



West Australian
Symphony Orchestra

2019

Annual Report

Lucy Durack Sings the Musicals

Image credit: Cam Campbell



Wesfarmers Arts
Principal Partner

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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2019 Highlights

Overall Audience Experience 'Satisfied'

97% 

4 wins including 2 Helpmann Awards™ 

4 world premieres including 3 new commissions


4 Album recordings released 


1 winning Opera Recording of the Year - Limelight Magazine


1,220  Performances 

207,520 Attendances 
44% free to the community

Bringing music to the State's regions

Presented programs in 33  different locations across WA

Reached more than 1,800 students & community members across 14 engagements in regional centres 

Presented 7 Indigenous Creative Collaborations, including Noongar language programs 

Supporting West Australian Opera and Ballet

16 weeks per year  up to 43 performances 

Website visitors

207,951

 ↑18%

Net promoter score

70 

Brand advocacy from audiences

Community Outreach and Education programs

60,000+ participants 

1,146 performances, workshops, classes & masterclasses

Lotterywest Christmas Symphony


Largest annual free concert event in WA

27,824 attendees (2019) and an economic impact of  \$3.2m


250,000 attendees since 2007*
*includes WASO's Symphony In the City

Crescendo music education program in Kwinana primary schools (established 2014)

Received national Art Music Award for Excellence in Music Education.



1,005  classes delivered to 368 students

Presented 16 programs reaching people of all ages with disabilities


 Celebrating 11 years of Hospital Orchestra Project

Social Media Audience Growth

Facebook Instagram

 30%↑  22%↑

97% would describe WA's cultural life as unthinkable without WASO

 6 million reached on social media (30% ↑)

Total Economic Impact

\$74.8 million 

Chairman's Report 2019



For the West Australian Symphony Orchestra, 2019 reflects the consolidation of a period of extraordinary growth as we look towards our centenary year in 2028. Our strategic investments since 2012 both into the artistic excellence of the Orchestra, and creating the broadest, most comprehensive community engagement and education program in Australia, were recognised through both national and international accolades – notably, two Helpmann Awards™ for our 2018 *Tristan und Isolde* production; reflecting the success of the partnership between the Orchestra and its Principal Conductor and Artistic Advisor Asher Fisch. Crescendo, WASO's free music education program, received an APRA AMCOS Art Music Award for Excellence in Music Education. Through Crescendo we create the spark that sets off a lifetime love of music and this helps to instil confidence and resilience in over 400 students weekly.

We are honoured by such critical acclaim, but more deeply by the response from our more immediate community as measured by our research partner Culture Counts, which you will be able to read more about in this annual report. Having resolved our commitment to being the orchestra for all of Western Australia, 2019 saw the Orchestra take our music far and wide, from the gorges of Karijini National Park to the windy coast of Esperance for the first time since 1992. 97% of our audience say Western Australia's cultural life would be less vibrant or unthinkable without WASO.

Our financial operating result for 2019 reflects the increasingly challenging environment in which we, our audience members and stakeholders, operate. The Board of Directors and executive team do not take this result lightly and are committed to the diligent management of the company's circumstances and the minimisation of organisational risk. We are encouraged by areas of growth such as the contributions of our generous philanthropic community. I am grateful to my fellow Directors for the immeasurable contributions of time and governance they provided throughout the year.

I thank and acknowledge the Commonwealth Government for the bedrock support the organisation receives through the Australia Council, and congratulate the Australia Council for their consultative review work undertaken throughout 2019 and developing the Major Performing Arts Partnership Framework. We are excited to work with our funding partners and community to deliver our extraordinary music in an increasingly dynamic and responsive way.

While it is important to mark 2019's high notes and challenges, as I write today in 2020 these have since been overshadowed by the global spread of the COVID-19 pandemic which has revealed the true fragility of our cultural sector. As a not-for-profit performing arts organisation, postponing our public performance and community engagement programs will result in hundreds of thousands of dollars in lost revenue and cuts to the very core of our ability to realise our mission. Without a doubt, this unprecedented situation could impact the future of the company and our ability to deliver the scale and quality of work that you have come to expect from WASO.

This is a time to come together, to consider what is important in our lives and to work collaboratively on a shared new vision for the cultural life of Western Australia – of which WASO intends to remain at the very heart. I'd like to once again thank the Australia Council for their unwavering support, and to recognise the essential contributions of the State of Western Australia through the Department of Local Government, Sport and Cultural Industries; our Principal Partner Wesfarmers Arts, whose support enables creativity to thrive in Western Australia; and our network of corporate and philanthropic partners, whose support is more crucial now than ever before. On behalf of our resilient musicians, staff and Board, thank you for your investment into the continual evolution of the West Australian Symphony Orchestra and our mission to touch souls and enrich lives through music.

Richard Goyder AO
Chairman

Chief Executive's Report



I am very proud to be CEO of our wonderful state orchestra.

2019 marked the 91st anniversary of WASO sharing extraordinary music in our community; in parks, schools, concert halls and hospitals, from Karijini to Kwinana. Our dual commitments to artistic excellence and community engagement were rewarded with significant international recognition and national awards for our performances and recordings, commissioned new music and our extensive community programs.

Our resident company of full-time professional musicians are the beating heart of our organisation. The accolades received are testament to their supreme individual talents, a strong culture of collaboration, and our thrilling partnership with Principal Conductor Asher Fisch; nurtured and strengthened since 2014.

Our mainstage programs were met with rapturous applause and critical acclaim. We saw a 1.2% decrease in ticket sales overall but a 142% increase in tickets sold to people under 30 years of age. A great result for now and a beacon of hope for our future.

Crescendo, the jewel in the crown of our award winning community engagement program, delivered 1,005 music classes to students in two primary schools in Kwinana, south of Perth. Established in 2014 and growing every year, we are excited to now be delivering this life-changing program to every single student in both of these schools.

WASO plays a vital role in the cultural life of Western Australia and is the largest employer of performing artists in the state. In addition to our 1,173 WASO presented performances we also collaborated with West Australian Opera, West Australian Ballet, Lost and Found Opera, Perth Festival and Mellen Events to deliver an extraordinary range of great music, in theatres and parks and even an historic Mill in the timber town of Jarrahdale. WASO breathed musical life into a new Australian-made, full length animated feature film and released four live album recordings including our multi-award winning 90th anniversary gala, *Tristan und Isolde*. In addition to our significant cultural impact, an assessment of our activities throughout the year reflects an economic impact of \$74.8 million.

The company strengthened our commitment to Indigenous Creative Collaborations and began our organisation-wide journey to create a Reconciliation Action Plan with the support of local Elders and Reconciliation Australia.

We also toured the full orchestra to Albany and Esperance. There is no better way to demonstrate the scale and complexity of what we do than to pack up 75 people with instruments and gear into two trucks, two buses and a plane and head into regional WA. The standing ovations and tears of joy from new audiences and old were overwhelming.

This may have been our 91st anniversary year, but in so many ways it was a new beginning. In my first year as CEO, we examined and consolidated our operations and support services to deliver a more efficient team structure. We sharpened our tools for digital communication and content delivery and engaged evaluation partner Culture Counts to conduct impact reporting against our 2019-23 strategic plan, the outcomes of which are displayed throughout this report.

We also engaged the whole company in a visioning project, looking towards our centenary in 2028. I'm pleased to report the future for our company is bright and we are excited to share this vision with you in the coming months, including our ambitions for a renovated and reimaged Perth Concert Hall as the home for music in Western Australia.

While we were dreaming big, we were also meeting the many challenges of 2019 head on. A slower than expected recovery in the Western Australian economy contributed to a 10% drop in concert revenue, resulting in an operating deficit of \$664,745 (3% of annual turnover). With a leaner and more efficient operation, we are now a stronger and more resilient company. This will be vitally important as we face the extreme challenges of the once in a century disruption caused by the COVID-19 pandemic.

The world needs music now more than ever and we are determined to keep the music playing for our community. On behalf of the company, I offer sincere gratitude to our passionate Board of Directors and to our community of corporate and philanthropic supporters whose open hearts, kind words and assured solidarity give us confidence to continue to dream big and deliver on our mission to touch souls and enrich lives through music.

My own standing ovation, however, is reserved for the West Australian Symphony Orchestra; our musicians and admin teams as well as our Perth Concert Hall employees, for the care, dedication and passion that they bring to the company every single day.

Mark Coughlan
Chief Executive Officer

Our Mainstage Program

From great classics and world-leading masters, through to movies, musicals and disco anthems, our 2019 program delivered a cavalcade of exhilarating performances presented with power and passion in our 91st anniversary year.

WASO's artistic partnership between Principal Conductor Asher Fisch and the Orchestra continued to flourish, and Asher's concerts remain our most musically rewarding and powerful. Having covered a large part of the core Germanic repertoire in recent years, Asher again broadened the scope of his concert programs, thrilling audiences with music by Poulenc, Pfitzner, Mussorgsky and Ravel, among others. He also appeared as a soloist, performing Schumann's Piano Concerto with Nikolaj Szeps-Znaider conducting.

Asher also introduced a new concert format to Perth with his Discovery Concerts, and our musicians took centre stage to showcase their artistic talent in WASO's Festival of Chamber Music at Government House Ballroom. Our continued dedication to new Australian music was demonstrated in our premieres of works by James Ledger and Iain Grandage. Grandage's *Orphée* also toured with the Orchestra to Albany and Esperance, receiving standing ovations.

Highlights



AUDIENCE EXPERIENCE SCORE

Almost all surveyed attendees were satisfied with their experience of WASO's 2019 program.



NET PROMOTER SCORE

A Net Promoter Score (NPS) of 50 is considered to be excellent. This score shows an extremely high level of customer loyalty and advocacy.

Program Outcomes



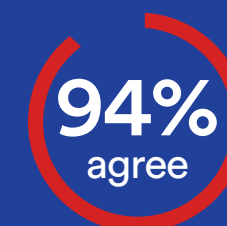
LOCAL IMPACT

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



EXCELLENCE

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



ACCESS

It gave me the opportunity to access cultural activities

Classics and Masters

41,403 Attendees

8% new audience

97% satisfied with overall experience

75 Net Promoter Score (audience advocacy)

Our Masters and Classics series continue to be the core of our orchestral season, with 16 richly-varied concerts featuring exceptional guest artists.

The wonderful Australian soprano Siobhan Stagg was our Artist in Association in 2019, and her exceptional artistry was highlighted across three concerts. Violinist/conductor Nikolaj Szeps-Znaider was WASO's Featured Artist, performing both as soloist and maestro.

Internationally acclaimed artists making their WASO debut included conductors Mark Wigglesworth, Fabien Gabel and Jaime Martin and soloists Andreas Ottensamer (clarinet), Narek Hakhnazaryan (cello) and Sergei Dogadin (violin).

We celebrated the 20th anniversary of Asher Fisch's

first appearance with WASO in a return to the work he conducted on his debut, Verdi's transcendent and monumental Requiem, a thrilling way to conclude the WASO mainstage season.

Morning Symphony

11,389 Attendees

3% new audience

98% satisfied with overall experience

80 Net Promoter Score (audience advocacy)

These much-loved classics are presented as discrete one-hour spin-offs of our Masters and Classics series. These are experienced by an increasingly loyal audience who enjoy making a real day of it by combining morning tea or a lunch with their symphony.

In 2019 this series featured a diverse range of composers from Respighi, Ravel and Rachmaninov to Berlioz, Mendelssohn and Tchaikovsky, with Principal Conductor Asher Fisch featured among world class guest conductors and soloists.

Special Events: Classical

13,774 Attendees

8% new audience

98% satisfied with overall experience

77 Net Promoter Score (audience advocacy)

WASO takes great pride in presenting a range of concerts and events that attract diverse audiences in venues across Perth. Our classical special events of 2019 included WASO's Festival of Chamber Music at Government House Ballroom, which offered audiences the opportunity to hear WASO musicians in a more intimate setting. Conductor and raconteur extraordinaire Guy Noble returned to present a rousing Last Night of the Proms, while Joseph Nolan and the St Georges Cathedral Consort joined forces with WASO for a deeply moving performance of Bach's St Matthew Passion. The star of 2018's *Tristan und Isolde*, Gun-Brit Barkmin thrilled everyone with her dramatic power in two gala evenings of operatic and vocal masterworks, while the WASO Chorus brought

their glorious choral sonority to two concerts at St Mary's Cathedral.

Special Events: Pop Culture / Family

27,492 Attendees

24% new audience

97% satisfied with overall experience

74 Net Promoter Score (audience advocacy)

Disney and musical hits from Lucy Durack, a runaway mouse who joined the choir, an orchestra doing cosplay and disco anthems that raised the roof of Perth Concert Hall characterised a tantalising year of pop culture and family events showcasing the deft skill of our players and the incredibly broad offering for audiences.

There are few events in an orchestra's annual season more broadly appealing than a live film to music performance. The combination of iconic and much-loved movies playing on a giant screen while a symphony orchestra performs the score live is

irresistible. In 2019 WASO continued its journey to a galaxy far, far away with the second instalment of the original Star Wars trilogy, *The Empire Strikes Back*, and in *Harry Potter and the Goblet of Fire* we watched Harry, Ron and Hermione leave childhood behind as Harry battled his competitors in the Triwizard Cup. We also journeyed under the sea to celebrate the 30th anniversary of Disney's *The Little Mermaid*. In all of these films, the audience witnessed the awesome power and concentration required by our Orchestra to bring these sensational film scores to life.

The WASO Eroica Tour

949 Attendees

42% new audience

100% satisfied with overall experience

82 Net Promoter Score (audience advocacy)

WASO is committed to reaching the far corners of our state through our community engagement activities. Over the next five years we have an ambition to step up this commitment to

ensure more West Australian regional centres have the opportunity to experience a complete symphony orchestra performance more often.

In 2019, WASO toured to Albany and Esperance to present two full-orchestra concerts, performing at Albany Entertainment Centre and Esperance Civic Centre with Assistant Conductor Carlo Antonioli and Principal Cor Anglais, Leanne Glover, as soloist.

In developing this program, WASO invited feedback from regional venues, the Members of Albany and Esperance, City of Albany and Shire of Esperance, and the Goldfields-Esperance and Great-Southern Development Commissions. The tour included over 70 musicians and support teams travelling to these vibrant regional centres and featured free open rehearsals for schools and local community groups. WASO also engaged with local Indigenous Elders in each region to give spoken and musical Welcomes to Country, collaborating on presenting *Kayepa Kerl* in Esperance and performing with the Wirlomin Aboriginal Corporation Choir in Albany.



We're WA's Biggest Band...

From the Perth Concert Hall stage to Kings Park, and from the His Majesty's Theatre orchestra pit to the recording studio, WASO is working with the best in the business across rock, pop, ballet, opera and cinema.

In addition to the 1,173 WASO-presented performances in 2019, WASO also provided orchestral services to WA Opera, Lost and Found Opera and WA Ballet for an additional 46 performances. WASO reprised our 2018 sell-out performance at Perth Concert Hall with Eskimo Joe as an end of year treat in collaboration with Mellen Events in Kings Park and spent a week in the recording studio to give life to a new score of Australian-made, full-length, animated feature film, *100% Wolf*, due for cinematic release in 2020.

In partnership with ABC Classic, WASO released the live recordings of Bruckner Symphony No.8 and *Tristan and Isolde*. *Eskimo Joe Live at Perth Concert Hall* was also released by Warner Music. These recordings are now available via a number of online streaming platforms such as ABC Music and Spotify, and available for purchase on iTunes Music and compact disc. ABC Classic also broadcast 18 performances from the 2019 season, including one live broadcast.

Our Community Engagement

WASO's Community Engagement & Education program continues to be the largest and furthest-reaching of any Orchestra in Australia. Many of these programs remain the only of their kind in WA and Australia. WASO proudly presented 1,146 Community Outreach and Education programs for more than 60,000 active participants and audiences. These programs speak to the heart of our company mission *to touch souls and enrich lives through music*.



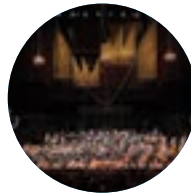
Highlights



Winner APRA AMCOS Art Music Award for Excellence in Music Education for our Crescendo program in Kwinana



Presented 1,146 community outreach & education performances, workshops, classes and masterclasses



Performed four world premieres and one Australian premiere



Delivered two new side by side programs with University of Western Australia Conservatorium of Music and the Australian National Academy of Music (ANAM)



Reached more than 1,800 students, educators and audience members across 14 performances, classes and open rehearsals in regional centres

Community Outreach

Our musicians performed for students with special educational needs through our Harmony Music program and at Perth Children's Hospital as part of Hospital Orchestra Project (HOP) in partnership with the School of Special Education Needs: Medical & Mental Health.

Connect and Music for the Ages provided avenues for adults with disabilities and older adults to enjoy our music. In a first for 2019, we delivered a workshop program for adults in residential care including those living with dementia.

Rusty Orchestra remains a highlight in our annual program.

Young & Emerging Artists and Education

A new series of side by side programs provided an unprecedented learning and creative experience for emerging artists. Tertiary Music Partner UWA Conservatorium of Music students performed an original creative development program under the guidance of Education Artist-in-Residence Paul Rissmann.

WASO and ANAM musicians performed side by side at Perth Concert Hall under the baton of Simone Young. Students from UWA and WAAPA recorded student Fanfare compositions for Perth Festival.

WASO continues to be the only arts company accessing the video conferencing platform established as part of the Department of Education Pilbara Cities Education Project – E-Learning, delivering music masterclasses and performances through our Regional Arts Program (ReAP).

We strengthened our Indigenous Creative Collaborations, working with WA's finest Indigenous Artists and creatives through education projects and regional touring.

A suite of performances support student access and primary and secondary teachers across all streams of the Music Syllabus in the Western Australian Curriculum.

Artistic Director James Ledger continues to oversee our Composition Project.

Through Indigenous Creative Collaborations, we performed at Karijini Experience, WASO's Lotterywest Christmas Symphony and Dookoorniny with students in schools.

Lotterywest Christmas Symphony

Christmas Symphony is WASO's largest community event and is the State's biggest free outdoor end of year concert, delivering an economic impact of \$3.2 million.

Despite the cancellation of fireworks due to a statewide total fire ban, the 2019 event brought 27,824 people together from all backgrounds, religions and socio-economic circumstances to celebrate the spirit of Christmas and the joy of music.

The concert's opening featured a full orchestra version of Dookoorniny; a creative project led by Indigenous artists with Guildford Grammar School students and WASO, complete with animated puppetry. Olman Walley presented the Welcome to Country. The program that followed included hits from Gershwin and Tchaikovsky alongside sing-a-long carols like Jingle Bells and Joy to the World.

Since our first outdoor annual free end of year concert in 2007, more than 250,000 people have enjoyed these experiences from WASO in the City of Perth.





Crescendo

In 2019, our Crescendo Program was awarded National Winner, APRA AMCOS Australian Music Centre Art Music Award for Excellence in Music Education.

Crescendo teaching artists delivered 1,005 classes to 368 Pre-primary to Year five students at our two participating schools, North Parmelia Primary School and Medina Primary School in Kwinana. 64 students are also learning violin.

Our El Sistema-inspired free music education program is recording terrific results across a number of academic and social-emotional measures. Our Community Engagement team are delighted to work with teachers and parents in both schools to support the students' ongoing achievements.

Crescendo students enjoy a number of WASO performances throughout the year. 420 students, teachers and parents attended the Primary School Concert Maximus Musicus Joins the Choir at Perth Concert Hall as part of Education Week+. 50 Kindergarten students, teachers and parents enjoyed EChO performances led by our Education Artist in Residence, Paul Rissmann. Both schools enjoyed participatory EChO Performances in their school.

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

Highlights



A VISIT TO GOVERNMENT HOUSE TO PERFORM FOR THE HONOURABLE KIM BEAZLEY AC, GOVERNOR OF WESTERN AUSTRALIA, AND MS SUSIE ANNUS



WHOLE OF SCHOOL CHOIR PERFORMANCES OF "I AM AUSTRALIAN" SUNG IN ENGLISH AND NOONGAR AT THE END OF YEAR CONCERTS



100% OF TEACHERS SURVEYED SAID THEIR STUDENTS HAD GAINED CONFIDENCE THROUGH LEARNING MUSIC WITH WASO

86% AVERAGE "HAPPY" SMILEY FACE RECORDS FROM ALL STUDENTS ACROSS ALL CLASSROOM MUSIC LESSONS. OUR HIGHEST RECORD TO DATE

99% AVERAGE "HAPPY" SMILEY FACE RECORDS FROM ALL VIOLIN STUDENTS ACROSS ALL LESSONS

Our people and culture

WASO is the largest employer of performing artists in Western Australia. We have a strong organisational culture that is characterised as collaborative, and our teams share common values as we work toward delivering on our mission to touch souls and enrich lives through music.

Comprising 82 of the most highly-skilled musicians in Australia, WASO is literally WA's biggest and best regularly-performing live band. Selected from local and international applicants through a rigorous audition process, the musicians must be flexible, adaptable and versatile to be able to shift from performing a Beethoven symphony in the intimate setting of the Perth Concert Hall one night, to performing an outdoor rock concert for 6,000 people the next.

Our musicians are supported by around 50 administration and support staff, both in the WASO office and at Perth Concert Hall, who work tirelessly to deliver the best possible programs and experiences for audiences and our community every time.

Our commitment to providing a healthy and safe workplace is vitally important in supporting the ongoing productivity, innovation and creativity of our employees.



Professional Development

More than 45% of our employees were provided with professional development opportunities in 2019 and this includes leadership opportunities within the orchestra. Learning and development within our teams is critically important to maintaining a strong skill base within the company and sharing knowledge. Development opportunities through conferences, training and travel from fundraising, ticketing, management and mentorship helped to positively contribute to our culture.

Health and Wellness Program

Our extensive Health & Wellness Program provides services such as annual hearing assessments for musicians, ongoing physio treatment for rehabilitation and injury prevention, ergonomics assessments, free flu vaccinations and a generous employee assistance program for both employees and their families. In 2019 we trained 20% of our employees in Mental Health First Aid. These employees will now act as first responders to someone who may be developing a mental health problem.

Reconciliation Action Plan

WASO, and our sister company WAVE as the venue managers for Perth Concert Hall, are now in the initial stages of developing a Reconciliation Action Plan, as part of our vital celebration of and connection with Indigenous cultures and communities. We have worked to establish Indigenous awareness and protocols across the organisation. This has included Welcome to Country at significant events in metropolitan and regional locations, a written and verbal Acknowledgement of Country and establishing relationships and working with communities across the state through our in schools and regional programs.

We recognise that this process is one that involves ongoing learning and awareness building through consultation, conversation and listening at its core. We are working with Reconciliation WA and Indigenous consultants as we undertake this journey.

The Company in 2019



Asher Fisch
Principal Conductor
& Artistic Adviser
^Wesfarmers Arts

Violin



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 *^Nadia & Marc Geary*



Rebecca Glorie Beth Hebert Alexandra Isted Sunmi Jung Christina Katsimbardis Ellie Lawrence Akiko Miyazawa Lucas O'Brien Melanie Pearn



Ken Peeler Louise Sandercock Jolanta Schenk Jane Serrangeli Kathryn Shinnick Bao Di Tang Cerys Tooby David Yeh

Viola



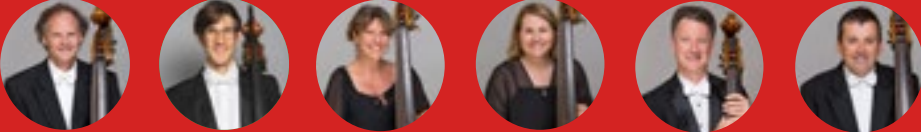
Alex Brogan *Assoc Principal* Kierstan Arkleysmith Nik Babic Benjamin Caddy Alison Hall Rachael Kirk Allan McLean Elliot O'Brien Helen Tuckey

Cello



Rod McGrath *Principal* Louise McKay *Assoc Principal - until March* Eve Silver* *Assoc Principal - from July* Shigeru Komatsu Oliver McAslan Nicholas Metcalfe Fotis Skordas Tim South Xiao Le Wu
^Tokyo Gas ^Penrhos College

Double Bass



Andrew Sinclair* *Principal* John Keene *Assoc Principal* Louise Elaerts Christine Reitzenstein Andrew Tait Mark Tooby

Flute



Andrew Nicholson *Principal* Mary-Anne Blades *Assoc Principal*
^Anonymous

Piccolo Oboe Cor Anglais Clarinet Bass Clarinet



Michael Waye *Principal* Liz Chee *Assoc Principal* Leanne Glover *Principal* Allan Meyer *Principal* Lorna Cook Alexander Millier *Principal*
^Josh & Pamela Pitt ^Sam & Leanne Walsh

Bassoon Contrabassoon Horn



Jane Kircher-Lindner *Principal* Adam Mikulicz *Assoc Principal* Chloe Turner *Principal* David Evans *Principal* Robert Gladstones *Principal 3rd Horn* Julia Brooke Francesco Lo Surdo
*Rod & Margaret Marston

Trumpet Trombone Bass Trombone Tuba



Brent Grapes *Principal* Peter Miller Joshua Davis *Principal* Liam O'Malley *Assoc Principal* Philip Holdsworth *Principal* Cameron Brook *Principal*
^Dr Glenda Campbell-Evans & Dr Ken Evans ^Peter & Jean Stokes

Timpani Percussion Harp



Alex Timcke *Principal* Brian Maloney *Principal* Francois Combemorel *Assoc Principal Percussion & Timpani* Sarah Bowman *Principal* Carlo Antonioli *Assistant Conductor*
^Stott Hoare ^Simon Lee Foundation

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

The Company in 2019

Board of Directors

Richard Goyder AO (Chair)
Janet Holmes à Court AC
Keith Kessell
Barrie Le Pley (Deputy Chair)

Anne Nolan
Paul Shannon
Meg O'Neill
Sara Macliver

Administration

Executive Office

Mark Coughlan Chief Executive
Megan Lo Surdo Executive Assistant

Human Resources

Tony Pickburn Human Resources
 Manager
Narelle Coghill Human Resources
 Coordinator

Artistic Planning

Evan Kennea Executive Manager,
 Artistic Planning
Alan Tyrrell Program Manager
Natalie De Biasi Special and Commercial
 Programs Manager
Sarah Salleo Artistic Program Assistant

Orchestral Management

Keith McGowan Executive Manager,
 Orchestral Management
Jenna Costello Orchestral Operations
 Manager
David Cotgreave Production and Technical
 Manager
Alistair Cox Orchestra Manager
Wee Ming Khoo Music Librarian
Leanne Puttick Music Library Assistant
Tom Rogerson Orchestral Operations
 Coordinator
Breanna Evangelista Orchestral Coordinator

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
Fiona Taylor 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

Alecia Benzie Executive Manager,
 Corporate & Philanthropy
Marina Woodhouse Senior Manager, Corporate
 and Foundations
Jamie Parkin Corporate Partnerships
 Manager
Ginny Luff Corporate Partnerships
 Coordinator
Gosia Blasiak Corporate Partnerships &
 Events Coordinator
Sarah Tompkin Major Gifts & Bequests
 Manager
Jacinta Sirr-Williams Philanthropy & Annual
 Giving Manager
Emily Kennedy Philanthropy & Events
 Coordinator

Marketing

Brad Martin Executive Manager,
 Marketing
Amy McDonnell Communications Manager
Cliona Guilmartin Marketing Manager
Cara Fesjian Marketing Coordinator
Hayley Bowie Digital Marketing
 Coordinator - *until July*
Imogen Arnold Graphic Designer - *until Sept*
Pip Bartlett Graphic Designer
Alanna Kusin Digital Marketing Manager

New West Australian Symphony Orchestra employees:

Pip Bartlett Graphic Designer - *from Oct*
Alanna Kusin Digital Marketing Manager -
 from July

And farewell to:

Hayley Bowie Digital Marketing
 Coordinator
Imogen Arnold Graphic Designer
Natalie De Biasi Special and Commercial
 Programs Manager
Ginny Luff Corporate Partnerships
 Coordinator
Alecia Benzie Executive Manager,
 Corporate and Philanthropy
Marina Woodhouse Senior Manager, Corporate
 and Foundations
Fiona Taylor Education Manager
Sarah Tompkin Major Gifts & Bequests
 Manager
Jamie Parkin Corporate Partnerships
 Manager
Jenna Costello Orchestral Operations
 Manager
David Cotgreave Production and Technical
 Manager

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

The Company in 2019

WASO Chorus

Chorus Director

Andrew Foote

Accompanist

Lea Hayward

Soprano

Anita Adhitya
Evie Anderson
Valerie Bannan
Lisa Barrett
Anna Börner
Kathryn Buselich
Alinta Carroll
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
Michelle John
Sharon Leahy
Elena Mavrofridis
Elysia Murphy
Sheila Price
Storme Reeves
Elizabeth Reid
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
Kate Lewis
Diana MacCallum
Robyn Main
Tina McDonald
Lynne Naylor
Philomena Nulsen
Deborah Pearson
Deborah Piesse
Fiona Robson
Neb Ryland
Louise Sutton
Olga Ward
Moira Westmore
Jacquie Wright

Tenor

David Collings
Nick Fielding
Matthew Flood
Allan Griffiths
Guy Hooper
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
Benjamin Martis
Patrick Melling
Peter Ormond
Matthew Purvis
Jim Rhoads
Lee Rhodes
Mark Richardson
Glenn Rogers
Glenn Rowan
Steve Sherwood
Christopher Smith
Tim Strahan
Robert Turnbull
Mark Wiklund
Andrew Wong



Our Partnerships

WASO thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life. Strong partnerships are created and maintained with corporate and philanthropic supporters year-round. This gives us the confidence to dream big and deliver on our shared vision for music and the future of Western Australia's cultural life.

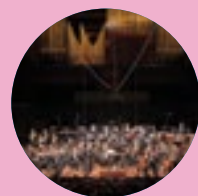
Philanthropy Highlights



\$718,000 to Annual Giving, the foundation stone of the Philanthropy program



84 chairs for the Perth Concert Hall stage purchased with the Instruments Fund



2 world premieres at Perth Concert Hall enabled through the WASO Songbook



12 WASO positions supported through Orchestral Partnerships



368 students supported to participate in WASO's free music education program, Crescendo

Philanthropy

WASO's philanthropic community continued to grow in 2019 and we thank you for this commitment. Whether you are an Annual Giving Patron, a Crescendo supporter, a Bequestor, Friend or volunteer - you all make a contribution and a difference, and we are grateful to you.

In 2019, our incredibly generous philanthropic community gave \$1,843,552 to WASO, including the Endowment Fund for the Orchestra, which attracted \$251,520 in bequests.

WASO's Annual Giving fund saw a 9% increase on 2018 and our Orchestral Partnerships initiative, now in its second year, had a significant uplift. A very special thanks go to our Chairman's Circle Patrons who continue to support WASO to strive for artistic excellence.

In 2019 our Instrument Fund received strong support, including funds to purchase a French Horn for Tutti Horn, Francesco Lo Surdo and an incredible 84 new orchestral chairs for the Perth Concert Hall stage.

The WASO Song Book contributed to two commissioned works premiered as part of the 2019 WASO Season: *Orpheé* Concerto for Cor Anglais, by Iain Grandage (commissioned

by Emeritus Prof Margaret Seares AO with friends in honour of Emeritus Professor David Tunley AM) and Viola Concerto by James Ledger (commissioned by Geoff Stearn).

Our Crescendo program in two primary schools in Kwinana continues to attract wonderful support, from individual philanthropists and from trusts & foundations. Thank you to the Crown Resorts & Packer Family Foundations, Stan Perron Charitable Foundation, Feilman Foundation, Bunning Family, Euroz Charitable Foundation and our wonderful Crescendo Giving Circle.

WASO's wider range of Education and Community Engagement programs also received strong support from individuals and trusts & foundations, including McCusker Charitable Foundation, Simon Lee Foundation and James Galvin Foundation. A special thank you to Bendat Family Foundation for their inaugural support of WASO's Indigenous Creative Collaborations.

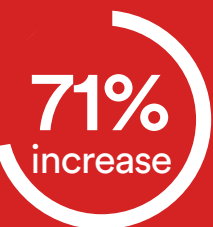
Our Symphony Circle of Bequestors who have notified us of having left a gift to the Orchestra in their Will, continues to grow and included over 80 confirmed Bequestors by the end of the year.



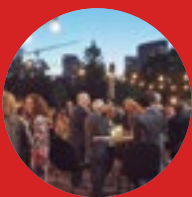
Our Partners

We thank our corporate supporters for their commitment and recognise our long-term Principal Partner, Wesfarmers Arts, who are incredibly important to WASO and to the arts in Western Australia. Our corporate partnerships help organisations to build brand equity in the community and this is demonstrated in the length of our partnerships, the breadth of companies engaged and the fact that our diverse audiences feel significantly more positive about organisations who support WASO.

Highlights



In brand equity strength through supporting WASO



10 years average partnership length



Partnership retention

Corporate Partnerships Income*



- 65% Cash
- 18% Grants
- 17% In Kind

TOTAL = \$2,390,324

* breakdown here excludes WASO's core operating grant. These funds are received from the generous support of the Australian Government through the Australia Council and Western Australian Government through Department of Local Government Sport and Cultural Industries.

Corporate Partners

In 2019, we welcomed the following organisations to the corporate partners family: **BP Australia**, **Longreach Media**, **MSWA** and **Gage Roads**. Welcome!

Funding received through the Department of Local Government, Sport and Creative Industries and Royalties for Regions program enabled the Orchestra to deliver a full-company (more than 70 people on the road) regional tour to Albany and Esperance.

MSWA partnered with us on the company's bold new young audience initiative through financial support and community promotion throughout the year. The result was a 142% increase in paid attendances to WASO concerts for people under the age of 30 years.

The year ended with the always beautiful Christmas Symphony, supported by City of Perth and Lotterywest, an outdoor event celebrating the end of the year, always a wonderful way to say thank you to our community.

WASO thanks all partners for their long-term vision and commitment:

- ABC Radio Perth
 - Aquinas College
 - City of Perth
 - Clayton Utz
 - COMO The Treasury
 - EY
 - Future Logic
 - Grace Removals Group
 - Hale School
 - Happs Wines
 - Heyder & Shears
 - Healthway
 - Howard Park Wines
 - Japan Australia LNG (MIMI)
- Juniper, Margaret River
 - Le Pley Properties
 - Leeuwin Estate
 - Lotterywest
 - MACA Limited
 - Mitsubishi Corporation
 - Mitsui & Co. (Australia) Ltd
 - Mitsui E&P (Australia) Pty Ltd
 - Moss Wood
 - MSWA
 - Penrhos College
 - Perron Group
 - Pierro Margaret River Vineyards
 - Roobix
 - Singapore Airlines
- Star Physio
 - Stott Hoare
 - The West Australian
 - Tianqi Lithium
 - Tokyo Gas
 - UWA
 - Vasse Felix
 - Water Corporation
 - Wesfarmers Arts
- WASO gratefully acknowledges the ongoing support of the Commonwealth Government through the Australia Council, and the State of Western Australia through the Department of Local Government, Sport and Cultural Industries.

Our Supporters

Chairman's Circle

Richard Goyder AO & Janine Goyder
Jean Arkley
Bob & Gay Branchi
Janet Holmes à Court AC
Torsten & Mona Ketelsen
Rod & Margaret Marston*
John Rodgers
Leanne & Sam Walsh*

Instrument Fund Purchases in 2019

Stuart & Hollie Dunn in memory of
Keith & Lesley Ingram – Timpani
(supported future purchase)
Peter Ingram - Violin
Jean & Peter Stokes – French Horn
and Timpani (supported future
purchase)
Various Patrons – 84 Orchestral
Chairs (for use on the Perth Concert
Hall stage)

The WASO Song Book

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

Janet Holmes à Court AC
Prue Ashurst
In memory of Mary Rodoreda
Geoff Stearn
Anonymous (1)

Group Commission

Supporting a new work by Iain
Grandage premiered as part of
WASO's 2019 Season, in honour of
Professor David Tunley:

Prue Ashurst
Mark Coughlan & Pei-Yin Hsu
Jean Harvey
Evan Kennea & Emily Green-
Armytage
Peter Leunig
Sara Macliver
Cyrus Meher-Homji

Dr John Meyer
Victoria Rogers
Margaret & Roger Seares
Peggy & Tom Stacy
David Symons

Estates

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

Lee Bickford
Rachel Mabel Chapman
Malcolm Hood
Paul Lee
Anna Nottage in memory of Edgar
Nottage
Wendy Scanlon
Judy Sienkiewicz
Mrs Roslyn Warrick
Anonymous (7)

Endowment Fund for the Orchestra

This fund includes major donations
and bequests

Tom & Jean Arkley
Bendat Family Foundation
Janet Holmes à Court AC
Minderoo Foundation
Sagitte Yom-Tov Fund

Symphony Circle

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

Ms Davilia Bleckly
Mr John Bonny
Dr G Campbell-Evans
Deirdre Carlin
Anita & James Clayton
S & J Dale
Lesley & Peter Davies
Dr Michael Flacks
Judith Gederó
Robyn Glindemann
Gwenyth Greenwood
The Guy Family
Angus Holmes
Emy & Warren Jones
Barbara Joseph

Colin & Jo King
Rachael Kirk & Tim White
Wolfgang Lehmkuhl
Deborah Marsh
Lesley R. McKay & Murray R. McKay
Suzanne Nash
Paula Phillips
Nigel & Dr Heather Rogers
Jacinta Sirr
Ruth Stratton
Ruth & Neville Thorn
Gavin Toovey & Jaehan Lee
Agatha van der Schaaf
Sheila Wileman
Sagitte Yom-Tov Fund
Anonymous (40)

Annual Giving

In 2019 over \$700,000 was raised
through the Orchestra's Annual
Giving program. This program is
the backbone of the Philanthropy
program and provides invaluable
stability to the Orchestra's funding.

Principal Conductor's Circle Gifts \$20,000+

Janet Holmes à Court AC
Jean Arkley in memory of Tom
Arkley
Dr Glenda Campbell-Evans & Dr Ken
Evans*
Patricia New
Joshua & Pamela Pitt*
Peter & Jean Stokes*

Impresario Patron Gifts \$10,000 - \$19,999

Gay & Bob Branchi
Gavin Bunning
Prof Rachel & Rev Dr John Cardell-
Oliver
Marc & Nadia Geary*
Gilbert George
Tony & Gwenyth Lennon
Meg O'Neill & Vicky Hayes
Alan Whitham
Trish Williams
Anonymous (2)

**Orchestral Chair Partnership*

Maestro Patron

Gifts \$5,000 - \$9,999

Prue Ashurst in memory of Eoin
Cameron
Bill Bloking
Ian & Elizabeth Constable
Mark Coughlan & Dr Pei-Yin Hsu
Bridget Faye AM
Brian & Romola Haggerty
Warwick Hemsley
Mr & Mrs Hill
Sue Hovell
Dr Patricia Kailis
Keith & Gaye Kessell
Dr Ronny Low & Dr Emma
Richardson
Dr Richard & Patricia Lyon
Bryant & Louise Macfie
Paula & John Phillips
G. J. Seach
Richard Tarala & Lyn Beazley AO
Ros Thomson
Gene Tilbrook & Anne Seghezzi
Joyce Westrip OAM
Anonymous (5)

Virtuoso Patron

Gifts \$2,500 - \$4,999

Dr Fred Affleck AO & Mrs Margaret
Affleck
Neil Archibald & Alan R
Dodge AM
David & Suzanne Biddles
Peter & Marjorie Bird
Prof Jonathan Carapetis &
Prof Sue Skull
Maree Creighton & Kevin Davis
Lesley & Peter Davies
Stephen Davis & Linda Savage
Roger & Ann Gillbanks
The Giorgetta Charity Fund
Peter Ingram
Jim & Freda Irenic
Eleanor John & Finn Barrett
Michael & Dale Kitney
Stephanie & the late John Kobelke
Francis Landels
Rosalind Lilley



Our Supporters

Mrs Morrell
Anne Nolan
John Overton
Pamela Platt
Thomas & Diana Potter
Melanie & Paul Shannon
In memory of Judith Sienkiewicz
Elisabeth & David Smith
Michael Snell & Vicki Stewart
Brian Stewart
Gail & Tony Sutherland
Michael & Helen Tuite
Stan & Valerie Vicich
Andrew & Marie Yuncken
Anonymous (1)

Principal Patron
Gifts \$1,000 - \$2,499

Caroline Allen & Sandy Dunn
Margaret Atkins
Betty Barker
Noelle Beasley
Colin & Sarah Beckett
Tony & Mary Beeley
Matthew J C Blampey
Namy Bodinner
Cathy Bolt in memory of Tony Bolt
K & C Bond
Dr & Mrs P Breidahl
Jean Brodie-Hall
Elizabeth & James Brown
Ian & Marilyn Burton
Constance Chapman
Dr Anne Chester
Peter & Sue Clifton
Bob & Kim Collins
Hon June Craig AM
Kelly & Andrew Diong
Rai & Erika Dolinschek
Simon Douglas
Bev East
Lorraine Ellard
Tony & Sue Field
Don & Marie Forrest
Brooke Fowles & Dane Etheridge
Dr Andrew Gardner
George Gavranic
Robyn Glindemann
Jannette Gray

Maryllis & Paul Green-Armytage
Deidre Greenfeld
Rosemary Grigg & Peter Flanigan
Grussgott Trust
Richard B Hammond
Pauline & Peter Handford
Dr & Mrs H Hansen-Knarhoi
In memory of Eileen Hayes
John & Christine Hedges
Dr Penny Herbert in memory of
Dunstan Herbert
Dallas Hickman & Alex Hickman
Helen Hollingshead
Dr K & Mr J Hopkins OAM
Judith Hugo
P & M James
Roger Jennings in memory of Lilian
Jennings
Emy & Warren Jones
Anthony Kane in memory of Jane
Leahy-Kane
Bill Kean
David Keast & Victoria Mizen
Noelle & Anthony Keller AM
Ulrich & Gloria Kunzmann
Irving Lane
Dr Sunny & Ann Lee
Ann Lewis
Ian & Judith Lunt
Graham & Muriel Mahony
Denise Main
Dr Tony Mander & Ms Loretta Byrd
Gregg & Sue Marshman
Betty & Con Michael AO
Tony & Gillian Milne
Mrs Carolyn Milton-Smith in loving
memory of Emeritus Prof John
Milton-Smith
Hon Justice S R Moncrieff
Geoffrey & Valmae Morris
Jane & Jock Morrison
Dr Peter & Mrs Patricia Moss
Lyn Murray
Val & Barry Neubecker
Family Nilant
Marianne Nilsson
Dr Phillip & Mrs Erlene Noble
Dr Walter Ong & Graeme Marshall
Robyn Owens
Ron & Philippa Packer

Michael & Lesley Page
Athena Paton
Rosemary Peek
Charmian Phillips in memory of
Colin Craft
Barry & Dot Price
Dr Leon Prindiville
Tony & Val Ramshaw
James & Nicola Ridsdill-Smith
John & Alison Rigg
Dr Lance Risbey
Will Riseborough
Paul & Christine Roberts
Bryan & Jan Rodgers
Gerry & Maurice Rousset OAM
Roger Sandercock
The Hon. Kerry Sanderson, AC
Dr R & J Schwenger
Robyn & Ted Sharp
Glenice Shephard
Helen Smith OAM
Laurel & Ross Smith
Paul Smith & Denham Harry
Geoff & Chris Soutar
David Stevenson
Iain Summerlin
Stephen & Janet Thackray
Ruth Thomas in memory of Ken &
Hazel Rowley
Clare Thompson & Brad Power
Ruth E Thorn
Gavin Toovey & Jaehan Lee
Mary Townsend
James & Rosemary Trotter
David Turner & Judith Wilton
Christopher Tyler
Maggie Venerys
Geoff & Sandra Wackett
John & Nita Walshe
Adrienne & Max Walters AM
Diana & the late Bill Warnock
Watering Concepts
Ian Watson
Joy Wearne
Dr Deb Weir
Alan Westle in memory of Jean
Patricia Weston
Dr Chris & Mrs Vimala Whitaker
Barbara Wilcox
Dai & Anne Williams

Janet Williams
Mrs Jean & Mr Ian Williams AO
Jim & Gill Williams
Hilary & Peter Winterton AM
Fred & Caroline Witting
Margaret Wood
Sara Wordsworth
Anonymous (26)

Tutti Patron
Gifts \$500 - \$999

Anne Acton
Geoff & Joan Airey
Kim Anderson & Paul Holmes
Catherine Bagster
Bernard & Jackie Barnwell
Shirley Barraclough
Berwine Barrett-Lennard
Alecia Benzie
Michael & Nadia Berkeley-Hill
John & Sue Bird in memory of Penny
Bird
Davilia Bleckly
Margaret Bloch
John & Debbie Borshoff
E & G Bourgault in memory of Betty
Sagar
Diane & Ron Bowyer
Ann Butcher & Dean R Kubank
Adrienne & Phillip Buttrose
Maria Caesar
Michelle Candy
R & R Cant
Nanette Carnachan
Philip & Frances Chadwick
Claire Chambers & Dr Andrea
Shoebridge
Fred & Angela Chaney
Tim & Claire Chapman
Grant & Catherine Chappelle
Jason & Su-Lyn Chong
Lyn & Harvey Coates AO
Alex Cohen AO & Agatha van der
Schaaf
Chris & Swee See Colton
Natalie Cullity
Gina & Neil Davidson
Hanneke & Jop Delfos
Daphne Devenish in memory of

Bruce Devenish
Lawrence Easton
Christine Eilon
Maxine & Bill Farrell AM
Dr Jenny & Terry Fay
Susan & Gavin Fielding AM
Eléonore Fuchter
Joan Gagliardi
Jennifer & Stephen Gardiner
Dr Rhona Giles
Isobel Glencross
Allan & Jane Green
Pitsamai & Kevin Green
Dr Roland Haehnel
Dr Dana Halmagiu
Ann Hammer
J & G Hamory
Dr Rosalind Hampton
Paul & Barbara Harris
Alan Harvey & Dr Paulien de Boer
Elizabeth & Eric Heenan
Rosemary Howarth
Cynthia Jee
Lynn & Michael Jensen
Diane Johnson
Joy Kay
Frances Keeley
Evan Kennea & Emily Green-
Armytage
B M Kent
Dorothy Kingston
Nelly Kleyn
John Kusinski & Ann Motherway
Trevor & Ane Marie Lacy
Louis & Miriam Landau
Mi Kyung Lee & Colin Binns
Martin & Ruth Levit
Mary Ellen in memory of Kerensa
Oliver & Sophie Mark
Geoffrey Massey
Pam Mathews & Dr Mark Brogan
Jennifer McComb
Kathleen McGregor
Gaye & John McMath
S. McWhirter
Patricia Murphy
Phuong Nguyen
G & I Nicholas
Marjan Oxley
Bev Penny

Adrian & Ruth Phelps
Richard & Sharon Prince
W. J. Quadrio
Rosie Reeman
Leigh Robinson & Deborah Gellé
Nigel & Dr Heather Rogers
Chris & Serge Rtshiladze
Margaret & Roger Seares
Julian & Noreen Sher
The Sherwood Family
In memory of Judith Sienkiewicz
Paul & Margaret Skerritt
Eric & Virginia Skipworth
Hendrik Smit
Dr Louise Sparrow
John & Elizabeth Spoor
Peggy & Tom Stacy
Eleanor Steinhardt
In Memoriam of Mr Andrew David
Stewart
Yuko Takahashi
Lisa & Andrew Telford
Loma Toohey
Dr Robert Turnbull
Jan Turner
Patrica Turner
Michael & Gwenda Upton
Margaret Wallace
Doris Walton
Anne Watson
Margaret Whitter
Geoff Wilkinson
Violette William
Sally Willis
Pari Willis-Jones
Alison Woodman
Andrew Yeates
Chris & Kathy Ziatas
Anonymous (24)

Friend
Gifts \$40 - \$499

Thank you to our community of over
700 friends who support WASO with
their gifts.

Our Supporters

Ten years of giving

Special thanks to those who have been giving since 2010

Margaret Atkins
Pam Bennet
Kevin Blake
Jean Brodie-Hall
Nanette Carnachan
Neil and Gina Davidson
Peter and Pauline Handford
Sue Hovell
James and Freda Irenic
Bill Kean
Michael and Dale Kitney
Trevor and Ane Marie Lacy
Irving Lane
Graham and Muriel Mahony
Bev Penny
Tom and Peggy Stacy
Gene Tilbrook
Ian Watson
Mr Alan Whitham
Trish Williams
Anonymous (3)

CRESCENDO

Trusts & Foundations

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

Crescendo Giving Circle

AOT Consulting Pty Ltd
Jean Arkley
Prue Ashurst
Gay & Robert Branchi
S Cherian
Brenda Cohen
Kaylene Cousins
Megan & Arthur Criddle

Madeleine King MP, Federal Member for Brand
LeMessurier Charitable Trust
Rosalind Lilley
Lommers Engineering Pty Ltd
Louise & Bryant Macfie
Mrs Morrell
G & I Nicholas
Pamela Pitt
The Sheena Prince Memorial Fund
Deborah & Miles Protter
Dr Lance Risbey
John Rodgers
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)

EDUCATION & COMMUNITY ENGAGEMENT FUND

Trusts & Foundations

Bendat Family Foundation
The James Galvin Foundation
McCusker Charitable Foundation
Simon Lee Foundation

Supporting our Education & Community Engagement programs:

Jean Arkley
David & Suzanne Biddles
Annette Cottee
Penny & Ron Crittall
Robyn Glindemann
Journey Recruitment
Rosalind Lilley
Eveline Read
Ruth Stratton
In memory of Robert & Joan Street

Gwen Treasure
Margaret Wood
Anonymous (3)

Volunteers

Thank you also to our volunteers, including the Patrons & Friends Committee who help shape events to raise funds for our Friends of WASO Scholarship. In 2019 the Scholarship was awarded to Alex Brogan, Associate Principal Viola and Louise Sandercock, Tutti Violin.

WASO volunteers contributed over 900 hours* in 2019 and make an enormous difference to the visitor's experience in the Perth Concert Hall and to our day to day business. *This number does not include our Chorus who are also volunteers.

2019 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)
Alecia Benzie (WASO Management representative)





Evaluation Framework

Culture Counts Pty Ltd (“Culture Counts”) partnered with us to measure the outcomes and impact of our 2019 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 2019 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: Classical	8	892
Special Events: Pop Culture / Family	10	1,418
Masters	8	824
Classics	8	832
Mornings	7	465
Regional	2	53
Engagement	11	254
Christmas Symphony	3	379
Public Evaluation Total	58	5,117
WASO Staff Survey	1	57
Overall Total	59	5,174

Our Economic Impact

DIRECT EXPENDITURE

\$25.6 million

ECONOMIC IMPACT

\$74.8 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 2019 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: WASO Presented Events*

Program Area	Attendance
Special Events: Classical	13,774
Special Events: Pop Culture / Family	27,492
Masters	20,705
Classics	20,698
Mornings	11,389
Regional†	1,914
Engagement	5,263
Lotterywest Christmas Symphony^	16,405
IMPACT ATTENDANCE TOTAL	117,640
Education, Outreach (excludes attendee expenditure)**	77,480

**Does not include WASO attendance data and visitor expenditure for Perth Festival, WA Opera, WA Ballet, Mellen Events, Lost and Found Opera productions. The orchestra's salary contributions to these performances exceeded \$2.5million. These salaries are included in 'Organisation Expenditure'*

†Attendance was considered on a per-event basis to consider all in-scope activities within the economic impact assessment. Program area name is used for guidance purposes only. Attendance numbers may differ to those elsewhere in the report due to classification differences.

^Economic Impact Analysis excludes known children attendees. 27,824 attendees including children.
***Owing to the demographics and diverse performance platforms of Education and Outreach activities, attendee expenditure is not included for these engagements.*

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’ve 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 Event Spending	Special: Classical	Special: Pop	Classics	Engage-ment	Masters	Morning	Regional	Christmas Symphony	Total
Average Spending	\$52.97	\$50.05	\$48.84	\$33.22	\$51.51	\$32.69	\$39.64	\$21.69	
Additionality Adjustment	82%	79%	82%	80%	80%	77%	99%	76%	
Event Impact	\$650,462	\$1,140,585	\$830,774	\$139,693	\$878,219	\$245,185	\$77,103	\$272,019	\$4,234,040



Accommodation

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 night, per person.

The value of total accommodation spend has been calculated based on the share of staying visitors, the average per night spend on accommodation and the length of stay. Average spend per night and average nights stayed are pooled averages across all program responses.

Accommodation Impact

	Special: Classical	Special: Pop	Classics	Masters	Regional	Christmas Symphony	Total
Percentage of staying visitors	4.6%	5.9%	5.7%	4.7%	11.5%	9.2%	
Nights Generated	2.4	1.7	1.9	1.8	1.7	1.5	
Adjusted Spend per Night (Pre-Additionality)	\$76.28	\$124.79	\$150.99	\$93.71	\$48.18	\$144.10	
Additionality Adjustment	94%	70%	71%	79%	96%	51%	
Accommodation Impact	\$115,483	\$245,519	\$237,151	\$128,875	\$17,754	\$164,790	\$898,173
Note: Mornings audiences have been excluded from the Accommodation analysis due to small sample size and negligible impact.							

Direct Economic Impact

	Special: Classical	Special: Pop	Classics	Engage- ment	Masters	Morning	Regional	Christmas Symphony	Total
Event Impact	\$650,462	\$1,140,585	\$830,774	\$139,693	\$878,219	\$245,185	\$77,103	\$272,019	\$4,234,040
Accommodation Impact	\$115,483	\$245,519	\$237,151	-	\$128,875	\$ -	\$17,754	\$164,790	\$909,571
Organisation Expenditure	-	-	-	-	-	-	-	-	\$20,475,567
Direct Economic Impact	\$765,945	\$1,386,104	\$1,067,925	\$139,693	\$1,007,094	\$245,185	\$94,857	\$436,809	\$25,619,178

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	\$4,423,040	2.96	\$12,532,757
Accommodation Impact	\$909,571	2.75	\$2,501,321
Organisation Expenditure	\$20,475,567	2.92	\$59,788,656
TOTAL	\$25,619,178		\$74,822,733

Our Audience Profile

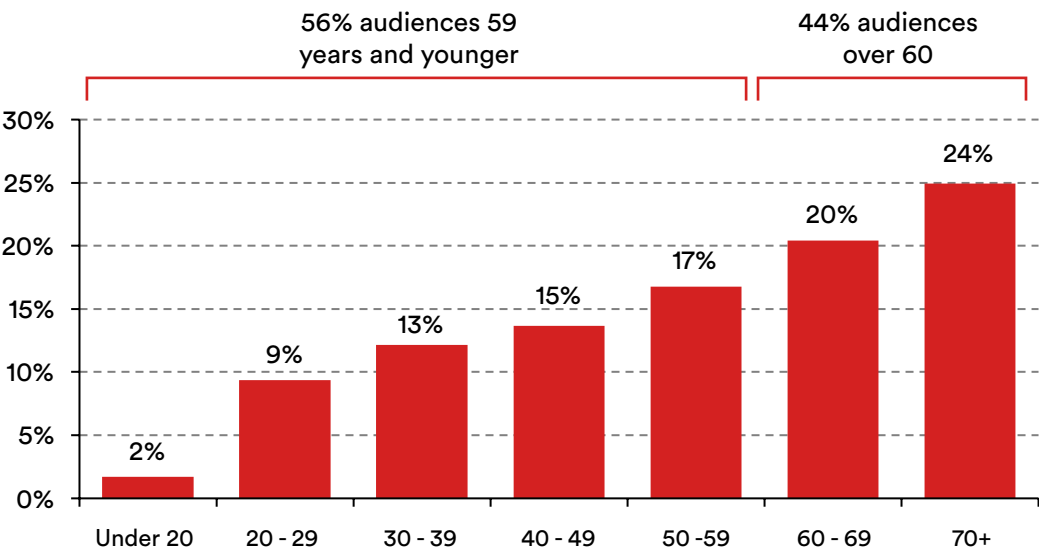
WASO’s audience profile is reflective of the diversity in programming delivered in 2019. WASO audiences are smart, generally affluent and view arts and culture as an essential part of their life. Some are in retirement and have leisure time to go out regularly to restaurants, wineries and cultural events, while many have busy families and social engagements with children living at home. They are avid consumers of news and current affairs and have a well-informed view of the world.



Gender Breakdown

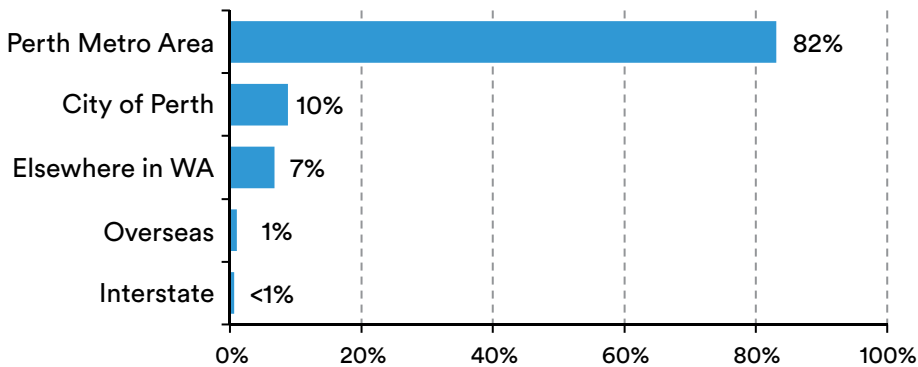


Age Breakdown

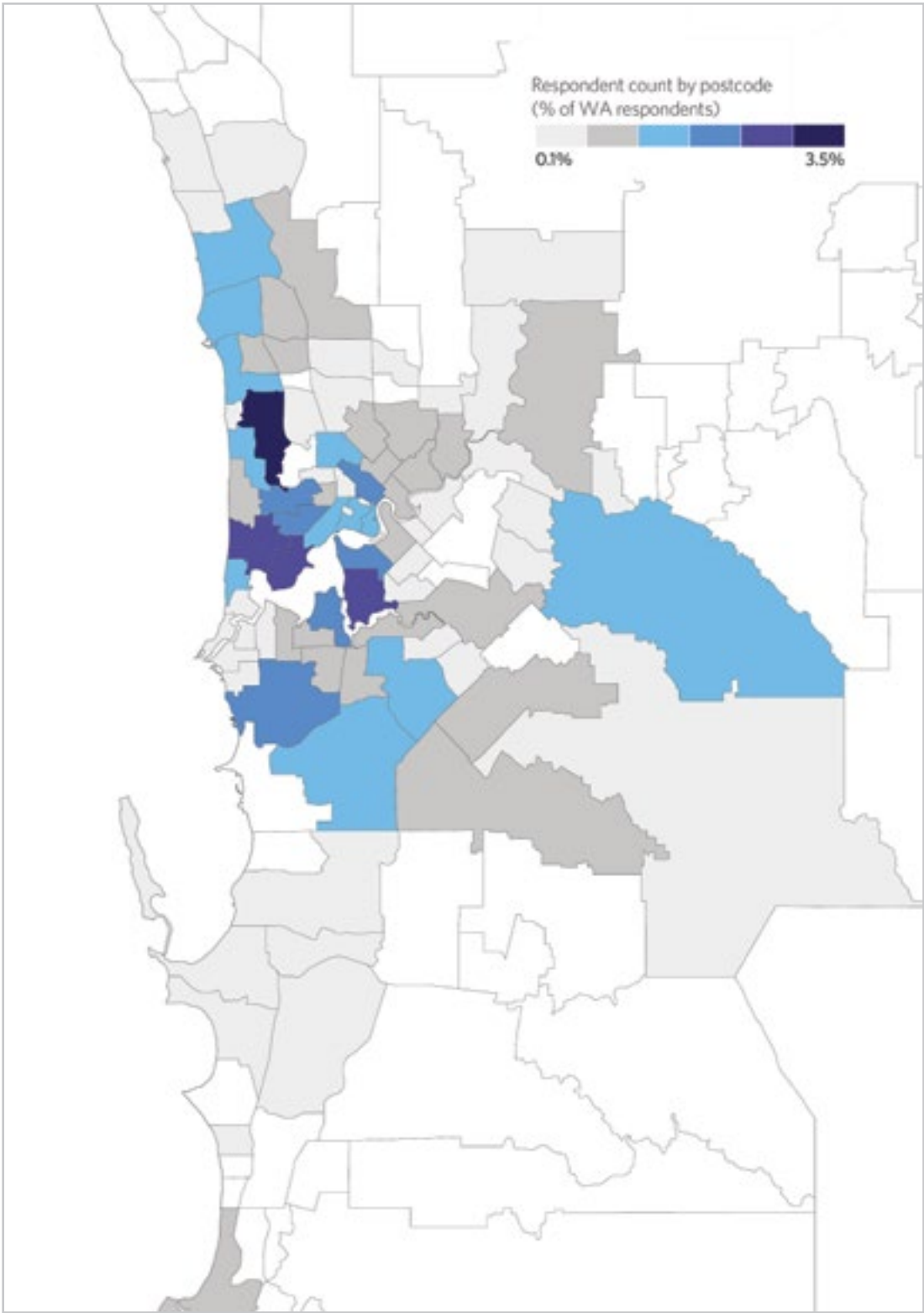


All age groups were represented in the public sample, demonstrating that WASO programs appeal to a wide demographic. The largest cohort sat within the 70+ age bracket (24%), followed by those aged 60-69 (20%). Proportions declined slightly with younger age groupings.

Origin

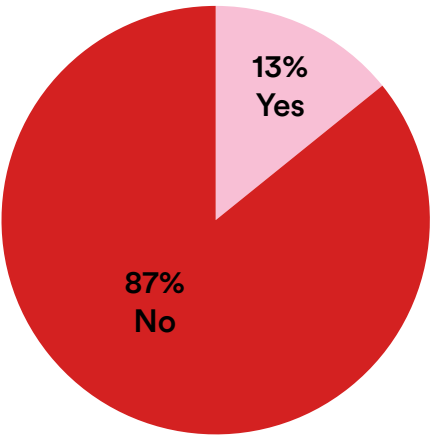


Origin Map



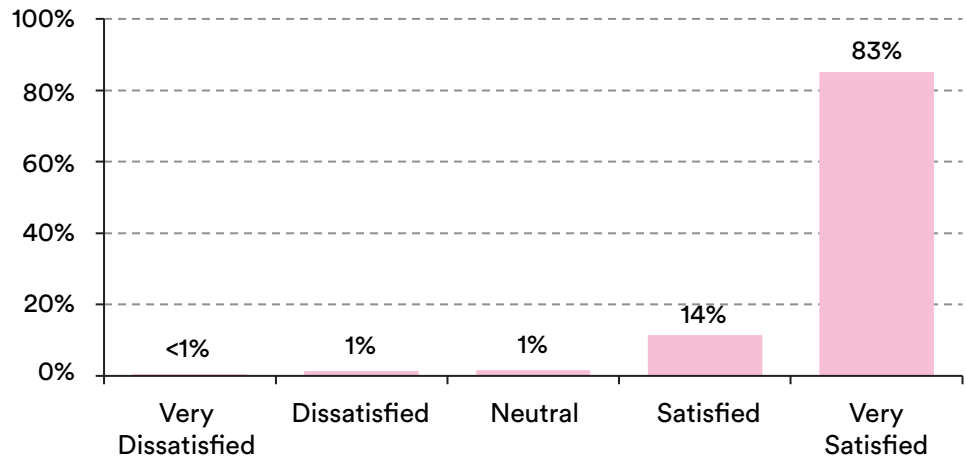
WASO’s 2019 season had a wide reach, attracting audiences from all corners of Perth and beyond. The largest proportion of the audience came from the Churchlands (3.2%), Nedlands (3%) and Como (2.9%) postcodes.

New Audiences and Motivations
Was this your first time attending a WASO event?



Across all of its 2019 programs, WASO’s audience was made up of 13% new audience and 87% repeat audience. When asked their top reasons for attending, approximately two thirds of respondents selected ‘The music (repertoire)’ closely followed by ‘I love the orchestra’ (62%). Other popular responses included ‘I just love Classical Music’ (44%) and ‘To spend quality time with family or friends’ (35%).

Overall Experience



97%
Were satisfied
with their overall
experience



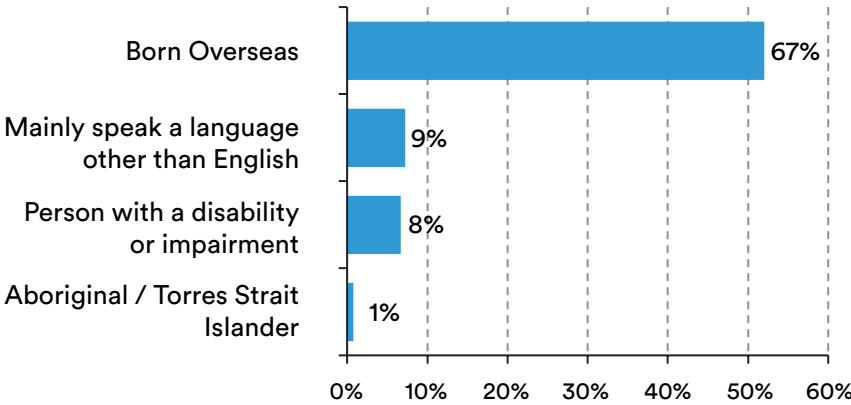
NET PROMOTER SCORE



NPS is a measurement tool used worldwide to assess audience loyalty and advocacy. People giving a score of 9 or 10 are considered Promoters. Detractors are those who respond with a score of 0 to 6. Scores of 7 and 8 are Passives.

An NPS that is positive (i.e. higher than zero) is felt to be good, and an NPS of 50+ is excellent. WASO's NPS of 70 is world-class, demonstrating a fantastic level of attendee loyalty and high likelihood of recommendations to future events.

Identity
Anyone in your family identify with the following?

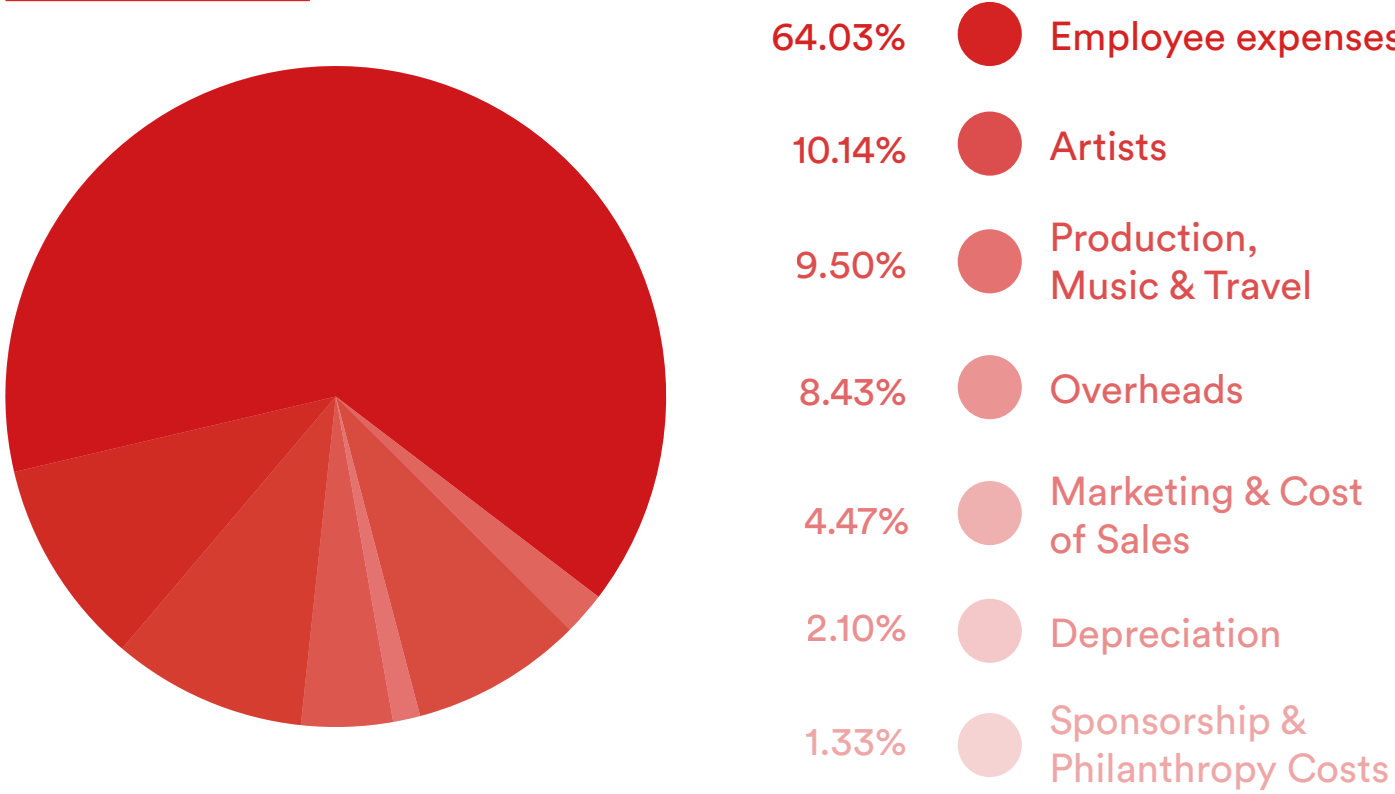




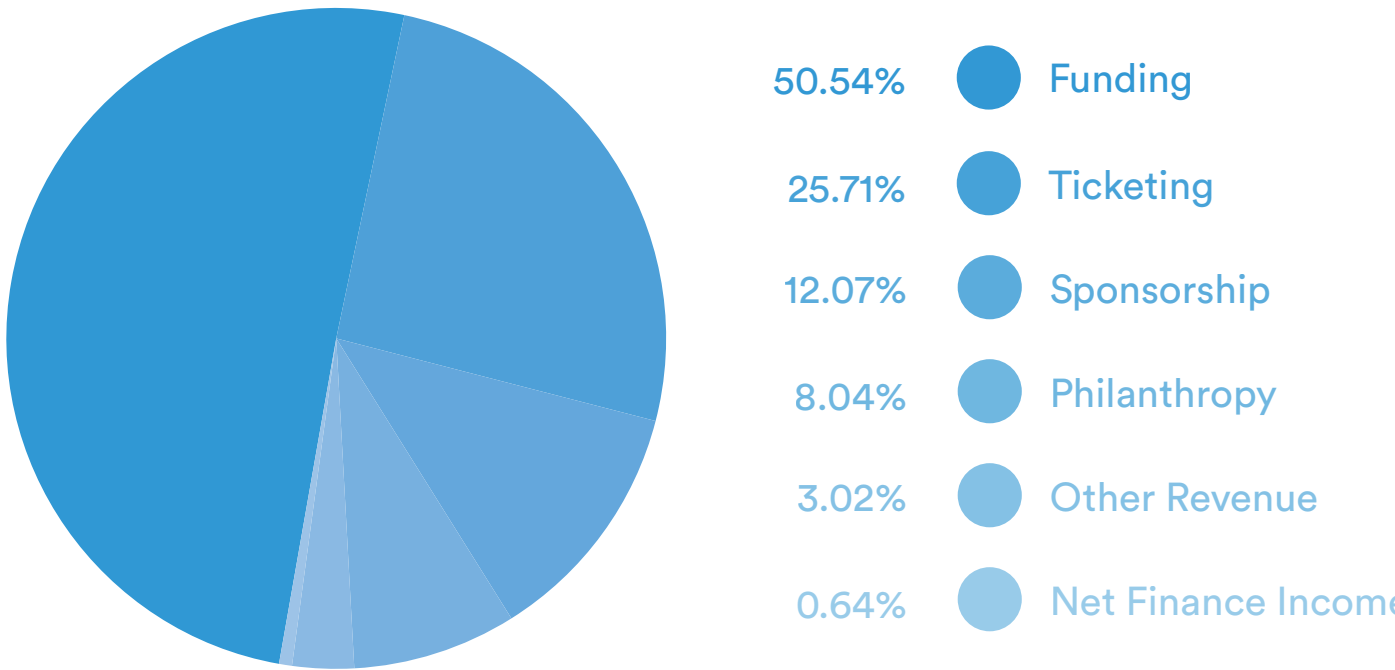


Financial Statistics

Expenditure



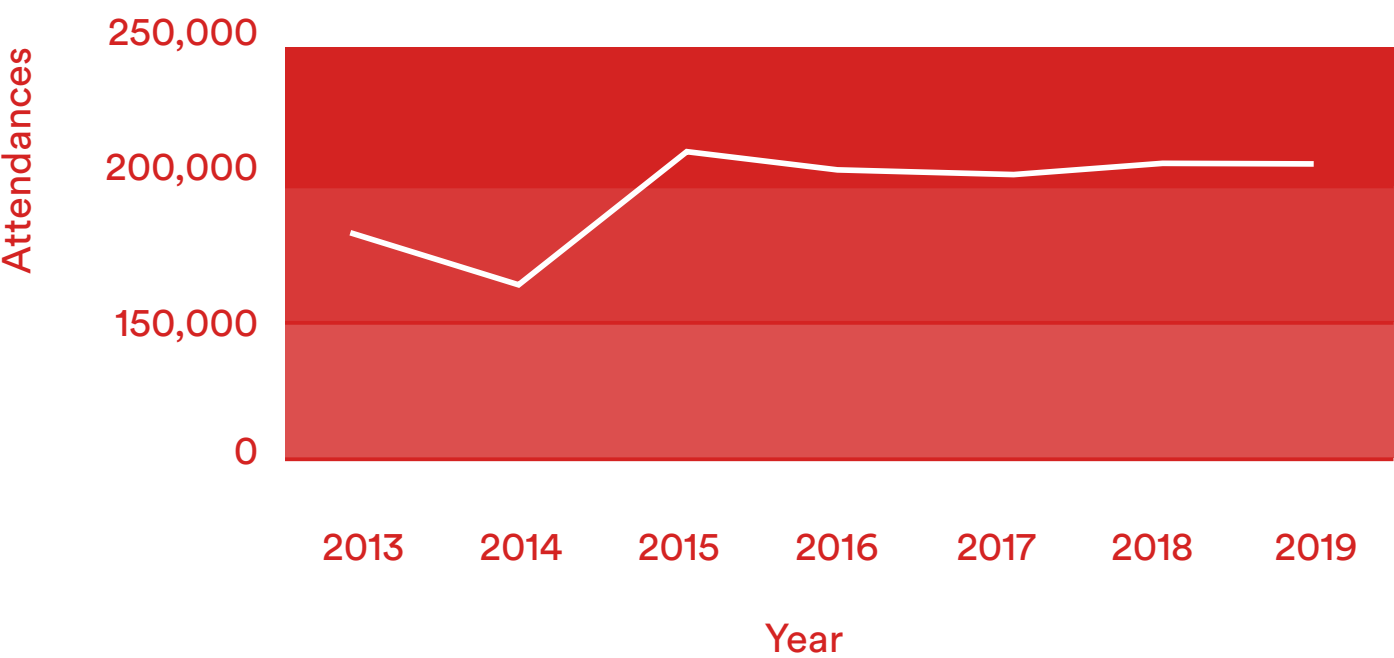
Income



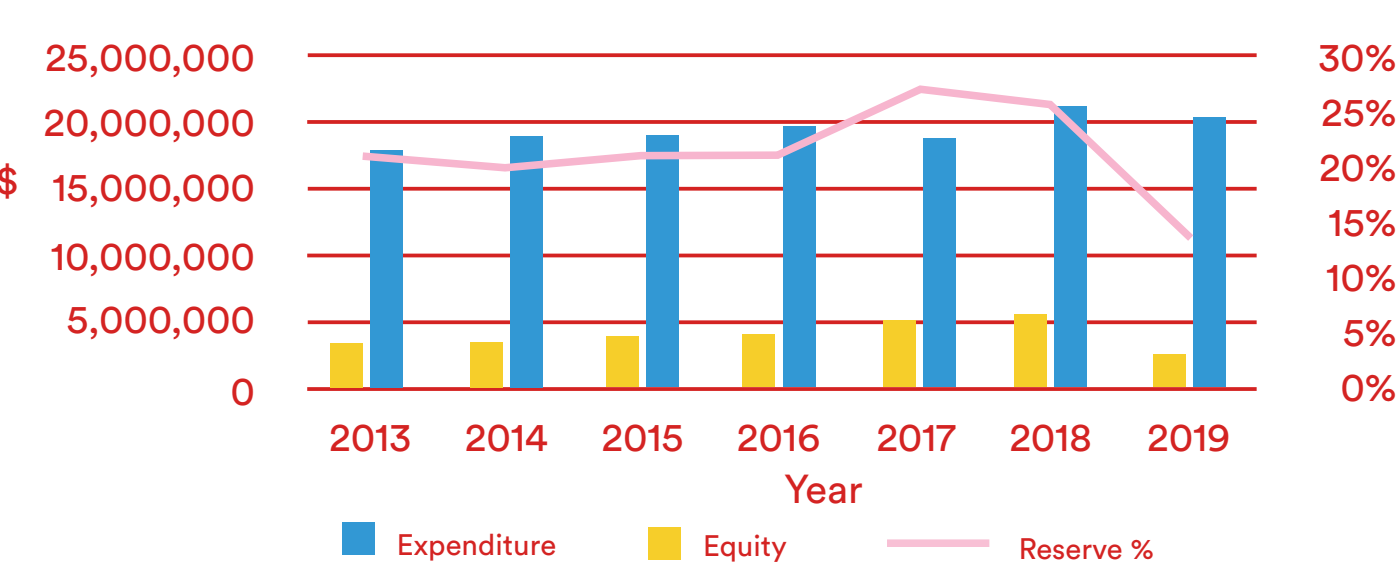
In 2019 53% of our total income was self generated which is on par with the 2018 level of self generated income.

Financial Statistics

Total Attendance

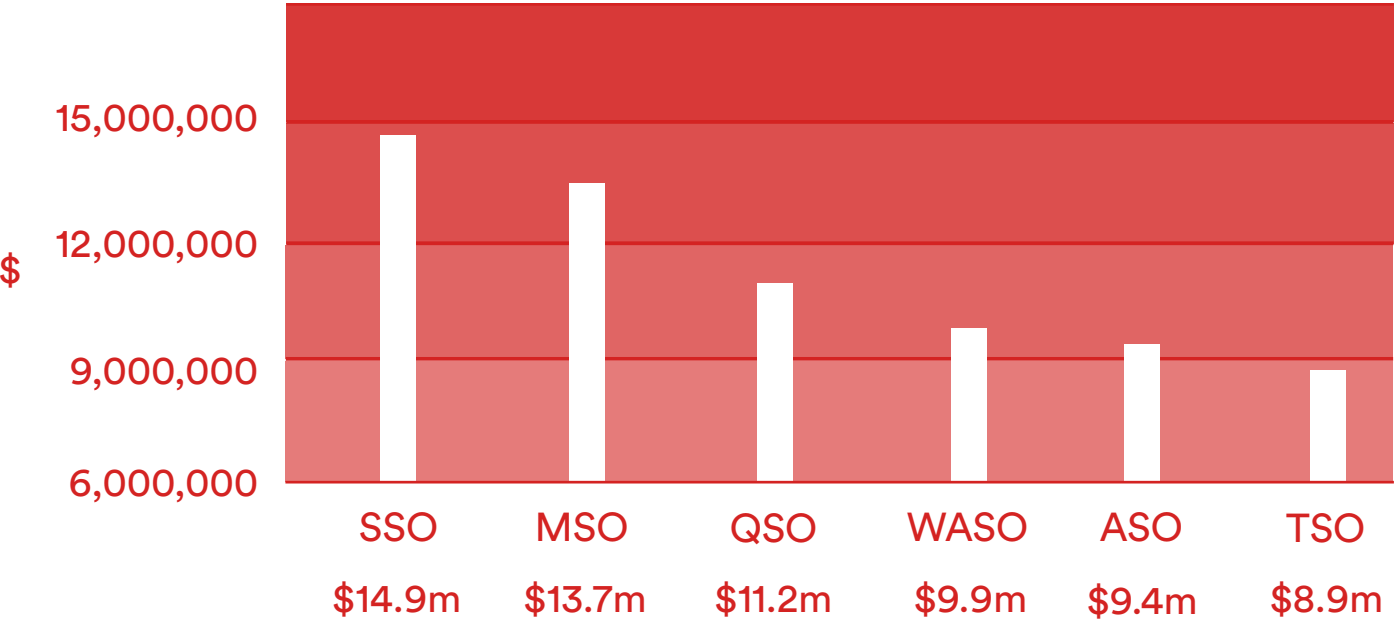


Reserves

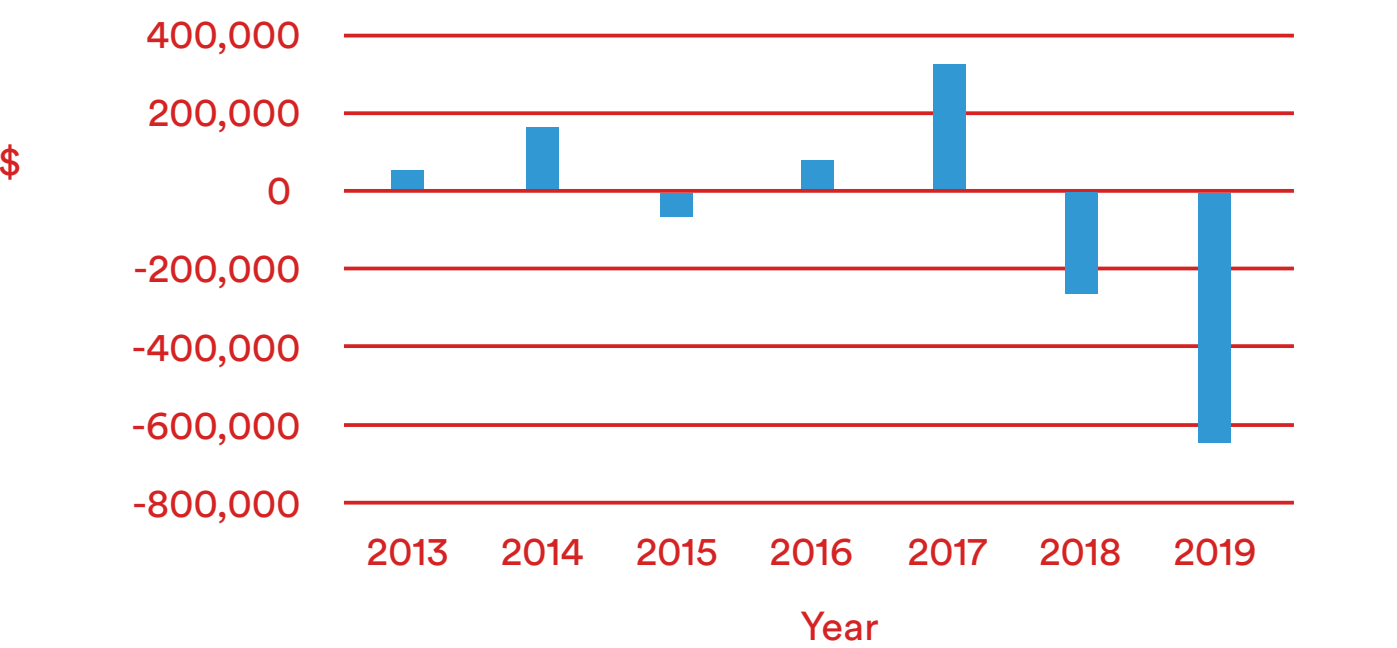


Reserve levels have reduced significantly during 2019 due to the transfer of endowment funds to a sister company - "Endowment Fund for the Orchestra Pty Ltd". The significant increase in 2017 was due to a large bequest.

Combined State and Federal Funding: Australian State Symphony Orchestras (2018 funding data)



Operational Result



The operational result is reliant on the sales and expenses of concerts which can fluctuate significantly depending the product available to the Perth market.

WASO Holdings Limited

Corporate Governance

General

As the largest performing arts group in Western Australia, WASO Holdings Ltd 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

As such the Board is accountable for the WASO Group's overall performance and the following table details the documentation reviewed to assist the Board to discharge its obligations 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 8 current Board members are highly qualified individuals with credentials across a wide spectrum including backgrounds in business, operations management, accounting, economics, marketing, investment and banking. All Board members are non executive.

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
Janet Holmes à Court	Paul Shannon
Keith Kessell	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 meetings are minuted. The minutes are tabled at Board meetings and any issues raised from the minutes are discussed and dealt with as appropriate. 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.

Board members do not receive any remuneration from the Group.

Key Performance Indicators 2019

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	2019 Target	2019 Actual
Number of ticketed concert performances per year (excluding education activities)	75	73
Classical subscription series concerts forms a minimum 50% of concert performances	50%	79%
Paid attendances per year	78,000	83,981
% positive internal and external survey responses	80%	85%
Number of works by Australian composers and living composers performed per year	4	10
Number of concert performances with Principal Conductor per year	20	22
Number of opportunities identified and applied for	1	1 opportunity identified and pursued but unsuccessful
Number of performance engagements with cross-cultural partnership organisations	2	2 opportunities pursued but no performance outcomes
Number of projects	1	13
Number of performances	2	4
Opportunities pursued	1	0

Key Performance Indicators 2019

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	2019 Target	2019 Actual
Number of access programs	15 programs with a combined number of individual activities of 800	8 programs with a combined number of individual activities over 1000
% of free attendances across all WASO performance activities	30%	44%
Number of engagements with audiences in regional areas	3 programs with a combined number of individual activities of 14	5 programs with a combined number of individual activities of 14
Number of presentation outcomes delivered through technology	6	Eskimo Joe, Tristan und Isolde, and Bruckner Symphony No. 8 recordings released and available via online streaming platforms. Beethoven Symphony No.4 captured in VR for audiences with mobility / accessibility issues. Still at POC stage. Christmas Symphony webcast via Facebook Live and available on demand via Facebook, YouTube and the WASO website. ReAP Chamber Music Concerts and Instrumental Masterclasses
Subscriber retention rate	78%	79%
Net promoter score benchmark	72	70
% of surveyed audiences across all ticketed WASO performances rating their experience as 'very satisfied'	85%	85%
% new audience members across all ticketed performances	8%	13%
Cumulative social media audience reach	4.3 million	6 million

Key Performance Indicators 2019

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	2019 Target	2019 Actual
Number of collaborative performances per year (e.g. with WA Opera, WA Ballet, Perth Festival and others)	45	46 performances delivered
Number of key relationships	2	2
Number of individual activities including performance outcomes, outreach programs and training opportunities	6	8
% of programs with secured funding	100%	100%
Number of participants in development programs	20	54
A formal personal development review system for orchestral employees is developed	Formal Feedback System designed	Formal Feedback System for musicians designed. Stage 1 implemented
% of employees provided with professional development opportunities	40%	45%
Number of employees provided with leadership opportunities (performance)	5	6 musicians provided with leadership opportunities
WASO Health & Wellness program is actively reviewed and implemented annually	Yes	Yes - reviewed and updated program rolled out at Company Communications Day in January 2019
Number of meetings of OSH Committee and Mental Health Committee per year	6	6
WASO's values set is reviewed collaboratively with employees	Reviewed	Reviewed

Key Performance Indicators 2019

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
Grow the company's funding revenue base to secure the long-term sustainability of the organisation	Lobby for increased financial commitment from federal funding bodies
	Lobby for increased financial commitment from state funding bodies
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	2019 Target	2019 Actual
Philanthropy provides % of WASO income	10%	8%
Corporate sponsorship provides % of WASO income	13%	12%
Box office revenue provides % of WASO income	26%	26%
% of box office revenue achieved to target	92%	81%
Number of contact points with federal funding bodies	6	7
Number of contact points with state funding bodies	6	9
10-year venue management agreement signed	Project launched	No tangible progress has been made on a long-term lease or management agreement for Perth Concert Hall.
Funds for redevelopment committed by federal and State governments	Project launched	An application submitted to Infrastructure Australia to redevelop Perth Concert Hall was not successful.
Maintain operating reserves of at least 20% of total expenditure	20%	14%
Maintain operating margin of at least 1% each year	1%	-3%
Maintain liquidity ratio of at least 1.5:1	1.5:1	1.3:1
A minimum of 6 full Board meetings per year	6	6
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	External review undertaken	External review process with consultant commenced in 2019 for completion 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.



Share extraordinary music

waso.com.au