-episode series was viewed by over 15,000 people and ran until July.

Rebuilding team strength

We developed a comprehensive program to re-connect the team physically as Government restrictions in the workplace were relaxed in July and this included the return to rehearsals in large groups with physical distancing. We took the opportunity to develop *Stratus*, Olivia Davies' new work, provide opportunities for our Emerging Conductors to work with the orchestra, and produce recordings of works for West Australian Ballet under the baton of conductor Jessica Gethin. This variety of works and rhythms provided our team with a strong base to rebuild their strength as a team in preparation for our mainstage return.

Remixed 2020 Program

While our 2020 mainstage program was disrupted we were able to reconceive it to create new events that provided the perfect return for audiences and a challenging and exciting line-up for our players, with a focus on local talent. We remixed the year and re-opened the mainstage season with a COVID safe production of *Carmina Burana* featuring 90 local singers, physically distanced.

Jessica Gethin also took the baton for Dvořák's Symphony No.8 and led the orchestra and violinist Emmalena Huning with Mozart's 5th violin concerto. To match the demand of ticket holders eager to return, we were able to increase the number of performances offered while applying 2sqm distance between each group.

Following Guy Noble's triumphant return with Last Night of the Proms, he led the orchestra through Tchaikovsky's Symphony No.4 and we welcomed Peter Moore to lead us through Brahms and Beethoven's Emperor Piano Concerto featuring soloist Shuan Hern Lee. The ovations and cheers of enthusiastic audiences signalled a successful return to the mainstage.

Lotterywest Christmas Spectacular
WASO's planned single performance of Lotterywest Christmas Symphony at Langley Park was recreated as a Christmas Spectacular and presented in two ticketed performances at RAC Arena as a result of the Western Australian Government's COVID restrictions remaining in Phase 4. This Phase of restrictions required physical distancing, ticketing for contact tracing and additional cleaning, which increased cost and complexity of the event. The move to RAC Arena enabled WASO to fully deliver the free community event at scale and also comply with Phase 4 restrictions in a controlled venue with existing infrastructure at no extra cost.

In a constrained environment due to COVID-19 restrictions, thanks to the support of Lotterywest, City of Perth and the community, the show did go on in spectacular style.

A total of 10,339 people attended the event over two performances that engaged 140 local performers led by WASO emerging conductor Jen Winley and delivered by 27 technical staff. This standalone event delivered an economic impact of \$2.5 million and importantly created community connections and civic pride with a celebratory event of a scale and quality unlike any other in Perth (or even Australia) at the time, ending our year on a high.

Classics

13,446	7%	99%	79
Attendees	New audience	were satisfied with overall experience	Net Promoter Score

Morning Symphony

4,758	4%	99%	77
Attendees	New audience	were satisfied with overall experience	Net Promoter Score

Community Engagement & Education

2,471	50%	96%	86/100
Attendees	New audience	were satisfied with overall experience	Relevance Score for Children's Education

Ensemble Editions (Online)

9,027	4%	98%	76
Views	New audience	were satisfied with overall experience	Net Promoter Score

Special Events

9,751	8%	97%	77
Attendees	New audience	were satisfied with overall experience	Net Promoter Score

Lotterywest Christmas Spectacular

10,339	23%	93%	62
Attendees	New audience	were satisfied with overall experience	Net Promoter Score



Carmina Burana
Image credit: Rebecca Mansell

Our Community Engagement

WASO's award-winning Community Engagement and Education program adapted in 2020, finding new and innovative ways to engage and inspire our audiences in a time when we all need music most.

A wealth of tailored digital content reached schools, instrumental teachers and community organisations in all corners of our vast state over the shutdown. During Term 2, as part of WASO Education's support of students' learning journey, schools were given access to the full performance of our 2018 Australia Council funded co-production with Spare Parts Puppet Theatre, *Carnival of the Animals*. 78,000 students were reached across 1200 schools and learning providers with the program also supporting teachers with a digital learning pack.

WASO musicians created bespoke digital content for participants in our outreach programs, including Hospital Orchestra Project (HOP), Music for the Ages, Harmony Music and Connect. As restrictions lifted we took every opportunity to directly engage with our audiences.

WASO's flagship Young and Emerging Artist program, Composition Project also saw a COVID-19 friendly overhaul. In 2020, the project gave emerging composers the opportunity to write a short solo work for a WASO musician. Sessions were delivered digitally and allowed West Australian composers to develop their skills in a professional orchestral environment. Artistic Director and mentor James Ledger guided composers through a series of online workshops culminating in a final performance and recording session on stage at Perth Concert Hall.

Our national award-winning El-Sistema inspired music education program Crescendo, resumed at full capacity on Tuesday 2 June, teaching 430 students across 30 classrooms with free weekly instrumental lessons at North Parmelia and Medina Primary Schools. December saw our first Crescendo graduating class with 60 students across two schools having completed six years of musicianship and three years of violin classes.



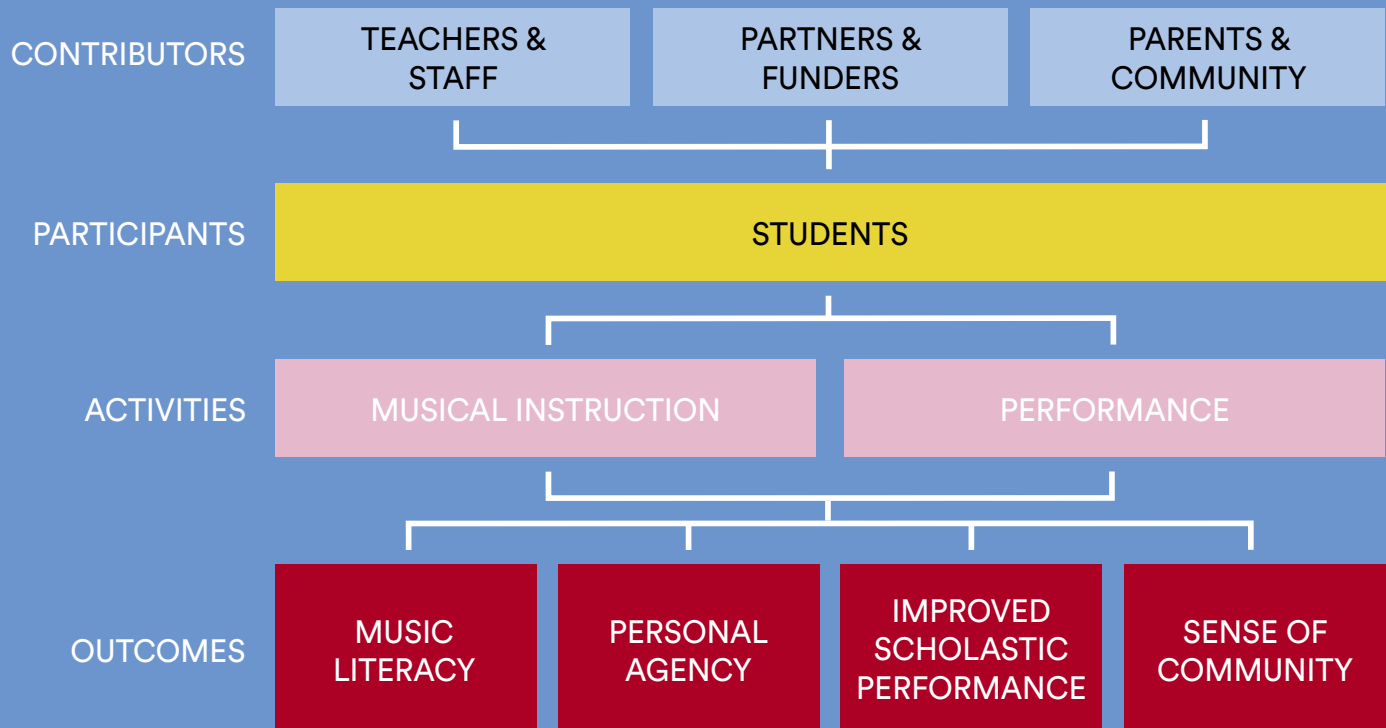
Crescendo End of Year Concert at Medina Primary School
Image credit: Tony McDonough

CRESCENDO ACHIEVES MAJOR IMPACT MILESTONE

2020 marked a major milestone in WASO's Crescendo music education program with over 11,000 teaching hours conducted despite the Government's COVID-19 restrictions. The award-winning project was piloted in 2014 for a single year level in two WA primary schools. Seven years later, Crescendo has delivered free music education every week to all school levels, primary to year six. On the year of our first graduating classes we are delighted to share some insights from the impact of this program.

WASO'S CRESCENDO CHANGE THEORY IN PRACTICE

Based on the internationally-recognised music education model El-Sistema, the program uses a theory of change approach to bring students, teachers and parents together to learn and perform music in a way that empowers the student and builds stronger community connections.



Crescendo End of Year Concert at North Parmelia Primary School
Image credit: Tony McDonough

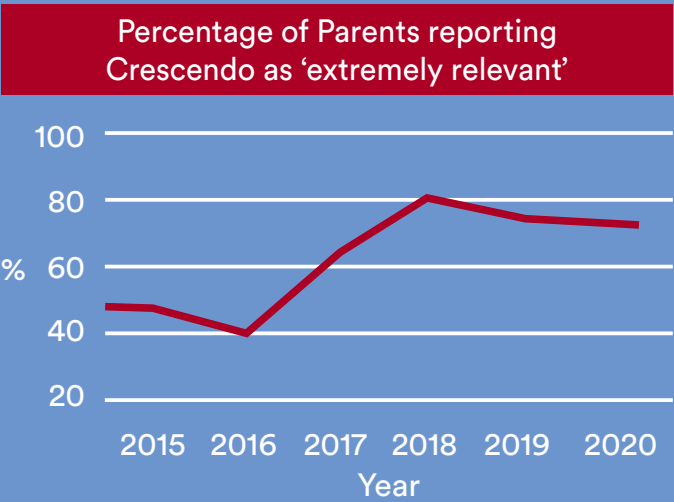
FINDINGS OF THE REPORT

WASO commissioned Culture Counts to assess the impact of the Crescendo educational music program at the conclusion of this milestone year. The Culture Counts team analysed seven years' worth of survey data and stakeholder interviews. The report found that:

- WASO's Theory of Change for the program in practice demonstrates links between music engagement / music performance and personal agency for participants.
- That improved personal agency was likely to lead to greater academic performance for students.
- That the program was able to generate a sense of inclusion and belonging to the community-at-large, beyond those directly participating in the program.
- That the socio-economic disadvantage of the participating schools demonstrates a strong social need for programs like Crescendo to provide access to unique early interventions that can meaningfully enrich lives long term.

GREAT OUTCOMES FOR STUDENTS AND THE COMMUNITY

Culture Counts found that the Crescendo program clearly delivered first-order outcomes related to the development of personal agency, as well as second-order outcomes through an improved sense of inclusion and belonging for the wider community. 82% of students reported high levels of engagement in the Crescendo program, with 84% of parents and teachers agreeing that the program inspired personal confidence among students. This program has grown and evolved over time and WASO's long-term commitment with the support of foundations, donors, partners and the schools, has strengthened the perceptions of the program's need over time. Parents at both schools now increasingly agree that the program is extremely relevant to their child's education, which demonstrates growing support for and understanding of the program.



With participants now entering high school, we will begin to see the long-term educational impact of the program. NAPLAN results suggest that parental occupation is a significant correlating factor in student secondary school performance. By engaging in areas with the poorest education and occupation outcomes in Australia, our next hope is to understand whether early-stage intervention through the Crescendo program can equip young people with the confidence and social skills they need to tackle the challenges ahead and meaningfully improve the rest of their lives.

If you would like a copy of the full Crescendo report, please contact Alena Tompkins on +61 8 9326 0088 or tompkinsa@waso.com.au.

Crescendo is supported by: Crown Resorts Foundation, Packer Family Foundation, Crescendo Giving Circle, Feilman Foundation, The Stan Perron Charitable Foundation, Tianqi Lithium Australia, Bunning Family, Government of Western Australia, Department of Education - Instrumental Music School Services.



Perth Childrens Hospital End of Year Concert

Our People and Culture

Our aim is to ensure all employees enjoy a positive workplace culture through maintaining an environment that supports their physical, social and psychological well-being, where every employee can be at their best and contribute fully to WASO achieving its purpose.

2020 was a challenging year for our employees, the COVID-19 pandemic forced the shut down of all activities in early March. This impacted each employee differently. In some cases, opportunities were captured whilst others struggled in losing the connection to their purpose.

Despite not being able to present concerts or interact as we would normally in the workplace or in the community, employees were able to contribute to the organisation in other ways to ensure we stayed active, visible and relevant to our audience. Those who were unable to perform their usual roles were able to make a positive contribution in a number of other ways, including creating a large series of digital material whether it was performing, producing, recording or editing that content.


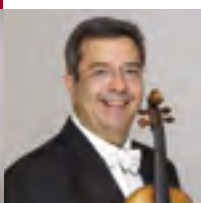









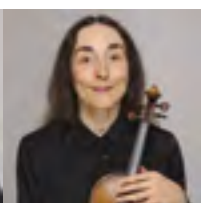



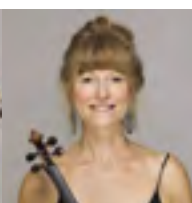
For some of our musicians, this was the first time in thirty years that they had put down their instruments. During the shutdown they spent many hours on the phone connecting with our community of wonderful donors to thank them for their support and check-in on their wellbeing. Over 2000 of our philanthropic community and subscribers were reached over the shutdown months. Alternative roles such as these allowed our employees to still contribute and add value to the organisation which, in turn, had a positive impact on employee's morale, engagement, mental health and overall work satisfaction leading to an equally positive impact on the overall culture during what was a challenging, worrying and disruptive time.

We also took the opportunity in 2020 to undertake an independent review of WASO's cultural health. The results of this audit were shared with all employees in late 2020. The audit highlighted that WASO has a strong unified culture underpinned by our values with a range of strengths that would be the envy of many companies. Some areas for further improvement were identified and these will be worked on collaboratively with all employees in early 2021 and beyond.


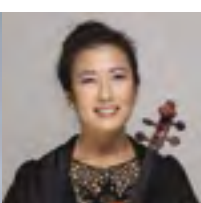

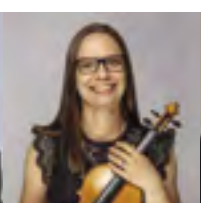







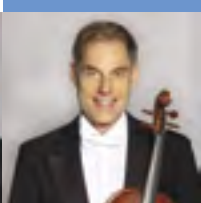
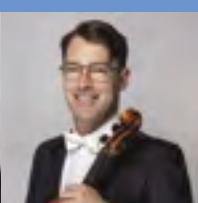


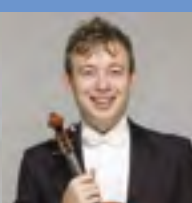


The Orchestra in 2020

VIOLIN










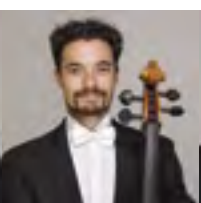

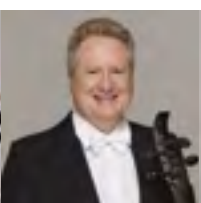




															
Asher Fisch Principal Conductor Partnered by Wesfarmers Arts	Laurence Jackson Concertmaster	Semra Lee-Smith Assistant Concertmaster	Graeme Norris Principal 1st Violin	Zak Rowntree* Principal 2nd Violin	Kylie Liang Assoc Principal 2nd Violin	Kate Sullivan Assistant Principal 2nd Violin	Sarah Blackman	Fleur Challen	Stephanie Dean	Rebecca Glorie	Beth Hebert	Alexandra Isted	Sunmi Jung	Christina Katsimbardis	Ellie Lawrence

VIOLA

															
Kathryn Lee	Akiko Miyazawa	Lucas O'Brien	Melanie Pearn	Ken Peeler	Louise Sandercock	Jolanta Schenk	Jane Serrangeli	Bao Di Tang	Cerys Tooby	David Yeh	Daniel Schmitt Principal	Alex Brogan Assoc Principal	Kierstan Arkleysmith	Nik Babic	Benjamin Caddy

CELLO

DOUBLE BASS

															
Alison Hall	Rachael Kirk	Allan McLean	Elliot O'Brien	Helen Tuckey	Rod McGrath Principal ^Tokyo Gas	Eve Silver* Assoc Principal	Shigeru Komatsu	Oliver McAslan	Nicholas Metcalfe	Fotis Skordas	Tim South	Xiao Le Wu	Andrew Sinclair* Principal	John Keene Assoc Principal	Louise Elaerts

FLUTE

PICCOLO

OBOE

COR ANGLAIS



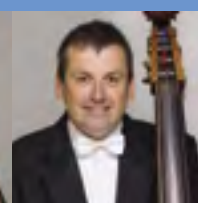
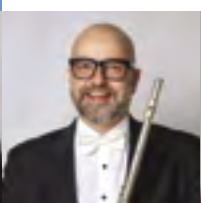

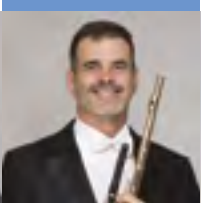

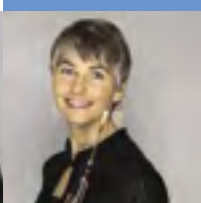

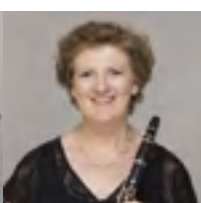



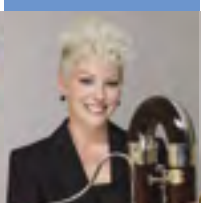


CLARINET

BASS CLARINET

BASSOON

CONTRABASSOON

HORNS *Rod & Margaret Marston

															
Christine Reitzenstein	Andrew Tait	Mark Tooby	Andrew Nicholson Principal ^Anonymous	Mary-Anne Blades Assoc Principal ^Anonymous	Michael Wayne Principal ^Pamela & Josh Pitt	Liz Chee Assoc Principal	Leanne Glover Principal ^Sam & Leanne Walsh	Allan Meyer Principal	Lorna Cook	Alexander Millier Principal	Jane Kircher-Lindner Principal	Adam Mikulicz Assoc Principal	Chloe Turner Principal ^Stelios Jewellers	David Evans Principal	Robert Gladstones Principal 3rd Horn

TRUMPET


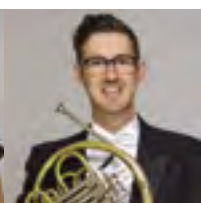
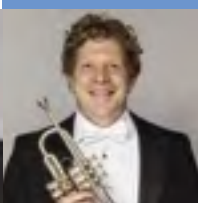
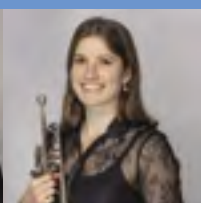
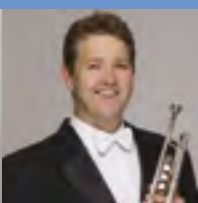
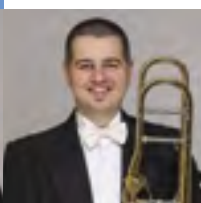
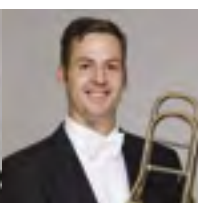
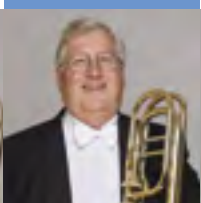

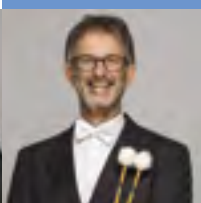
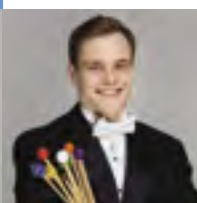


TROMBONE

BASS TROMBONE

TUBA

TIMPANI

PERCUSSION

												
Julia Brooke	Francesco Lo Surdo	Brent Grapes Principal ^Anonymous	Jenna Smith Assoc Principal	Peter Miller	Joshua Davis Principal ^Dr Ken Evans & Dr Glenda Campbell-Evans	Liam O'Malley Assoc Principal	Philip Holdsworth Principal	Cameron Brook Principal ^Peter & Jean Stokes	Alex Timcke Principal	Brian Maloney Principal	François Combémoré Assoc Principal Percussion & Timpani	Thaddeus Huang Assistant Conductor ^Simon Lee Foundation

*Section partnered by
^Chair partnered by
*Instruments used by these musicians are on loan from
Janet Holmes à Court AC

The Company in 2020

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Barrie Le Pley (Deputy Chair)

Anne Nolan
Paul Shannon
Meg O'Neill
Sara Macliver

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Executive Office

Mark Coughlan	Chief Executive - <i>until May</i>
Paul Shannon	Chief Executive - <i>from May</i>
Megan Lo Surdo	Executive Officer

Human Resources

Tony Pickburn	Human Resources Manager
Narelle Coghill	Human Resources Coordinator - <i>until Jan</i>

Artistic Planning

Evan Kennea	Executive Manager, Artistic Planning
Alan Tyrrell	Artistic Planning Manager
Sarah Salleo	Artistic Planning Assistant
Josh Marsland	Artistic Planning Coordinator

Orchestral Management

Keith McGowan	Executive Manager, Orchestral Management
Alistair Cox	Orchestra Manager
Breanna Evangelista	Orchestral Coordinator - <i>until Apr</i>
Wee Ming Khoo	Music Librarian - <i>until Mar</i>
Leanne Puttick	Music Library Assistant
Tom Rogerson	Production Manager

Business Service

Peter Freemantle	Chief Financial Officer
Glenn Welsh	Systems & Database Manager
Angela Miller	Accountant
Renu Kara	Accounts Officer
Julie Read	Payroll Administrator

Education & Community Engagement

Cassandra Lake	Executive Manager, Community Engagement - <i>until Jun</i>
Alena Tompkins	Executive Manager, Community Engagement - <i>from Oct</i>
Becca Shakespeare	Education Manager
Lily Protter	Community Engagement Coordinator
Michaela Ivory	Crescendo Teaching Artist
Brianna Louwen	Crescendo Teaching Artist
Griffin Wright	Crescendo Teaching Artist

Corporate Development & Philanthropy

Lisa Barrett	Director of Development
Gosia Paton	Corporate Partnerships & Events Manager
Terri Trang	Corporate Development Coordinator
Jacinta Sirr-Williams	Philanthropy & Annual Giving Manager
Emily Kennedy	Major Gifts & Bequests Manager - <i>until Dec</i>
Liam Smith	Philanthropy & Events Coordinator

Marketing

Brad Martin	Executive Manager, Marketing
Amy McDonnell	Communications Manager
Cliona Guilmartin	Marketing Manager
Cara Fesjian	Marketing Coordinator - <i>until Jul</i>
Naomi Alban	Marketing Coordinator - <i>from Sep</i>
Pip Bartlett	Graphic Designer
Alanna Kusin	Digital Marketing Manager - <i>until Nov</i>

New WASO employees:

Naomi Alban	Marketing Coordinator
Lisa Barrett	Director of Development
Becca Shakespeare	Education Manager
Liam Smith	Philanthropy & Events Coordinator
Alena Tompkins	Executive Manager, Community Engagement
Terri Trang	Corporate Development Coordinator

And farewell to:

Narelle Coghill	Human Resources Coordinator
Mark Coughlan	Chief Executive
Breanna Evangelista	Orchestral Coordinator
Cara Fesjian	Marketing Coordinator
Emily Kennedy	Major Gifts & Bequests Manager
Wee Ming Khoo	Music Librarian
Alanna Kusin	Digital Marketing Manager
Cassandra Lake	Executive Manager, Community Engagement

We thank them for their professional and personal contributions to the company.



Tchaikovsky's Symphony No.4

The Company in 2020

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Andrew Foote

Accompanist

Lea Hayward

Soprano

Anita Adhitya
Evie Anderson
Imogen Bale
Valerie Bannan
Lisa Barrett
Anna Börner
Kathryn Buselich
Alinta Carroll
Jesse Chester-Browne
Penelope Colgan
Clara Connor
Sarah Cosstick
Cate Creedon
Charmaine de Witt
Erika Dietrich
Ceridwen Dumergue
Fay Edwards
Bronwyn Elliott
Nike Titilola Etim
Davina Farinola
Marion Funke
Kath Goodman
Lesley Goodwin
Ro Gorell
Diane Hawkins
Sue Hingston
Deborah Jackson-Porteous
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Elysia Murphy
Sheila Price
Storme Reeves
Jane Royle
Lucy Sheppard
Sarah Shneier
Gosia Slawomirski

Kate Sugars
Carol Unkovich
Marjan van Gulik
Alicia Walter
Margo Warburton

Alto

Marion Agombar
Lisa Barz
Janet Baxter
Llewela Benn
Patsy Brown
Sue Coleson
Jeanette Collins
Catherine Dunn
Kaye Fairbairn
Jenny Fay
Susanna Fleck
Dianne Graves
Louise Hayes
Jill Jones
Mathilda Joubert
Gaylene Kelso
Janis Laing
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Diana MacCallum
Robyn Main
Tina McDonald
Lynne Naylor
Philomena Nulsen
Deborah Pearson
Deborah Piesse
Fiona Robson
Neb Ryland
Louise Sutton
Olga Ward
Moira Westmore
Christine Wrener
Jacquie Wright

Tenor

David Collings
Nick Fielding
Matthew Flood
Allan Griffiths
John Murphy

Grant O'Neil
Andrew Paterson
Jay Reso
Joe Robinson
Chris Ryland
Simon Taylor
Arthur Tideswell
Stephen Turley
Malcolm Vernon
Brad Wake

Bass

Justin Audcent
Paul Brayshaw
Michael Berkeley-Hill
Charlie Bond
Bertel Bulten
Tony Errington
Ken Gasmier
Mark Gummer
Stephen Hastings
Benjamin Lee
Andrew Lynch
Tony Marrion
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Lotterywest Christmas Spectacular

Image credit: Rebecca Mansell

Our Partnerships

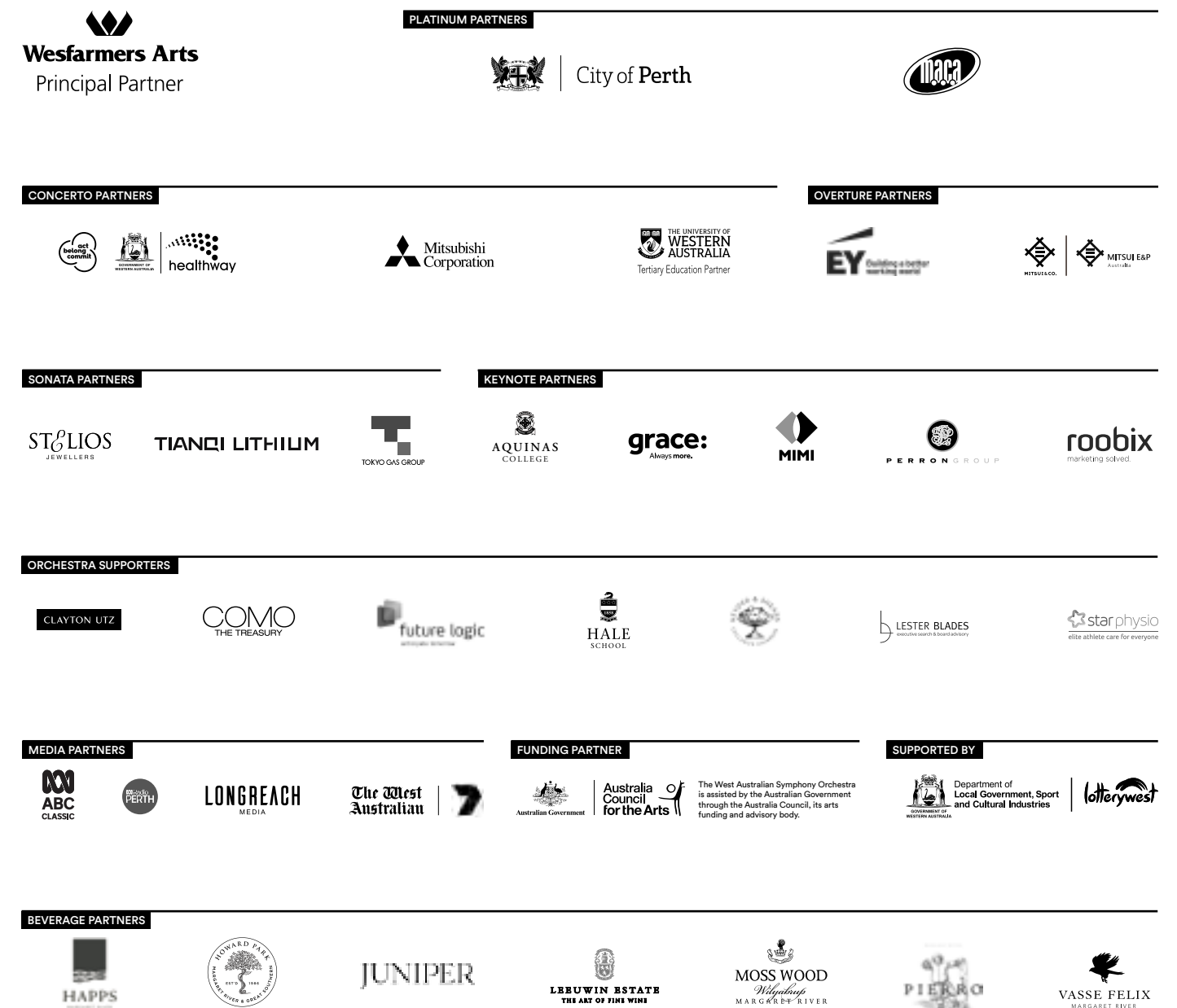
Wesfarmers Arts Principal Partner

Wesfarmers has been part of the West Australian Symphony Orchestra family for 27 years: it's one of the longest-running arts sponsorships in Western Australia, and Wesfarmers has demonstrated a commitment to our company and the arts sector that is unsurpassed in corporate Australia. Wesfarmers' support extends well beyond its financial investment. Over the course of the relationship it has grown into a diverse and deep partnership that has benefited communities across Western Australia.

The support we receive from businesses, individual donors, public funders and private foundations allows us to present extraordinary performances and to create exciting activities in schools and communities.

Your support makes such a difference and is much appreciated.

West Australian Symphony Orchestra would like to thank the following partners that played an important role in supporting WASO's artistic, education and outreach activities, both on stage and online during 2020.



Our Supporters

West Australian Symphony Orchestra gratefully acknowledges the generous support of the following patrons from 1 January to 31 December 2020:

West Australian Symphony Orchestra (WASO) is grateful to acknowledge music lovers who have supported the Orchestra over the last 12 months. The financial support of passionate individuals is essential to maintaining a State Orchestra in Western Australia for future generations. WASO's philanthropy

incorporates major gifts, annual giving, Trusts and Foundations and bequests for the benefit of the Orchestra. Funding also supports community engagement, music education, health and wellbeing and artistic programs across regional, remote and rural WA communities.

Thank you for making WASO the organisation it is today.

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Deborah Marsh – Conductor's Podium and Cor Anglais
Margaret & Rod Marston – Bass Clarinet
Peggy & Tom Stacy – Cor Anglais & Piccolo
Jean & Peter Stokes – Cello, Tuba, Tenor Trombone, Bass Trombone, Wooden Trumpet, French Horn & Music Score Folders

The WASO Song Book

We are grateful to those who have supported new works commissioned for the Orchestra by WASO in 2019:

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In memory of Mary Rodoreda
Geoff Stearn
Anonymous (1)

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Andrew Nicholson – Anonymous
Chair of Principal Trumpet,
Brent Grapes – Anonymous
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Rod & Margaret Marston
Chair of Principal Piccolo,
Michael Waye – Pamela & Josh Pitt
Chair of Principal Tuba,
Cameron Brook – Peter & Jean Stokes
Chair of Principal Cor Anglais,
Leanne Glover – Sam & Leanne Walsh
Chair of Associate Principal Flute,
Mary-Anne Blades – Anonymous

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WASO is extremely grateful for the bequests received from the Estates of:

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Wendy Scanlon
Judy Sienkiewicz
Mrs Roslyn Warrick
Anonymous (7)

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This fund includes major donations and bequests

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Minderoo Foundation
Sagitte Yom-Tov Fund

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Recognising Patrons who have made a provision in their Will to the Orchestra:

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Deborah & Miles Protter
Eveline Read
Dr Carol Warren
Anonymous (1)

CRESCENDO

Trusts & Foundations

Crown Resorts Foundation
Packer Family Foundation
Feilman Foundation
Stan Perron Charitable Foundation
Bunning Family

Crescendo Giving Circle

Jean Arkley
Prue Ashurst
David & Suzanne Biddles
S Cherian
Brenda Cohen
Kaylene Cousins
Megan & Arthur Criddle at the APS Foundation
Euroz Charitable Foundation
Sue & Clive Hovell
Madeleine King MP, Federal Member for Brand
LeMessurier Charitable Trust
Rosalind Lilley
Lommers Engineering Pty Ltd
Louise & Bryant Macfie
Mrs Morrell
Judith Nash

G & I Nicholas
Pamela Pitt
The Sheena Prince Memorial Fund
Dr Lance Risbey
Tony Rudd
Rosalin Sadler in memory of Joyce Durbin Sadler
In memory of Robert & Joan Street
Ruth E Thorn
Reto Vogel
WA Massed Choir Festival
Alan Whitham
Mary Ann Wright
Anonymous (3)

Volunteers

Thank you to our volunteers for supporting WASO with their time and enthusiasm, including the Patrons & Friends Committee who help shape our Philanthropy events and act as ambassadors to the Patrons & Friends Community. WASO Volunteers contributed over 300* hours in 2020 and make an enormous difference to the visitor experience at WASO concerts, and to our day-to-day business.

*This number does not include our Chorus who are also volunteers.

2020 Patrons & Friends Committee:

Prue Ashurst, President
Barry Neubecker, Vice President
Chris Rtshiladze, Secretary
Glenda Campbell-Evans
Jennifer Gardiner
Gina Humphries
Wolfgang Lehmkuhl
Margaret Marston
David Stevenson
Ian Watson
Steve Sherwood (Chorus Representative)
Frankie Lo Surdo (Musician Representative)
Rachael Kirk (Musician Representative)
Emily Kennedy (WASO Management Representative)



Carmina Burana
Image credit: Rebecca Mansell

Evaluation Framework

Culture Counts Pty Ltd (“Culture Counts”) partnered with us to measure the outcomes and impact of our 2020 Season and the main findings of that evaluation are integrated in this report.

The evaluation was guided by our 2019-23 Strategic Plan and measures key performance indicators associated with WASO’s four key organisational pillars:

World-class artistic performances
WASO is well known for the excellence of its performances and the innovative nature of its programming and presentations.

Accessible and relevant to the WA community
WASO will make classical music a vibrant, accessible and relevant art form for all West Australians.

Strong, collaborative organisational culture
WASO has an internal culture where the team shares common values and works collaboratively to achieve the organisation's vision.

Long-term financial sustainability
WASO is able to realise its vision whilst remaining financially sustainable over the long term.

Throughout the year, audiences and participants provided feedback on programs via interviews and surveys; the results are presented in this report.

STRATEGIC ALIGNMENT

The evaluation framework applied by Culture Counts uses a standardised set of metrics called ‘dimensions’ to measure the quality and impact of art and culture. The dimensions were developed in collaboration with the sector, and they’ve been internationally tested and academically validated. Survey respondents move a slider to indicate whether they agreed or disagreed with the dimension statement using a Likert scale.

Dimensions applied within the survey instruments used for WASO’s 2020 evaluation period are on the adjacent page. The dimensions were accompanied by a series of other custom questions designed to capture data in alignment with the research questions outlined.

CORE METRICS

OUTCOME AREA	DIMENSION STATEMENT
Quality	Excellence - It is one of the best examples of its type that I have seen
	Local Impact - It's important that it's happening here
	Rigour - It was well thought through and put together
	Cultural Contribution - It provides an important addition to the cultural life of the area
Social	Access - It gave me the opportunity to access cultural activities
	Contribution - I feel like my contribution matters
Economic	Networks - It connected me with other people in my field
	Collaboration - It provided opportunities for collaboration
	Growth - It appealed to new audiences

PROGRAM AREA	NUMBER OF SURVEYS	TOTAL RESPONSES
Special Events	4	243
Online – Ensemble Editions	1	213
Classics	6	3,571
Mornings	4	1,017
Community Engagement	7	221
Lotterywest Christmas Spectacular	1	724
Public Evaluation Total	23	5,989

Our Economic Impact

DIRECT EXPENDITURE

\$16.6 million

ECONOMIC IMPACT

\$48.5 million

We can only thrive with the support of our community, and with that support we provide big returns back to the people of Western Australia. WASO events stimulate visitation and spending that would not have otherwise occurred in metro and regional areas. This provides benefits for local business and the wider economy and is especially true for businesses in the vicinity of our events.

This section of the report includes calculations that estimate the direct impact of WASO’s 2020 season across Perth and the rest of the state, and the flow on impacts of this spend. The work has been independently produced and verified by WASO’s evaluation partner, Culture Counts.

Attendee Expenditure public survey data has been used to calculate the average spend for visitors of each program. Attendance data has been used to calculate attendance per visitor type.

Attendance for Economic Impact: WASO Presented Events

Program Area		Attendance
Classics		13,446
Mornings		4,758
Special Events		9,751
Lotterywest Christmas Spectacular		10,339
Community Engagement		792
IN-SCOPE TOTAL		39,086
Economic Impact Analysis - OUT OF SCOPE	Education & Outreach°	1696
	Mainstage collaborations*	33,054
TOTAL ATTENDANCE		73,836

**Mainstage collaborations include events where attendances are not a subject of WASO's economic impact analysis. While WASO performed in these events, the presentation responsibility was with a collaborating partner and therefore attendee expenditure was not recorded. Collaborating companies include Perth Festival, WA Opera, WA Ballet, Town of Claremont.*
° Out of Scope includes 541 participants for Crescendo with 10,580 contact hours with the students.

Attendee Expenditure

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

Additionality excludes people who indicated that they would have done something else in the area even if they hadn’t attended the event, because it’s assumed that expenditure from those people would have occurred regardless of their attendance at the WASO event. This information is used to calculate the ‘Additionality Adjustment’, which is the weighted percentage of spending that is considered additional.

Attendee Spend Total Impact	Special Events	Classics	Morning	Lotterywest Christmas Spectacular	Total
Average Spending	\$59.15	\$45.99	\$37.34	\$35.25	
Additionality Adjustment	78%	86%	73%	80%	
Total Impact	\$449,938	\$533,212	\$129,499	\$291,483	\$1,404,131



Lotterywest Christmas Spectacular
Image credit: Rebecca Mansell

Direct Economic Impact

	Special Events	Classics	Morning	Lotterywest Christmas Spectacular	Total
Event Impact	\$449,938	\$533,212	\$129,499	\$291,483	\$1,404,131
Accommodation Impact*	\$22,829	\$76,546	-	\$75,560	\$174,935
Organisation Expenditure					\$15,034,501
TOTAL DIRECT IMPACT	\$472,767	\$609,758	\$129,499	\$367,043	\$16,613,568

*respondents were also asked whether they were staying overnight as a result of their visit to the event and if so, how much they were spending on accommodation per person, per night.

Multiplied Total Impact

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

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

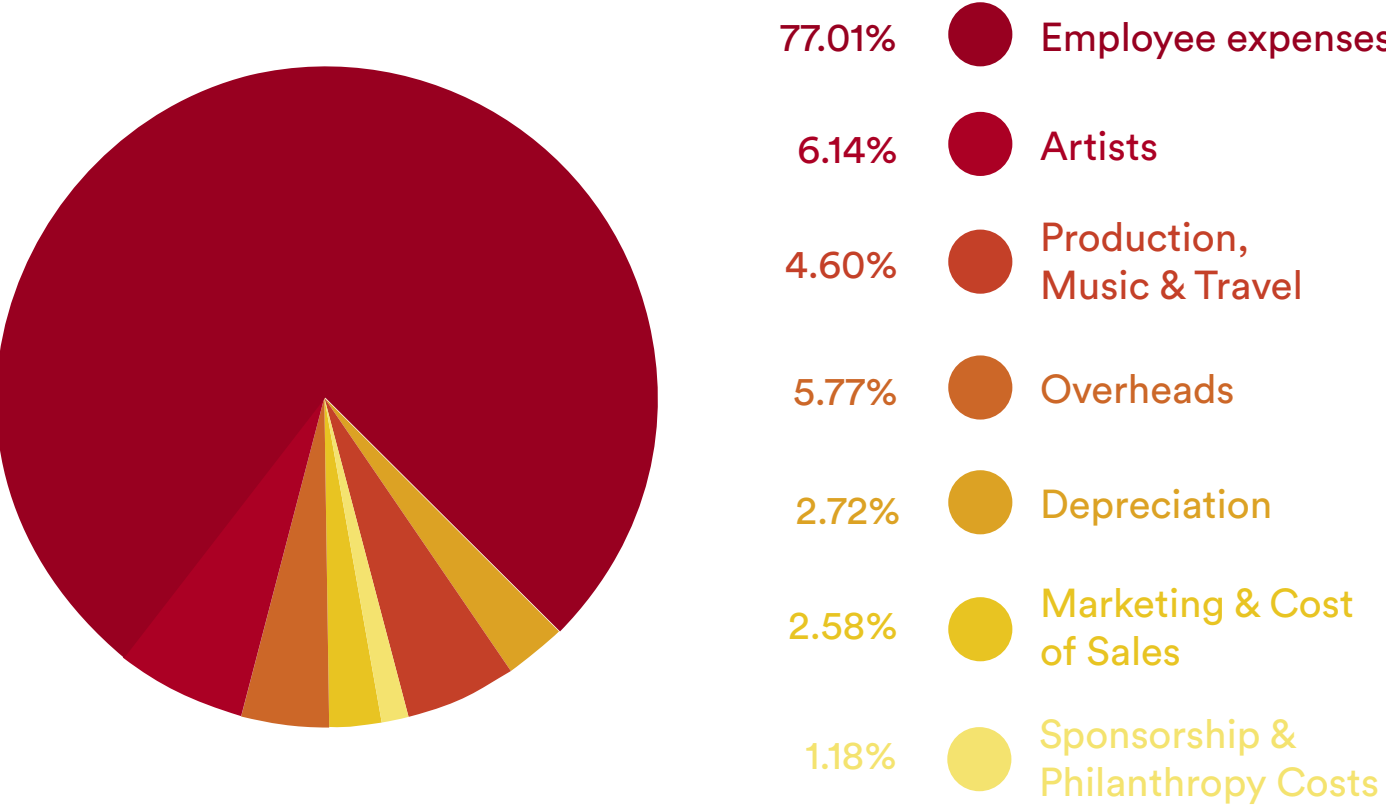
	Direct Impact	Multiplier	Total Multiplied Impact
Event Impact	\$1,404,131	2.96	\$4,156,228
Accommodation Impact	\$174,935	2.75	\$481,072
Organisation Expenditure	\$15,034,501	2.92	\$43,900,743
TOTAL	\$16,613,568		\$48,538,044



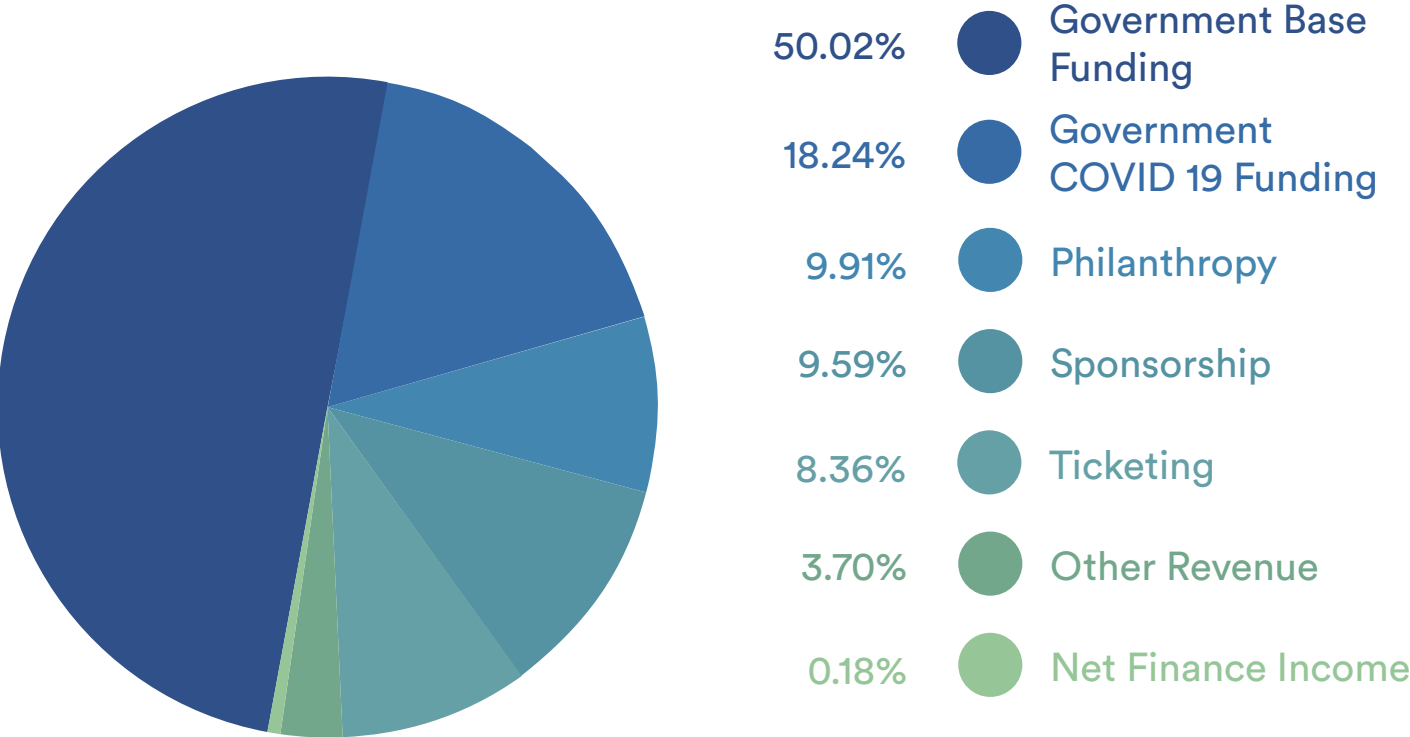
Tchaikovsky's Symphony No.4
Image credit: Daniel Grant

Financial Statistics

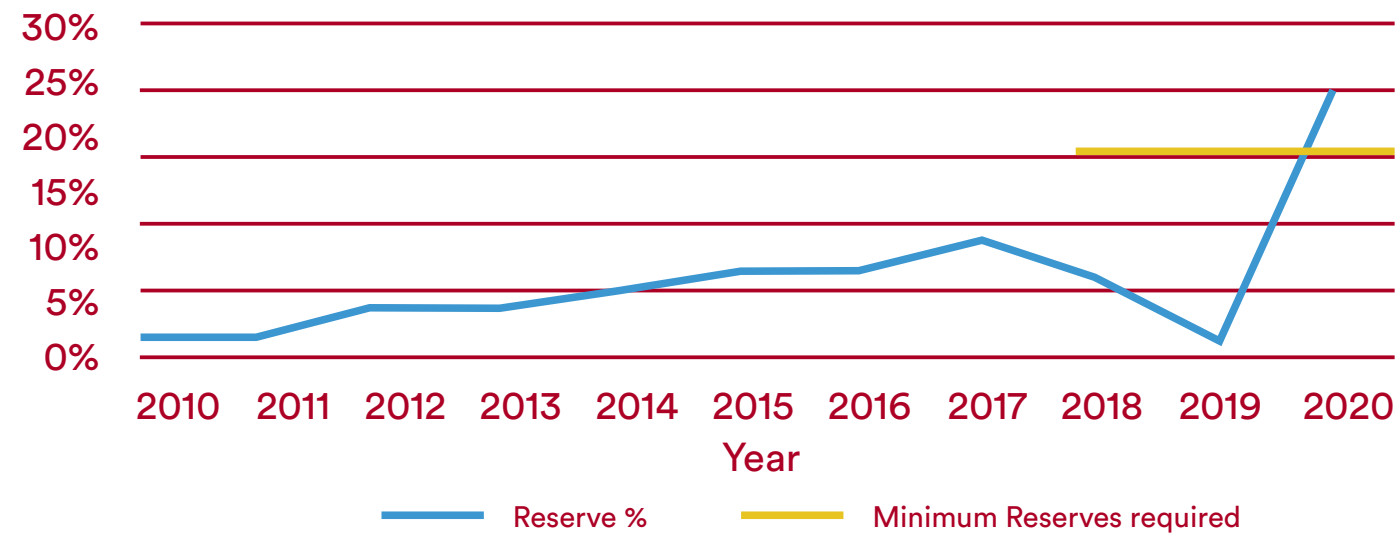
Expenditure



Income

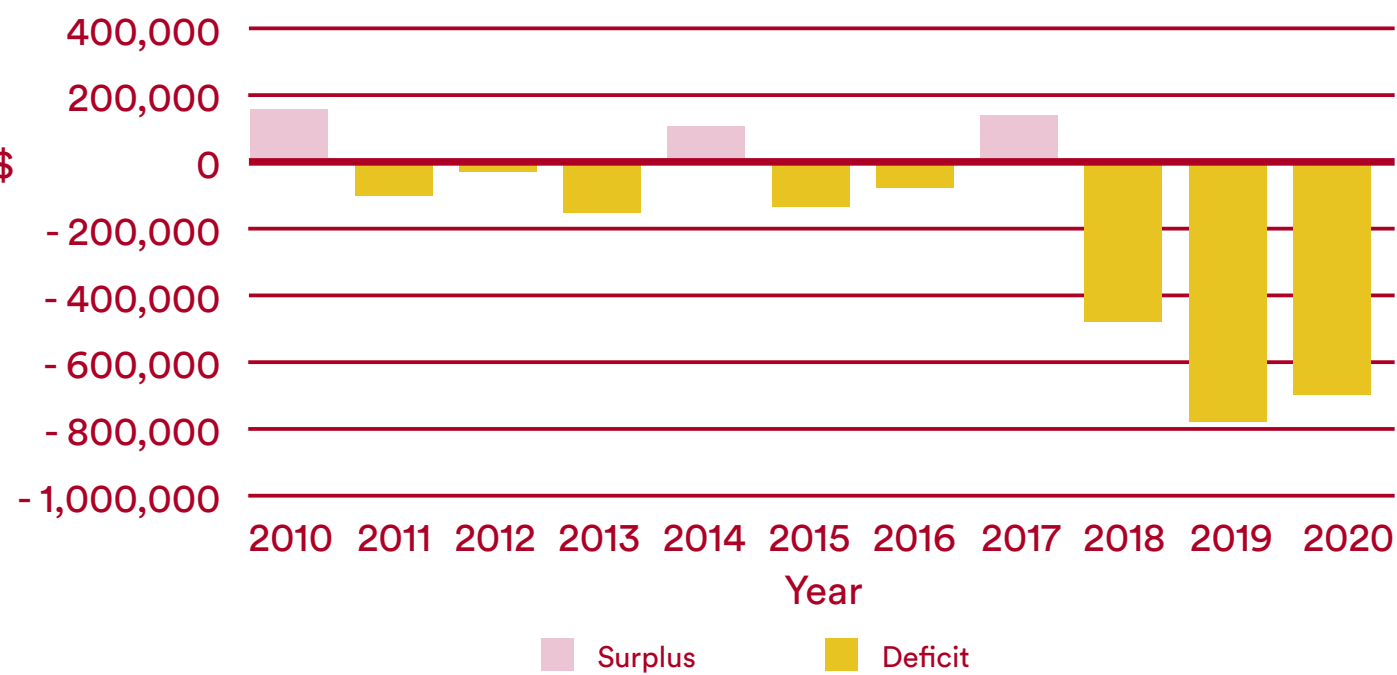


Accessible Reserves Ratio*



* Accessible reserves divided by annual expenditure.
Note: For 2020, 2019 expenditure has been used to represent usual levels.

Underlying Surplus / Deficit^



^ Surplus / Deficit for the year minus financial income, bequests, loss on share sales and one-offs (e.g. COVID funding).



WASO Holdings Limited

Corporate Governance

General

WASO Holdings Ltd is the largest performing arts group in Western Australia and is committed to high standards of corporate governance.

WASO Holdings Limited has three subsidiary companies being West Australian Symphony Orchestra Pty Ltd, WA Venues and Events Pty Ltd and WASO Endowment Fund for the Orchestra Pty Ltd. The Board of all four companies are comprised of the same Directors and each Board consists of a maximum of ten directors.

This statement outlines the Group's governance practices and addresses the Essential Governance Practice Principles as published and monitored by the Australia Council for the Arts. These principles are based on the recommendations published by the ASX Corporate Governance Council.

Lay Solid Foundations for Management and Oversight

The role of the Board is to govern the WASO Group. It does this by focusing on compliance and performance through four major functions, being:

1. Providing accountability
2. Monitoring and supervision
3. Strategy formulation
4. Policy making

The Board is accountable for the WASO Group's overall performance and ensuring the Group performs its functions in a manner consistent with sound commercial practice.

The Board has adopted a charter which defines the roles and responsibilities of the board and management. A separate board policy ensures an appropriate delegation of authority to management.

The Board sets the Group's key objectives and strategies through a rolling five year strategic plan, which is revised annually. It also approves the artistic program and budget on an annual basis, monitors the major risks facing the organisation and reviews comprehensive performance reports on all key business areas.

New Board members are provided with appropriate information to ensure that they understand their roles and responsibilities, including the Board Charter, Constitutions and other relevant information.

Structure of the Board to add Value

The Group Boards are comprised of an appropriate number of well qualified individuals who have a proper understanding of the current and future issues facing the organisation. The 7 current Board members are highly qualified individuals with credentials across a wide spectrum including backgrounds in business, operations management, accounting, economics, marketing, music, investment and banking. Paul Shannon is the only executive Board director, performing the role of interim CEO. All other Board members are non-executive and do not accept remuneration.

The composition of the Board is regularly reviewed to ensure that the composition meets the current and future needs of the Group. Directors are appointed for specific terms and re-appointment is not automatic.

The Board is supported by a Finance, Audit and Risk Committee and a Nomination and Remuneration Committee.

Nominations & Remuneration	Finance, Audit & Risk
Richard Goyder	Anne Nolan
Keith Kessell	Paul Shannon
Barrie Le Pley	Barrie Le Pley

The sub-committees each have a charter that defines the role of the committee, its members, terms of reference and duties. The sub-committees meet on a regular basis and any issues raised from the meetings are discussed and dealt with as appropriate at the following Board meeting. The Board sub-committee structure is regularly reviewed.

This Committee reporting structure allows the Board to receive and review regular comprehensive reports on all key business areas.

The Board undertakes an independent Performance Evaluation of the Board and the Board Committees periodically. A comprehensive review and assessment of the Board is completed biennially and a light touch review completed every other year.

Act Ethically and Responsibly

The Board is committed to maintaining ethical and responsible decision making processes based on the principles of fairness, integrity and honesty and to ensure compliance with Australian laws and regulations.

Directors who may have a material personal interest in a matter to be considered by the Board or a board committee are required to make the nature of that interest known and must not be present while the matter is being considered. Details of such disclosures are recorded in the minutes of the meeting. Where an issue to be considered by the Board or a board committee is thought to present a Director with a potential conflict of interest, that Director will not be provided with the related material in the first instance.

The Board has adopted the code of conduct promulgated by the Australian Institute of Company Directors. The Board warrant that senior management implement a code of conduct and policies consistent with ensuring employee behaviours exhibit required standards.

Safeguard Integrity in all Reporting

The Board has established a Finance, Audit & Risk Committee that has a charter and includes at least one member who has financial expertise. The committee is of sufficient size, independence and technical expertise to discharge its functions effectively. All members are financially literate.

The Board requires the CEO and CFO to attest in writing that the Group's financial reports present a true and fair view of the Group's financial condition and operational results and are in accordance with relevant accounting standards.

The Finance, Audit & Risk Committee considers the effectiveness of the external auditor on a regular basis.

Engage with Stakeholders

The Group has a number of stakeholders, including its audience, Federal, State and Local Government, its many corporate and individual supporters and its musicians and staff. The Board reviews the annual compliance and reporting calendar to ensure stakeholder obligations are met.

Recognise and Manage Risk

The Board has approved a risk management policy from which management has implemented a program designed to identify the sources of risk, quantify the impact of these risks and any related controls, and reduce risk through practical and cost effective measures.

The program involves the development of standards throughout the Group, which require awareness and action from all sub-committees to minimise risks and losses. In addition, the Group uses risk management techniques, including insurance, to reduce the financial impact of any uncontrollable or catastrophic losses. Regular updates of the Group's risk register are undertaken by management, presented to the Finance, Audit and Risk Committee and reviewed by the Board.

The Group carries sufficient insurance for the size and nature of its business to protect its assets.

Remuneration Fairly and Responsibly

The Board adopts remuneration policies that are designed to attract and retain talented and motivated individuals and to encourage enhanced company performance. The Board appoints the CEO and Principal Conductor and approves the remuneration, terms and conditions of service for those roles.

Non-executive Board members do not receive any remuneration from the Group.

Key Performance Indicators 2020

WASO Outcome	Mechanism
WASO is committed to ever-increasing artistic excellence and advancing our art form	Program concert performances featuring diverse repertoire and collaborating artists
	Seek feedback on artistic endeavours through internal and external artistic assessment processes
	Commitment to performing Australian and new music
	Offer Principal Conductor the opportunity to build the sound of the orchestra, including innovative concert presentations and collaborations with the highest quality artists
WASO builds international connections and grows the profile of Australian art and artists	Identify and pursue opportunities for WASO's musicians to tour internationally
	Develop and strengthen cross-cultural diplomatic partnerships with musical organisations in key regions
WASO upholds and celebrates First Nations culture and collaborates with Indigenous artists	Educational creative development projects with Indigenous artists presented in schools
	Performance collaborations with Indigenous artists, presented in concert and at local and community festivals and events
	Pursue opportunities to present Indigenous collaborative works internationally

Measure	2020 Target	2020 Actual
Number of ticketed concert performances per year (excluding education activities)	75	31
Classical subscription series concerts forms a minimum 50% of concert performances	50%	53%
Paid attendances per year	79,000	23,482
% positive internal and external survey responses	80%	98%
Number of works by Australian composers and living composers performed per year	4	2
Number of concert performances with Principal Conductor per year	20	2
Number of opportunities identified and applied for	1	0
Number of performance engagements with cross-cultural partnership organisations	2	1
Number of projects	1	0
Number of performances	2	0
Opportunities pursued	1	0

Key Performance Indicators 2020

WASO Outcome	Mechanism
WASO removes barriers so that all Western Australians can experience our transformative music	Delivery of programs to sectors of the community with no, or limited access to WASO due to socio-economic, cultural, physical or other barriers
	Delivery of programs to regional and remote Australia, through touring and technology
	Leverage existing and new technologies to deliver high-definition WASO audio, video and/or virtual reality content to new and diverse audiences beyond our immediate reach
Develop audiences of scale, and drive deeper engagement with the arts across existing and new audience members from the diverse spectrum of Australian society	Commitment to providing all audience members with inspiring and memorable experiences, and engaging the organisation Culture Counts to evaluate the impact of WASO's performances

Measure	2020 Target	2020 Actual
Number of access programs	15 programs with a combined number of individual activities of 850	15 programs with a combined number of individual activities over 1162
% of free attendances across all WASO performance activities	30%	36%
Number of engagements with audiences in regional areas	3 programs with a combined number of individual activities of 14	0
Number of presentation outcomes delivered through technology	6	17
Subscriber retention rate	79%	77%
Net promoter score benchmark	74	74
% of surveyed audiences across all ticketed WASO performances rating their experience as 'excellent'	86%	79%
% new audience members across all ticketed performances	10%	10%
Cumulative social media audience reach	4.4 million	6.6 million

Key Performance Indicators 2020

WASO Outcome	Mechanism
WASO contributes to strengthening our sector and provides sector pathways for emerging artists to engage with WASO	Leverage relationships with other Australian arts organisations (including small to medium sector organisations) to deliver performance outcomes
	Develop relationships with universities and tertiary training organisations to provide performance and outreach training opportunities to young musicians
	Offer programs to develop the talents of emerging Australian composers, conductors, and musicians
WASO invests in its artists and staff	Provide all employees with annual performance feedback and development plans
	Increase inclusivity and equip employees of diverse backgrounds with professional development and leadership training opportunities as identified
WASO has a safe and collaborative internal culture	Meet all Workplace Health & Safety obligations and invest in best practice initiatives to ensure the safety, health and wellbeing of employees
	WASO's values are adopted by employees and enacted in daily collaborative work practices

Measure	2020 Target	2020 Actual
Number of collaborative performances per year (e.g. with WA Opera, WA Ballet, Perth Festival and others)	45	30
Number of key relationships	2	2
Number of individual activities including performance outcomes, outreach programs and training opportunities	8	12
% of programs with secured funding	100%	100%
Number of participants in development programs	20	16
A formal personal development review system for orchestral employees is developed	System implemented	System was not implemented
% of employees provided with professional development opportunities	40%	10%
Number of employees provided with leadership opportunities (performance)	5	-
WASO Health & Wellness program is actively reviewed and implemented annually	Yes	Yes
Number of meetings of OSH Committee and Mental Health Committee per year	6	3
WASO's values set is reviewed collaboratively with employees	Promoted	Review not achieved

Key Performance Indicators 2020

WASO Outcome	Mechanism
Grow the company's contributed revenue base to secure the long-term sustainability of the organisation	Increase philanthropy revenue to meet increased fixed expenditure
	Increase sponsorship revenue to meet increased fixed expenditure
Grow the company's earned revenue base to secure the long-term sustainability of the organisation	Increase box office revenue to meet increased fixed expenditure
	Accurate targeting of artistic programming and marketing efforts to identified market segments
Secure commitments to a 'home' for the organisation, co-located rehearsal and administration space	Secure long-term management agreement for venue operations of Perth Concert Hall as integrated into WASO's business model
	Secure state and federal funding commitments for the redevelopment of Perth Concert Hall and precinct
Markers of financial stability	Maintain reserves
	Maintain operating margin
	Maintain adequate liquidity
Implement best-practice governance processes	Adopt and maintain Essential Governance Practices for Arts Organisations guidelines

Measure	2020 Target	2020 Actual
Philanthropy provides % of WASO income	10%	9.7%
Corporate sponsorship provides % of WASO income	13%	10.1%
Box office revenue provides % of WASO income	27%	8.3%
% of box office revenue achieved to target	100%	30%
10-year venue management agreement signed	Agreement in place	Ongoing negotiations to secure long-term Venue Management Agreement
Funds for redevelopment committed by federal and State governments	Funds committed	\$42m pledged for redevelopment
Maintain operating reserves of at least 20% of total expenditure	20%	26.1%
Maintain operating margin of at least 1% each year	1%	23.5%
Maintain liquidity ratio of at least 1.5:1	1.5:1	2.4:1
A minimum of 6 full Board meetings per year	6	7
A diverse Board consisting of members with a broad range of expertise with backgrounds including finance, fundraising, entrepreneurship and the arts sector	Diversity and skills matrix completed	Completed
Board annual review undertaken	Internal review undertaken	External review process with a consultant was completed in February 2020.
Succession plan for key positions in place	Yes	Yes. Successors for key artistic positions are evaluated and monitored in an ongoing process; internal succession plan enacted in interim for executive vacancies.

Touching souls and enriching
lives through music

waso.com.au