



West Australian
Symphony Orchestra

2024 ANNUAL REPORT



West Australian Symphony Orchestra respectfully acknowledges the Traditional Custodians and Elders of Country throughout Western Australia, and the Whadjuk Noongar people on whose lands we work and share music.

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2024 HIGHLIGHTS

Overall 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



ACCESS
It gave me the opportunity to access cultural activities



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

Media reach of **190,866,523**
2,650 mentions across broadcast, online and print media

Total Economic Impact **\$81.9 million**
for the benefit of local business and the wider economy

1,627 live attendances in regional WA

12,243 primary school students received free WASO in Schools concerts

2 million reached on social media

184,258 live attendances

Net Promoter Score **70**
Brand advocacy from audiences

59 new Australian works presented

29,241 participants in Community and Education programs

14,332 hours of Crescendo music education classes

2.8 million people experienced WASO live on stage and online

Overall Audience Experience **97%**
GOOD AND EXCELLENT

767 participants in artist development programs

485 Australian performing artists employed

New Audience **9%**

22,198 attendances in outer-metro Perth



Asher Fisch conducting and Lukáš Vondráček performing in *Liszt's Piano Concerto*.

CHAIR'S REPORT



It is with deep pride that I look back on the West Australian Symphony Orchestra's 2024 season; a year in which we delivered world-class concerts and community and education programs, while offstage developments allowed us to grow and strengthen as an organisation.

Our partnership with Principal Conductor and Artistic Adviser, Asher Fisch, has now spanned over 10 years – a dynamic period of artistic and creative growth. Jen Winley began her first year as our inaugural Associate Conductor, after previously serving as Assistant Conductor for two years. Asher and Jen's time on the podium, as well as the talented cohort of new musicians that joined our Orchestra in 2024, ensured we were able to continue delivering engaging experiences, from the Perth Concert Hall mainstage to community halls and classrooms across the State.

We celebrated over 30 consecutive years of WASO's partnership with Principal Partner Wesfarmers Arts. We look forward to creating more remarkable outcomes on our classical mainstage and in the community, thanks to their visionary support. We also welcomed two new corporate partners, Barbagallo and LUX Events, and continued to receive incredible support from our valued donors.

WASO's flagship education program, Crescendo, continued to thrive with a new scholarships program providing valuable additional support to a student at each of our Crescendo schools. I congratulate our scholarship recipients on their achievements and am proud that through Crescendo we can help them reach their full potential, both in the classroom and beyond.

2024 saw our final performances at Perth Concert Hall, home to WASO for over 50 years, before it closed for redevelopment. Led by the WA Government, with the support of the Federal Government and City of Perth, the \$150.3m project will see the Concert Hall stand as the centrepiece of Perth's cultural heart. As we enter this period of transition, we have deeply considered how the closure of the Concert Hall will impact our employees, patrons and broader stakeholders and have developed detailed plans to manage these. We are determined to continue to deliver on our purpose and are proud to see investment into this world-class venue.

Finally, I would like to thank my fellow Board members and CEO Paul Shannon for their leadership throughout 2024, and all of the WASO employees who, together, create the soundtrack to life in Western Australia.

Richard Goyder AO
Chair, West Australian Symphony Orchestra

CHIEF EXECUTIVE'S REPORT



In 2024, the West Australian Symphony Orchestra delivered on its purpose by presenting extraordinary performances and engaging audience experiences across the State.

It was a rewarding year in which WASO entertained audiences, contributed to strengthening our sector, commissioned new works, created recordings, and played to over 180,000 people across mainstage and touring concerts.

Our community engagement programs performed in metropolitan and regional settings, enabling more of the community to engage with WASO. Notably, our WASO in the Community ensembles reached more audiences in the outer-metropolitan area than ever before.

Regionally, we toured to Albany, Bunbury and Mandurah. In Albany and Mandurah, we showcased the exceptional talents from within our Orchestra with Principal Conductor Asher Fisch (Albany) and Associate Conductor Jen Winley (Mandurah) on the podium, and Associate Concertmaster Riley Skevington (Albany) and Acting Principal Trumpet Jenna Smith (Mandurah) as soloists. We thank our regional audiences for their continued passion and support, and we look forward to entertaining them again in 2025.

In December 2024, we celebrated the release of Creative WA – the WA Government's 10-year vision to grow and sustain the State's invaluable creative, cultural and arts sector. We look forward to the opportunities for expansion and innovation that the vision will enable, as our team at WASO continues to curate high-quality entertainment experiences and enrich lives through music.

I thank the Australian and Western Australian Governments for the ongoing critical funding they provide to WASO through Creative Australia's National Performing Arts Partnership Framework. We are proud to be a part of this program and are committed to delivering strong outcomes with our community for many years to come.

On behalf of WASO, I also extend our gratitude to our faithful and highly supportive Principal Partner Wesfarmers Arts, and our dedicated network of corporate and philanthropic partners, volunteers and supporters. I would also like to thank our patrons, subscribers and audiences for their passion and support.

A big thank you to the staff that we farewelled in 2024, including as a result of the Perth Concert Hall closure. We appreciate their dedication and the significant impact they have made to our organisation.

Lastly, I would like to thank our talented and hard-working employees, my executive team, and highly supportive Board for their dedication and ongoing contribution to WASO's success.

Paul Shannon

Chief Executive Officer, West Australian Symphony Orchestra



2024 TIMELINE



WUNDIG WER WILURA
West Australian Opera's *Wundig wer Wilura*, a world premiere conducted by Aaron Wyatt, showcased powerful new voices in opera.

CONNECTING WITH COMMUNITY
Adults living with disabilities and their carers visited Perth Concert Hall to enjoy a Connect concert featuring a brass and wind quintet.



FEEL THE FORCE
WASO performed *Star Wars: The Force Awakens in Concert* to over 6,000 people at Riverside Theatre.



NORDIC LIGHTS
Dalia Stasevska made her WASO debut with three mighty performances of *Grieg's Piano Concerto* in Perth and Bunbury.

WORLD MUSIC DAY
WASO celebrated World Music Day with a midday broadcast of Bruckner's *Romantic Symphony* and Mahler's *Resurrection Symphony* on the Yagan Square digital tower.

CRESCENDO FIRST
Students from both Crescendo schools came together for their first public combined performance at Koorliny Arts Centre.



STRINGS ON SHOW IN ALBANY
Albany audiences were captivated as Asher Fisch and WASO Associate Concertmaster Riley Skevington gave a stunning performance of Barber's *Violin Concerto*.



MOZART'S REQUIEM
Conductor Umberto Clerici led the Orchestra, WASO Chorus and soloists through a moving performance of Mozart's *Requiem* and *Symphony No.31* at Perth Concert Hall.

ECHOES OF LAUGHTER
Over three weeks, our Education Chamber Orchestra brought music and laughter to 3,966 children across 15 concerts at schools, Perth Children's Hospital and Koorliny Arts Centre.

SLEIGH BELLS AND SYMPHONIES
WASO brought festive cheer to Burswood Park with *Santa's Symphony*, filling the summer night with magical music and holiday spirit.



A GRAND FINALE
The final concert at Perth Concert Hall before redevelopment was an absolute hit with three sold-out performances with *The Cat Empire*.

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER



AARON WYATT OPENS 2024 SEASON
Aaron Wyatt became the first, First Nations conductor of WASO, leading his own composition, *The Coming Dawn*, featuring Dr Richard Walley on the didgeridoo.

UNLOCKING POTENTIAL
Our ATAR program nurtured young talent, giving students the opportunity to unlock their musical potential.

CINEMA SOUNDS
WASO delivered five sold-out concerts of *The Music of Hans Zimmer* to over 6,000 audience members, including a schools matinee.



TALES OF ENCHANTMENT
Scheherazade captivated audiences in Perth, Mandurah and around Australia as it was broadcast live on ABC Classic.



LET IT GO
Frozen in Concert brought Disney magic to life with a full orchestra and an audience singing their hearts out.

MUSIC FOR EVERYONE
Small ensembles visited 10 primary schools for free incursions, reaching over 3,000 students.

MUSIC THAT MOVES
WASO's small ensembles brought joy to 21 aged care homes across Perth, to a total of 924 seniors.



MAHLER ON THE MAINSTAGE
Mahler's epic *Symphony No.8* soared to monumental heights, uniting massive forces for an unforgettable West Australian premiere.



BEST OF BRAHMS
Asher Fisch led our final classical concert of the year where Principal Clarinet Allan Meyer performed Brahms' *First Clarinet Sonata*.

BONDING THROUGH MUSIC
WASO delivered two thrilling performances of *Spectre in Concert*, bringing 007 to life on stage at Riverside Theatre.



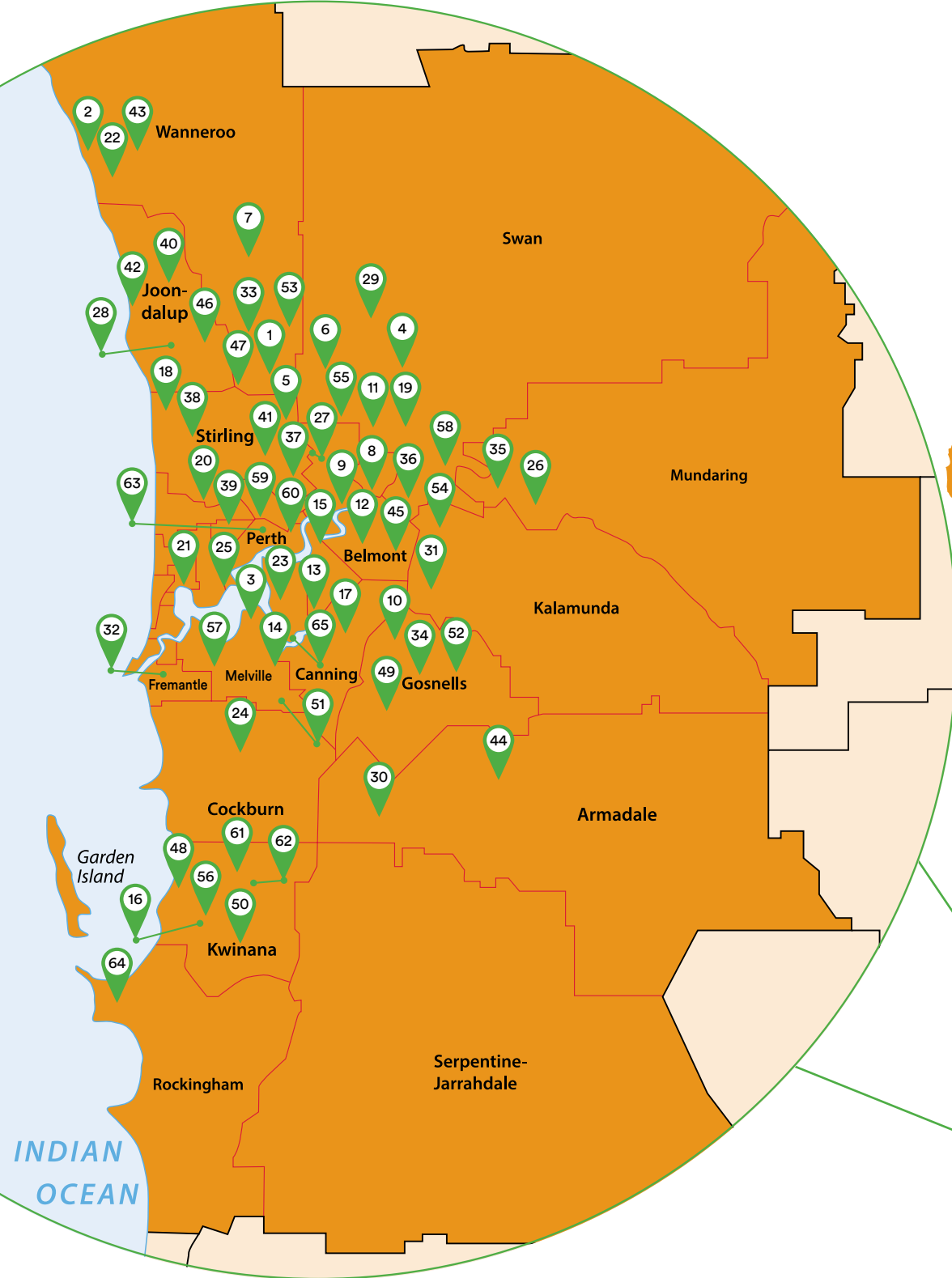
OUR PURPOSE To provide the soundtrack to life in WA		OUR VISION To enrich lives through music	
OUR COMMUNITY VALUES			
 ENGAGE As the State Orchestra, it is our privilege to share music in our community.	 EXCITE We thrill audiences with music in all its forms, providing the soundtrack to life in WA.	 EXPERIENCE We create magical moments and unforgettable events.	 EDUCATE Inspiring inquisitive minds, lifelong learning and a love of music.
OUR ORGANISATIONAL VALUES			
 EXCELLENCE Our pursuit to be the best never ends.	 PASSION We love what we do and share this enthusiasm with others.	 TEAMWORK We are better when we're together.	

WEST AUSTRALIAN SYMPHONY ORCHESTRA

AUDIENCES AND ACTIVITIES ACROSS WA IN 2024

SUBURB KEY

- 1 Alexander Heights
- 2 Alkimos
- 3 Applecross
- 4 Avey
- 5 Balcatta
- 6 Ballajura
- 7 Banksia Grove
- 8 Bassendean
- 9 Bayswater & Embleton
- 10 Beckenham & East Cannington
- 11 Beechboro
- 12 Belmont & Cloverdale
- 13 Bentley
- 14 Bull Creek
- 15 Burswood & East Perth
- 16 Calista
- 17 Cannington & East Victoria Park
- 18 Carine & North Beach
- 19 Caversham
- 20 Churchlands
- 21 Claremont & Mount Claremont
- 22 Clarkson
- 23 Como & Kensington
- 24 Coolbellup
- 25 Crawley & Nedlands
- 26 Darlington
- 27 Dianella
- 28 Duncraig
- 29 Ellenbrook
- 30 Forrestdale
- 31 Forrestfield & High Wycombe
- 32 Fremantle
- 33 Girrawheen
- 34 Gosnells & Martin
- 35 Greenmount
- 36 Guildford
- 37 Inglewood & Menora
- 38 Innaloo & Karrinyup
- 39 Jolimont
- 40 Joondalup
- 41 Joondanna
- 42 Kallaroo
- 43 Kawana
- 44 Kelmscott
- 45 Kewdale
- 46 Kingsley & Marangaroo
- 47 Koondoola
- 48 Kwinana
- 49 Langford
- 50 Leda
- 51 Leeming
- 52 Maddington
- 53 Madeley
- 54 Maida Vale
- 55 Malaga
- 56 Medina
- 57 Melville & Myaree
- 58 Midland & Middle Swan
- 59 Morley & Noranda
- 60 Mount Lawley & North Perth
- 61 Orelia
- 62 Parmelia
- 63 Perth
- 64 Rockingham
- 65 Salter Point & Shelley

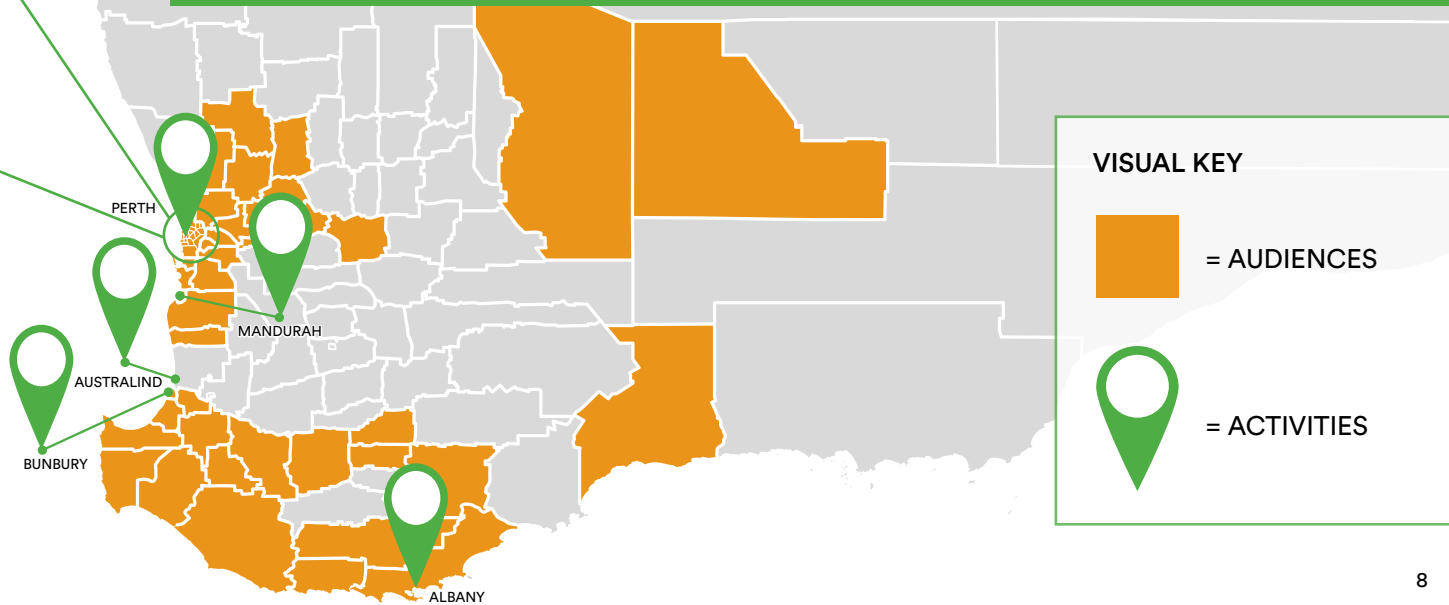


ACTIVITY STREAM	ATTENDANCE	EXPERIENCE SCORE	NET PROMOTER SCORE	NEW AUDIENCE
Classical: Morning	9,492	96%	66	3%
Classical: Masters/Classics	39,974	97%	67	5%
Special Events: Classical	9,778	97%	73	5%
Special Events: Contemporary	10,756	97%	70	22%
Special Events: Family	2,258	92%	59	9%
Special Events: Movies	15,371	98%	84	32%
Community Engagement^	27,276	100%	75	63%
Regional Tour	748	100%	68	7%
Lotterywest Christmas Spectacular	16,426	94%	64	24%
Mainstage Collaborations*	52,179			
TOTAL ATTENDANCES	184,258			

**Mainstage collaborations include events where attendances are not a subject of WASO's economic impact analysis. While WASO performed in these events, and they were experienced live, the presentation responsibility was with a collaborating partner and therefore attendee expenditure and survey capture as part of this evaluation was not recorded. Collaborating companies include Perth Festival, WA Opera, WA Ballet, Town of Claremont, Burswood Park Board, Bunbury Regional Entertainment Centre and Mandurah Performing Arts Centre. ^Community Engagement activities are included in WASO's overall annual evaluation but are not a subject of economic impact analysis due to the variety of survey respondents and the complexity in calculating additionality for these stakeholder groups.*

VISUAL KEY

- = AUDIENCES
- = ACTIVITIES





WASO'S RECONCILIATION JOURNEY

WASO's 2024 Season started with a history-making concert as Aaron Wyatt, a Noongar man born and raised in Boorloo (Perth), became the first, First Nations conductor to lead WASO. Wyatt conducted his own work, *The Coming Dawn*, in our opening Masters Series concert at Perth Concert Hall. Renowned Noongar performer, Dr Richard Walley, joined Wyatt on stage to play didgeridoo, creating an interplay between this ancient instrument and the Orchestra, depicting the first light of dawn. Wyatt has had a long association with WASO. Starting as a casual viola player, he has developed his craft in composing, conducting and academia, working with several orchestras around Australia.

Friends of WASO, Gina Williams and Guy Ghouse, joined the Orchestra on multiple occasions in 2024.

In September, they performed *Bindi Bindi*, which translates to butterfly in Noongar, at WASO's family concert, *Classic Adventures: Wild Animals*. Then, in December, they performed in two free Christmas concerts, *Lotterywest Christmas Spectacular* at RAC Arena and *Santa's Symphony* at Burswood Park. In both concerts, they performed moving renditions of *Hallelujah Christmas* and a Noongar language version of *O Come, O Come Emmanuel*, translated by the duo and arranged by WASO's Principal Trombone Joshua Davis.

WASO also performed in productions that celebrated First Nations artists, including Perth Festival's *Under the Same Sun* and West Australian Opera's *Wundig wer Wilura*.

In May, WASO staff attended the National Reconciliation Week Walk for Reconciliation. In October, staff met with

team members from the Australian Music Centre, who travelled from Sydney to Perth to conduct sessions about Indigenous Cultural Intellectual Property (ICIP).

In 2023, WASO successfully completed its inaugural Reflect Reconciliation Action Plan (RAP), addressing all 42 commitments. As we prepare for the next phase, our Innovate RAP, we are committed to deepening our reconciliation efforts, fostering cultural intelligence, and creating meaningful opportunities for First Nations talent.

"It was a very well-balanced performance and the classic hymns in Noongar language was certainly a highlight!" – Lotterywest Christmas Spectacular patron

STRATEGIC ALIGNMENT

National Performing Arts Partnership Framework: Addressing Diversity



National Cultural Policy: First Nations First

WASO Strategic Pillar: Strong and Collaborative Organisational Culture



INVESTING IN AUSTRALIAN ARTISTS AND NEW MUSIC

In 2024, WASO presented 59 new Australian orchestral and choral works, while also shining a spotlight on incredible local talent, new voices, and engaging 485 Australian artists and employees.

A third of the new works commissioned in 2024 were by Australian female composers. WASO's Composer in Residence, Olivia Davies, presented a new orchestral work, *Hyphae*, and Holly Harrison's *Superhighway* received its world premiere by Perth saxophonist Matthew Styles. Works by Perth-based composers Lachlan Skipworth (Flute Concerto, performed by WASO Principal Flute Andrew Nicholson) and James Ledger (*The Last Thing*, performed by soprano Sara Macliver) also had world premiere performances at Perth Concert Hall.

Australian band, The Cat Empire, collaborated with WASO on a fully orchestrated production featuring new works

and some of the band's classic hits, resulting in three sold-out performances at Perth Concert Hall.

Jen Winley began her third year with WASO and first year in the inaugural role of Associate Conductor. Over the three years, Winley has conducted 55 WASO concerts across family, education and outreach projects, regional tours, and contemporary and recording projects. In 2024, Winley led her first MACA Classics concert, *Scheherazade*, and continued to mentor the next generation of conducting talent as part of WASO's Artist Development program, ensuring an ongoing commitment to investing in emerging artists.

WASO's 2024 Composition Project provided five emerging West Australian composers mentorship with WASO musicians and industry professionals through individual lessons, workshops, and rehearsals. Participants had

the opportunity to compose a new work for a WASO ensemble to be performed on the Perth Concert Hall stage to an audience and judging panel. WASO's 2023 Composition Project winner, Nicholas Kyriakakis, composed a new work, *Siren Song*, for WASO's 2024 family concert *Classic Adventures: Wild Animals*.

We celebrated the talents of First Nations artists, including several appearances by Gina Williams and Guy Ghouse, and the history-making performances of Aaron Wyatt's *The Coming Dawn* which featured Dr Richard Walley on didgeridoo and Wyatt conducting – the first, First Nations conductor to lead WASO. These commissions and performances demonstrated WASO's commitment to expanding the catalogue of orchestral music and supporting local and national artists.

HIGHLIGHTS

485
Australian
artists employed



48%
WASO
artists and
employees from
diverse backgrounds



87
performances of
new Australian
works
Complete listing on page 32.



Sara Macliver performs the world premiere of James Ledger's *The Last Thing*.

COLLABORATIVE PARTNERSHIPS AND CAPACITY BUILDING INITIATIVES ACROSS THE WEST AUSTRALIAN ARTS SECTOR

WASO deepened its commitment to sector development through artist mentorship, side-by-side learning experiences, and innovative collaborations, creating extraordinary musical moments with festivals, arts companies, independent artists, community musicians, choirs, and bands.

The defining highlight of the year was WASO's once-in-a-generation production of Mahler's Symphony No.8, a monumental performance featuring 350 performers, including five choirs, and musicians from the Australian National Academy of Music (ANAM) sitting side by side with WASO. This extraordinary undertaking reinforced WASO's role as a leader in large-scale orchestral collaborations, inviting artists from across Australia to participate in this major musical milestone for WA.

Beyond *Mahler 8*, WASO's additional side-by-side initiatives offered West Australian students and community musicians

the rare opportunity to be mentored by, and perform on stage with, WASO. We continued our partnership with the Western Australian Youth Orchestra (WAYO) and UWA Conservatorium of Music by providing their young musicians with leadership and sectional workshops ahead of milestone performances. We also renewed the opportunity for local community musicians to perform with their State Orchestra by inviting community band participants to engage in our newest mainstage community engagement initiative – Side-by-Side Symphony.

Spectacular outdoor concerts bookended the year with free performances attended by 25,475 people in collaborations with Burswood Park Board, City of Rockingham, Town of Claremont and Perth Festival. We continued our proud partnerships with West Australian Opera and West Australian Ballet to provide the soundtrack for their mainstage productions, including premieres of Jonathan Mills' *Eucalyptus* and Gina Williams and Guy Ghouse's *Wundig wer Wilura*.

WASO's commitment to fostering the conductors of the future increased in 2024 with the introduction of the Conducting Fellowship, where three exceptional WA-based emerging conductors were mentored throughout the year by Associate Conductor Jen Winley and offered podium time with WASO. Two participants from WASO's first Conducting Fellowship subsequently earned places in the National Conducting Academy for 2025 and will continue their professional development with WASO, and all other Australian State Orchestras, in this unique artist development partnership.

With 767 participants in collaborative and artist development initiatives for 2024, WASO continues to be a musical partner of choice in Western Australia, ensuring that great music-making remains at the heart of our vibrant cultural landscape.

HIGHLIGHTS

767
participants in
artist development
programs

16
industry partnerships
resulting in
66,016
attendances



Participant
experience
score **90%**

*"A five-star rendition of Mahler's "Symphony of a thousand" led by WA Symphony Orchestra and Principal Conductor Asher Fisch wowed with power but also wooed with nuance and finesse."
– The West Australian*



IMPROVING ACCESS AND ENGAGEMENT WITH REGIONAL WA AND OUTER-METRO AREAS

Bringing music to more communities than ever before, WASO expanded its presence in 2024 with a surge in outer-metropolitan engagement and full orchestral performances in regional centres. While our plans for a broader West Australian regional tour were diminished by an unsuccessful funding application with the Department of Local Government, Sport and Cultural Industries, we remained steadfast in our mission to connect with audiences across the State.

Outer-metropolitan engagement grew by an impressive 280%, with additional educational activities delivered through small ensembles in schools and community settings. Three distinctive programs were presented in Albany, Mandurah, and Bunbury with a mix of local artists

and international guests who performed to enthusiastic audiences, resulting in significant quality, cultural, social and economic outcomes, reaffirming the value of delivering a full orchestral experience in regional centres.

Our extensive access initiatives in Perth, including the Hospital Orchestra Project (HOP), Connect, and Harmony Music, continued to provide musical experiences tailored to diverse audiences including children in hospitals, individuals living with disabilities, and students in education support schools.

Tickets sold to young people under 30 years of age (not including school groups) increased by 76% compared with the previous year, and the annual free *Lotterywest*

Christmas Spectacular once again attracted a diverse audience from across the state and metropolitan area, including a significant portion of culturally and linguistically diverse (CALD) audiences.

WASO's high-quality performances continued to bring joy, beauty, and wonder to diverse audiences across Western Australia.

“My child loves music and that was a really inspiring experience for him whilst we navigate his hospital stay.” – Hospital Orchestra Project participant

HIGHLIGHTS

280%
growth
in outer-metro
participation



76%
increase
in tickets sold to
Under 30s



Overall
experience
score for
touring
performances



DELIVERING AN ARTS EDUCATION PROGRAM WITHIN WESTERN AUSTRALIA

WASO's education program inspires and engages diverse audiences, fostering a lifelong love of music for children across Western Australia.

In 2024, our Crescendo initiative delivered its first combined performance at Koorliny Arts Centre, where students from both Crescendo schools joined forces for a public performance after working throughout the year with our Crescendo Teaching Artists. For many, it was their first time performing in a public venue and in front of an audience, as families, locals, and WASO Giving Circle members watched on. Through Crescendo – the only program of its kind in WA – students in two Kwinana schools receive over 14,000 hours of free, weekly music lessons and exciting performance opportunities throughout the year.

We also awarded our inaugural Crescendo Scholarships. Zyron Trego, a cello student and choir member from Medina Primary School, received The Bunning Family Crescendo Scholarship. At North Parmelia Primary School, Neve Fuller, a

violin student and choir member, received the Rosalin and Joy Durbin Sadler Crescendo Scholarship.

The ATAR program continues to be a vital part of WASO's education offerings, providing students with a boost of confidence in their studies as they prepare for music exams and beyond. Under the baton of Associate Conductor Jen Winley and presented by Dr. Ashley Smith, over 350 students attended a performance at Perth Concert Hall to learn more about the ATAR set works and hear excerpts from Beethoven's Symphony No.5, Amy Beach's *Gaelic Symphony*, John Adams' *Short Ride in a Fast Machine*, and Haydn's Trumpet Concerto performed by Jenna Smith.

Our free WASO in Schools program continues to be an essential part of our outreach efforts, bringing the magic of live music directly into schools that, due to socio-economic factors, may not have access to arts education. In 2024, we reached 11,648 students through this program, a 70% increase on 2023.

The Musical Tale of Echo the Gecko, an interactive incursion presented by Lee Stanley and WASO's Education Chamber Ensemble, brought the magic of orchestral music to 11 schools in the Perth metropolitan area, followed by a free family concert at the Koorliny Arts Centre. Schools also visited WASO for excursions to Perth Concert Hall and Perth Town Hall for *A Guide to Film Music* (a celebration of Hans Zimmer's music), and *Izzy Gizmo The Young Inventor*, presented by WASO's Education Artist in Residence, Paul Rissmann.

WASO's ongoing partnership with The Conservatorium of Music at The University of Western Australia provides students with unique opportunities to receive mentoring from WASO musicians, complementing their academic studies with the expertise of industry professionals.

Through these education programs, WASO remains committed to nurturing the next generation of musicians, educators, and music lovers.

HIGHLIGHTS

100% satisfaction for community program participants



45,269 engagement hours with Community & Education programming

"The students had a wonderful time. We have a very multicultural cohort in a low socio-economic area and these experiences are the only opportunities they have to hear orchestral instruments live." – Teacher





The Cat Empire with WASO conducted by Vanessa Scammell.

OUR PEOPLE AND CULTURE

With the planned three-year closure of our home venue, Perth Concert Hall, set to commence at the end of 2024, the WASO team developed a comprehensive organisational transition plan that included event programming, production, ticketing, and support staff changes to ensure the company was best placed to continue to deliver on our purpose through 2025 and beyond.

At a time that, for some members within our team, included news of planned exits and some uncertainty, we prioritised organisational culture with consultation, communication, professional development, and provided assistance where required to support our employees in this transition. At the conclusion of 2024, we bid farewell to 58 members of the team across a variety of functional areas, and through new hires and redeployments, we were able to introduce 25 people to the WASO team for 2025.

WASO would like to acknowledge the service of musicians Fleur Challen (Tutti Violin), Tim South (Tutti Cello), and Bao Di Tang (Tutti Violin) who completed their tenures in 2024.

We would also like to acknowledge and thank the Perth Concert Hall venue management team for their commitment to, and care for, this beloved venue as we prepared for its closure and redevelopment.

WASO would also like to welcome the new musicians who joined us in 2024, including Sonia Croucher, Amy Furfaro, Jeremy Garside, Chloe Higgins, Som Howie, James Munro, and Giovanni Vinci.

As part of WASO’s ongoing commitment to workplace health and wellness, Mental Health First Aid Training was offered to employees. Over 7% of WASO’s full-time workforce are now trained as Mental Health First Aiders. The annual Health and Wellness program was also available, with services including hearing assessments, eye tests, ergonomic assessments, flu vaccinations, and an Employee Assistance Program, available as a complimentary employee benefit.



Tim South, Cello, in *The Music of Hans Zimmer*.



WASO musicians and staff at the National Reconciliation Week Walk at Kings Park.



WASO Company Day.



Giovanni Vinci, Double Bass, in *Symphonie Fantastique*.

OUR STATE ORCHESTRA IN 2024

*Section supported through the Duet program by
^Chair supported through the Duet program by
*Instruments used by these musicians are on loan from Janet Holmes à Court AC

VIOLIN



Laurence Jackson
Concertmaster



Riley Skevington
Associate Concertmaster



Semra Lee
Assistant Concertmaster
^MACA



Alexandra Isted
Principal 1st Violin



Zak Rowntree*
Principal 2nd Violin



Kylie Liang
Associate Principal
2nd Violin
^The Baker Family



Kate Sullivan
Assistant Principal 2nd Violin



Sarah Blackman



Fleur Challen



Stephanie Dean



Amy Furfaro



Rebecca Glorie

^Rosalind & Lyndsay Potts



Beth Hebert



Emma Hunt

^Ulrich & Gloria Kunzmann



William Huxtable



Sunmi Jung

VIOLIN



Christina Katsimbardis



Kathryn Lee



Andrea Mendham

^Dale & Michael Kitney



Akiko Miyazawa

^MIMI



Lucas O'Brien



Melanie Pearn



Louise Sandercock

^Unnamed



Jane Serrangeli

^Philip & Frances Chadwick



Bao Di Tang



Cerys Tooby



Samantha Wickramasinghe

^The Baker Family



Daniel Schmitt

Principal



Alex Brogan

Associate Principal



Kierstan Arkleymith



Nik Babic

^Maryllis and Paul Green-Armytage



Benjamin Caddy

^Future Logic

VIOLA

VIOLA



Alison Hall



Rachael Kirk



James Munro

^Roger Jennings



Elliot O'Brien



Helen Tuckey

^Gina Humphries



Rod McGrath

Principal



Eve Silver*

Associate Principal



Jeremy Garside

^Brian & Romola Haggerty



Shigeru Komatsu

^Unnamed (2)



Oliver McAslan

^M & D Forrest and Michelle Todd



Nicholas Metcalfe

^The Gregg family



Fotis Skordas

^Unnamed

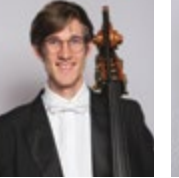


Tim South



Andrew Sinclair*

Principal



John Keene

Associate Principal
^Janet Holmes à Court AC & Gilbert George



Robin Brawley

CELLO

DOUBLE BASS



Christine Reitzenstein



Mark Tooby



Giovanni Vinci



Andrew Nicholson

Principal



Mary-Anne Blades

Associate Principal
^Unnamed



Sonia Croucher

Principal



Liz Chee

Associate Principal
^Ruth E. Thorn and Michael & Helen Tuite



Jonathan Ryan

Principal
^Joshua & Pamela Pitt



Allan Meyer

Principal
^Leanne & Sam Walsh AO



Som Howie

Associate Principal



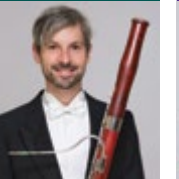
Alexander Millier

Principal
^Prue Ashurst



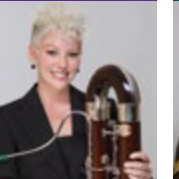
Jane Kircher-Lindner

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Adam Mikulicz

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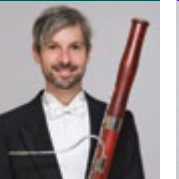
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Jane Kircher-Lindner

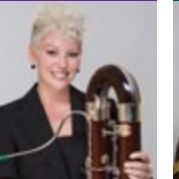
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Christopher Stidwell
Ben Watkins

* New employees in 2024
^ Departing employees in 2024



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Hugh Lydon*

Repetiteur

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Glenn Hogue
Adrian Soares

Soprano

Lisa Barrett
Anna Börner
Helen Brown
Genevieve Cappi
Alinta Carroll
Penelope Colgan
Caitlin Collom
Clara Connor
Charmaine de Witt
Rachel Doulton
Kathie Drake
Ceridwen Dumergue
Sophie Dwyer
Fay Edwards
Bronwyn Elliot
Davina Farinola
Marion Funke
Lesley Goodwin
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Diane Hawkins
Sue Hingston
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Alto

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John Murphy
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Simon Taylor
Arthur Tideswell
Stephen Turley
Malcolm Vernon
Brad Wake

Bass

Justin Audcent
Paul Brayshaw
Michael Berkeley-Hill
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* New employees in 2024
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THANK YOU TO OUR PARTNERS

WASO is committed to delivering artistic excellence and making the art form as accessible as possible to a broad audience. Our creative leadership extends to the global stage, as we build relationships with audiences, schools and families across Western Australia and provide opportunities for everyone to participate in music.

None of this would be possible without the enduring generosity and support of our partners. We are incredibly grateful to have a diverse and distinguished group of partners who share our passion, commitment and values. These partners represent a multitude of sectors across a variety of organisations, whose passion and collaboration is critical to our success.



Andrew Nicholson, Principal Flute, and composer Lachlan Skipworth after the world premiere of Lachlan’s Flute Concerto.

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THANK YOU TO OUR SUPPORTERS

We proudly acknowledge the generosity of our supporters who partner with us to enrich our West Australian community with the joy of music through the power of their philanthropy. Your support means so much to us, thank you.

West Australian Symphony Orchestra gratefully acknowledges the generous support of the following donors from 1 January to 31 December 2024.

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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

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We acknowledge the generous support of our Trusts and Foundations, whose philanthropic partnership enables significant impact within our community through their key support of these transformative initiatives.


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Audience standing ovation at Beethoven 9.

Legacy

We honour those who have made a visionary commitment to safeguard our future, through a capital gift to the Endowment fund or by providing for WASO in their will through the Symphony Circle.

Legacy gifts are preserved within the fund in perpetuity, ensuring a community filled with the beauty of symphonic music for future generations.

Major Gifts

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- Gavin Bunning Family
- Janet Holmes à Court AC
- Rod & Margaret Marston
- Minderoo Foundation
- Rosalin Sadler
- Sagitte Yom-Tov Fund
- In memory of Francis Edward Yeomans

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- Roslyn Warrick
- Unnamed (10)

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- Sadler
- Peta Saunders
- Ross & Laurel Smith
- Jacinta Sirr-Williams
- Susan Stitt
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- Ruth E. & Neville Thorn
- Gavin Toovey
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- Agatha van der Schaaf
- Sheila Wileman
- Sagitte Yom-Tov Fund
- Unnamed (53)

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We would like to thank our many volunteers who donate their time to WASO in a number of ways. From the WASO Chorus (acknowledged on page 19) to the concert volunteers who greet our patrons with a smile – thank you for your ongoing support and passion.



Perth Concert Hall northern forecourt. Artist impression.

OUR NEW HOME

After more than 50 years of continuous operation, 2024 saw our final year performing in the heritage listed Perth Concert Hall before it undergoes a full revitalisation for the benefit of artists, audiences, and the community. When completed, the project will deliver an integrated practise, rehearsal, administration, and performance venue for WASO as its resident company. During the construction period, the Concert Hall, forecourts, and car park will be closed to the public before the new-look venue reopens for our centenary in 2028.

The project team, established by the Western Australian Government through the Department of Local Government, Sport and Cultural Industries (DLGSC), working alongside project architects WITH Architecture Studio and Office for Metropolitan Architecture (OMA), are bringing this vision

to fruition. The full project scope has been realised at an impressive \$150.3 million with \$134.3 million funding from the Western Australian Government, \$12 million from the Australian Government, and \$4 million from the City of Perth, reflecting the Concert Hall's vital role in the Western Australian community.

In 2024, we celebrated the release of the proposed designs for a redeveloped Perth Concert Hall and, as the construction tender was released for the project to commence early the following year, WASO announced an exciting new season for 2025 featuring performances across a wide range of Perth venues.

WHAT TO EXPECT FROM THE REDEVELOPMENT

- The redevelopment will focus on several key areas to enhance the Concert Hall experience while preserving its historical significance. Highlights of the project include:
- Acoustic Preservation:** The Concert Hall's world-renowned acoustic features will be preserved, ensuring that the sound quality remains exceptional for both performers and audiences.
 - Structural Maintenance:** Essential structural work will be undertaken to maintain the integrity of the award-winning architectural design.
 - Updated Facilities:** Improved seating, rehearsal spaces, and new backstage facilities will be introduced, allowing for a more comfortable and efficient experience for both artists and attendees.

- Foyer Refurbishment:** The foyer areas will receive a facelift, with upgraded signage and lighting to enhance the venue's aesthetic appeal.
- Food and Drink Offerings:** Attendees can look forward to new food and drink options, elevating their overall experience at the venue.
- Accessibility Improvements:** Enhanced accessibility will be a priority, with remodelling of the auditorium entry, lift, and stairs, additional toilets, and a relocated box office.
- Transformed Outdoor Spaces:** The outdoor areas will be revitalised, providing a welcoming environment for patrons.
- Community Spaces:** New facilities for small events, educational visits, and training will further strengthen the Concert Hall's role as a community hub.

EVALUATION FRAMEWORK

Culture Counts Pty Ltd (“Culture Counts”) was engaged to measure the outcomes and impact of West Australian Symphony Orchestra’s (WASO’s) 2024 Season.

The evaluation was guided by WASO’s 2023-24 COVID Recovery plan approved by Creative Australia as part of the company’s inclusion to the National Performing Arts Partnership Framework. The plan features an agreed set of priorities:

- 1) Address barriers and improve performance across key diversity areas
- 2) Commission, develop, and present new Australian works
- 3) Build capacity and partnerships across the West Australian arts sector
- 4) Improve access and participation for regional WA and Perth outer-metropolitan areas
- 5) Deliver an arts education program within Western Australia

Throughout the year, West Australian Symphony Orchestra captured feedback from attendees and participants who engaged with our programs. The results from these surveys are featured in this report.

OUTCOME 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 2024 evaluation period are on the adjacent page. The dimensions were accompanied by a series of other custom questions designed to capture data on brand perceptions and audience experiences in alignment with the research questions outlined.



Dvořák’s Symphony No.8 concert.

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
Classical: Masters/Classics	16	2,335
Classical: Morning	8	623
Community Engagement	11	184
Education	17	260
Regional	1	28
Family	2	95
Special Events: Classical	5	798
Special Events: Contemporary	2	471
Special Events: Movies	3	528
Lotterywest Christmas Spectacular	2	437
Public Evaluation Total	67	5,759

OUR ECONOMIC IMPACT

DIRECT IMPACT

\$29.2 million

TOTAL ECONOMIC IMPACT

\$81.9 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, outer-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 2024 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		ATTENDANCE
Classical: Masters/Classics		39,974
Classical: Morning		9,492
Special Event: Classical		9,778
Special Event: Contemporary		10,756
Special Event: Family		2,258
Special Event: Movies		15,371
Lotterywest Christmas Spectacular		16,426
ATTENDANCE FOR ECONOMIC IMPACT		104,055
Activities not subject to economic impact assessment	Mainstage Collaborations^	52,179
	Education Community Engagement	27,276
	Regional Tour	748
TOTAL ATTENDANCES		184,258

^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 for live performances include Burswood Park Board, Perth Festival, West Australian Ballet, West Australian Opera, Town of Claremont, City of Rockingham, Bunbury Regional Entertainment Centre and Mandurah Performing Arts Centre.

Attendee Expenditure

Public survey data has been used to calculate the average spend for visitors of each program, excluding ticket price. Attendance data 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.

Impact Summary

EVENT IMPACT	Classical: Masters/ Classics	Classical: Morning	Special Event: Classical	Special Event: Contemporary	Special Event: Family	Special Event: Movies	Lotterywest Christmas Spectacular
In-scope Attendance	39,974	9,492	9,778	10,756	2,258	15,371	16,426
Average Event Spend	\$53	\$44	\$34	\$78	\$36	\$64	\$35
Additionality	94%	85%	81%	92%	80%	90%	77%
TOTAL EVENT IMPACT	\$1,977,611	\$358,339	\$264,976	\$771,107	\$65,198	\$877,906	\$442,665

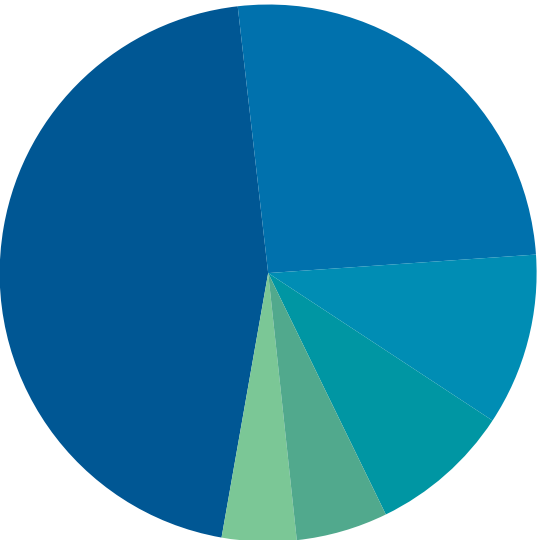
ACCOMMODATION AND TRIP IMPACT	Classical: Masters/ Classics	Classical: Morning	Special Event: Classical	Special Event: Contemporary	Special Event: Family	Special Event: Movies	Lotterywest Christmas Spectacular	Regional
Percentage of Staying Visitors	8%	6%	18%	14%	8%	10%	18%	6%
Additionality Adjustment	81%	79%	77%	89%	71%	89%	77%	50%
Average Nights Stayed	2.36	2.80	2.0	2.24	3.67	1.82	3.5	2.0
Average Accommodation Spend Per Night	\$147	\$71	\$200	\$165	\$110	\$238	\$200	\$181
ACCOMMODATION IMPACT	\$870,650	\$84,363	\$549,507	\$504,205	\$51,608	\$617,372	\$130,870	\$7,522

ECONOMIC IMPACT SUMMARY		DIRECT IMPACT	MULTIPLIED IMPACT
Attendee Spending		\$7,645,058	\$22,649,595
	Event	\$4,828,962	\$14,680,043
	Accommodation & Trip	\$2,816,096	\$7,969,552
Organiser Expenditure		\$21,547,271	\$59,254,995
Direct Impact		\$29,192,329	\$81,904,590

For the purpose of this analysis, output multipliers derived from ABS Output Tables 2020-21 have been applied to direct impact expenditure to calculate multiplied impact. Event expenditure scaled by an output multiplier of 3.04 (representing an average of national Retail and, Food and Beverage multipliers (2.88 and 2.96 respectively). Accommodation expenditure scaled by an output multiplier of 2.83 (the national Accommodation multiplier). Organisation expenditure scaled by an output multiplier of 2.75 (the Australian National Heritage, Creative and Performing Arts Output Multiplier).

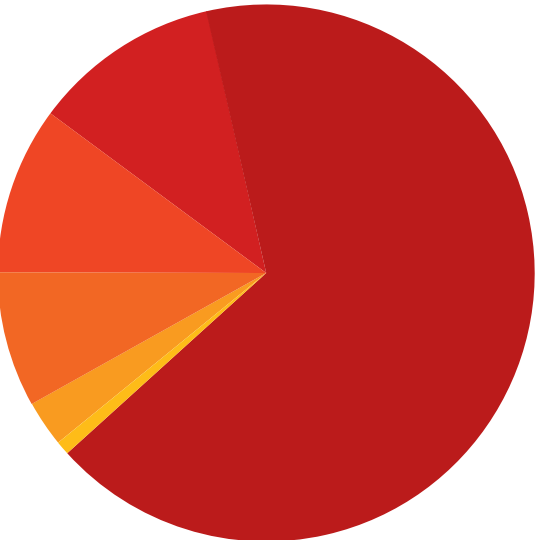
FINANCIAL STATISTICS

Income



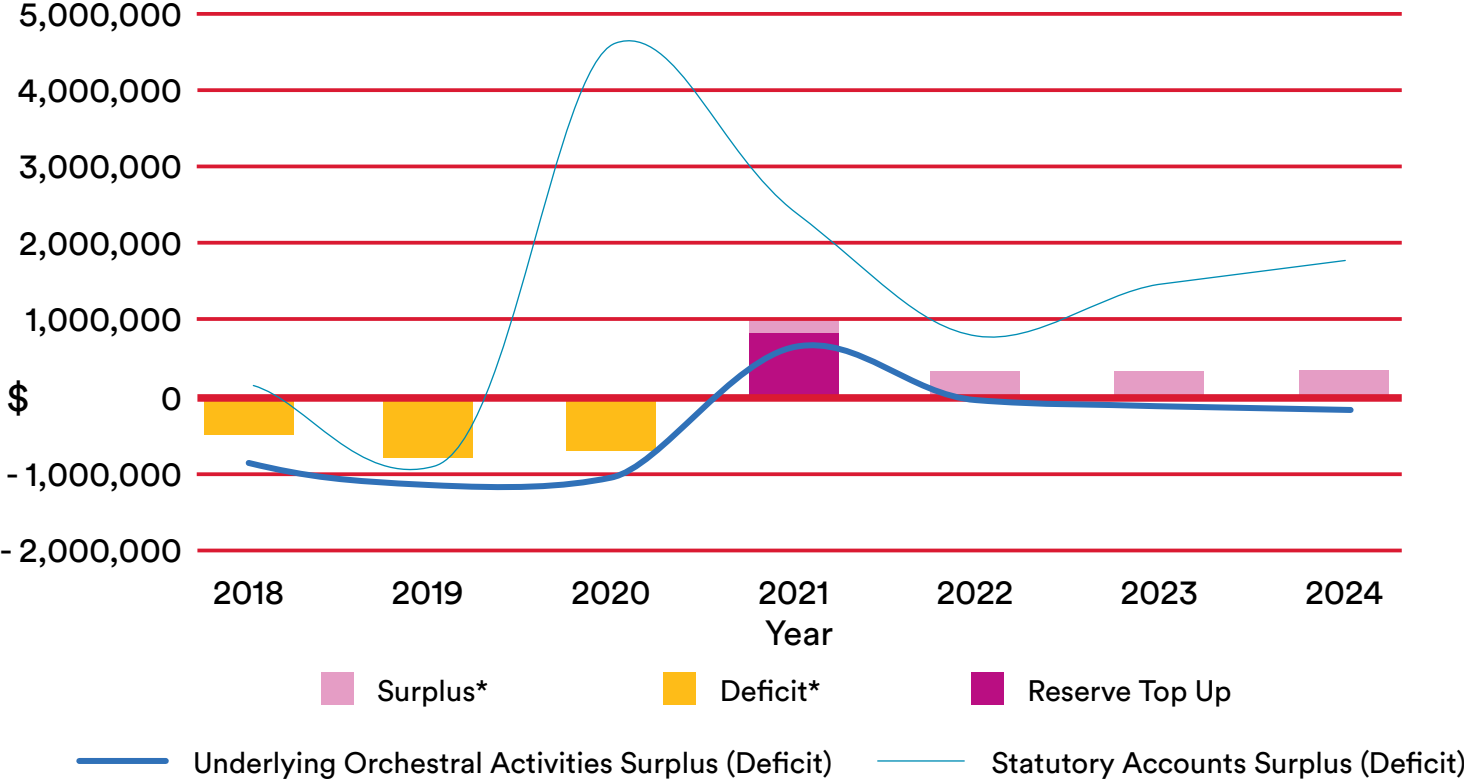
- 45% Government Base Funding
- 26% Ticketing
- 10% Sponsorship
- 9% Philanthropy
- 6% Net Finance Income
- 4% Other Revenue

Expenditure



- 67% Employee expenses
- 11% Production, Music & Travel
- 10% Artists
- 8% Overheads
- 3% Marketing & Cost of Sales
- 1% Depreciation

Financial Surplus / Deficit



Notes to the financial statistics

WASO's 2024 Annual Financial Report can be accessed at waso.com.au/about-waso/the-organisation/annual-reports/

*Underlying Surplus (Deficit) = Statutory Accounts Surplus (Deficit) minus one off adjustments for abnormal items and minus investment returns. One-off adjustments for 2020 to 2023 mainly relate to COVID related government funding and other assistance.

Underlying Orchestral Activities Surplus (Deficit) = Underlying Surplus (Deficit) minus Perth Concert Hall Service Recoveries.





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 Creative Australia. 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 four 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 nine 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 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 Finance, Audit and Risk Committee meets six times a year and the Nomination and Remuneration Committee meets as required. 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 and 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 and 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 Governments, 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.



Star Wars: The Force Awakens in Concert.

KEY PERFORMANCE INDICATORS 2024

PRIORITY	MECHANISM	MEASURE	2024 PLAN	OUTCOME		
				2024 ACTUALS	TREND	NOTES TO ACTUALS
Address barriers and improve performance across key diversity areas.	Investment in artistic, cultural and audience growth	Number of participants in development programs	660	767		Includes Composition Project, Emerging Conductors, Assistant Conductor, Side-by-Side, creative workshop and masterclass participants, Open Rehearsals.
		Employment of Australian artists (headcount)	244	485		Australian artists, guest musicians and performing employees of WASO including full time and casual. Large increase due to <i>Mahler 8</i> .
		Gender parity	Males 47% Females 53%	Males 39% Females 61%		Share of all employees.
		Artists and employees from diverse backgrounds	55%	48%		Includes artists and employees who identify as LGBTQI+, CALD, Aboriginal/Torres Strait Islander, persons with a disability or born overseas. Born overseas dropped from 45% to 33%. Born overseas has been removed from the calculation of this KPI as at 2025, due to it not being a reflection of diversity in the Orchestra.
		First Nations artists featured	2%	1%		Includes First Nations artists and collaborators Aaron Wyatt, Richard Walley, Gina Williams, Guy Ghouse. Number of artists is on par with 2023 actuals and the 2024 plan, however the share remains low due to the increase in overall headcount resulting from <i>Mahler 8</i> .
Commission, develop and present new Australian works.	Development and presentation of new Australian works and sharing local voices	Number of new Australian works commissioned	4	6		Complete commissions: Aaron Wyatt <i>The Coming Dawn</i> , Lachlan Skipworth Flute Concerto, Holly Harrison <i>Superhighway</i> – for Saxophone & Orchestra, James Ledger <i>The Last Thing</i> , Olivia Davies <i>Hyphae</i> , Nicholas Kyriakakis <i>Siren Song</i> .
		Number of new Australian works in development	4	5		Andrew Schultz, Olivia Davies, Melody Eötvös, James Ledger, Richard Mills.
		Number of new Australian works produced/presented	4	59		The Cat Empire & Roscoe James Irwin, Josh Davis <i>Echo the Gecko</i> , Joff/Jonathan Bush <i>Bluey</i> , Perth Festival <i>Under the Same Sun</i> (various artists), Maria Grenfell <i>Roar!</i> , Holly Harrison x2, Elena Kats-Chernin <i>Cinema</i> , Nicholas Krriakis <i>Siren Song</i> , James Ledger <i>The Last Thing</i> , Lachlan Skipworth Flute Concerto, Lee Stanley <i>Sticky Feet</i> , Richard Walley <i>Born Free</i> , Gina Williams and Guy Ghouse (various), Aaron Wyatt <i>The Coming Dawn</i> . See appendix for full listing and number of performances. On par with 2023 actuals.
		Percentage of mainstage performances containing new Australian works commissioned	16%	16%		Aaron Wyatt <i>The Coming Dawn</i> , Lachlan Skipworth Flute Concerto, Holly Harrison <i>Superhighway</i> – for Saxophone & Orchestra, James Ledger <i>The Last Thing</i> , Olivia Davies <i>Hyphae</i> , Nicholas Kyriakakis <i>Siren Song</i> . 13 mainstage performances.
		Number of new commissions by Australian females	2	2		Holly Harrison, Olivia Davies.
		Number of works in program featuring First Nations artists or works	2	3		<i>The Coming Dawn</i> Aaron Wyatt, <i>O Come O Come Emmanuel/Hallelujah Christmas</i> Gina Williams & Guy Ghouse.
Build capacity and partnerships across the West Australian arts sector.	Collaborative partnerships with WA festivals, arts organisations, independent artists, and local government areas	Number of companies we collaborate with	10	17		Includes ANAM, Art Aquinas College, AWESOME International Arts Festival for Bright Young Things, Bunbury Regional Entertainment Centre, Burswood Park Board, City of Rockingham, Concert Lab, Mandurah Performing Arts Centre, Perth Broadway Chorus, Perth Festival, St George's Cathedral Consort, The University of Western Australia, Town of Claremont, West Australian Ballet, West Australian Opera, Western Australia Police Pipe Band, Voyces.
		Satisfaction level of participants in collaborations	90%	90%		Surveys completed after classical and special events.
		Number of collaborative works presented in association with other companies	3	5		Mainstage collaborations included <i>The Music of Hans Zimmer</i> , <i>Last Night of the Proms</i> , <i>Gloria</i> , <i>Lotterywest Christmas Spectacular</i> , <i>Mahler 8</i> .
Improve access and participation for regional WA and Perth outer-metropolitan areas.	Establish sustained regional touring and outer-metro programs	Total attendances (touring)	2,200	1,671		Regional Tour funding unsuccessful which limited community engagement commitments. Result includes ticketed attendances in Albany, Bunbury and Mandurah, plus workshops in Albany.
		Total paid attendances (touring)	1,200	1,490		Albany, Mandurah and Bunbury.
		Satisfaction level of audiences for tour performances	96%	100%		Survey responses from Albany. Includes an NPS of 68.
		Number of activities delivered at locations other than Perth Concert Hall	116	1,932		Includes 186 CE&E activities + 1733 Crescendo classes + 6 WASO mainstage special events + <i>A Night on Bay View</i> , <i>Symphony on the Green</i> (Rockingham), <i>Lotterywest Christmas Spectacular</i> (RAC Arena), <i>Santa's Symphony</i> (Burswood Park), Regional Mainstage Albany, Bunbury, Mandurah.
		Number of participants in community programs in outer-metro areas	1,900	13,202		Participants in workshops and performances in outer-metropolitan Perth including local Government areas identified in the DLGSC Outer Metro Arts program.
		Number of participants in community programs in regional areas	1,050	44		Regional Tour funding unsuccessful which limited community engagement commitments. Workshops x2 in Albany only.
Deliver an arts education program within Western Australia.	Increase access to music education through engagement with learning providers	Number of participants engaging in WASO Community Engagement & Education activities	11,825	29,241		WASO in Community, Artist Development and WASO in Schools. Does not include <i>Lotterywest Christmas Spectacular</i> or regional engagements.
		Number of engagement hours with WASO Community Engagement & Education activities	34,932	45,269		Summary of engagement hours. Includes Crescendo, school and community work. Excludes regional engagement.
		Satisfaction level of participants in community programs	95%	100%		Includes <i>Side-by-Side Symphony</i> , <i>The Musical Tale of Echo the Gecko</i> , Connect Chamber Concerts, Music for the Ages, Community surveys.
		Number of students attending WASO in Schools small ensemble performances	4,000	12,348		Includes 48 small ensemble performances in schools throughout Perth and outer-metro areas.
		Number of music education classes delivered to students	2,064	1,733		Crescendo Kwinana fully delivered to full available teaching weeks and on par with 2023 actuals.
Sustainable audiences and income.	Retain audiences	Total ticketed attendances (mainstage or non-touring)	103,142	105,362		WASO Presented events only. Includes paid concerts and free Christmas Spectacular. Does not include events presented by collaborative partners.
		Total paid attendances (mainstage or non-touring)	78,142	79,534		Mainstage program delivered without disruption and includes record box office of \$5.9 million.
	Earned income	% of revenue increase/decrease from non-government sources	-	7.3%		-
		% of overall revenue from non-government sources	39%	55%		Includes investment income and bequests.
		Box office, presentation or commission fee income % increase/decrease per year	4%	8.2%		-
		Private sector income (philanthropy, fundraising, sponsorship) % increase/decrease per year	7.3%	8.7%		-



Matthew Styles performing the world premiere of Holly Harrison's *Superhighway*.

APPENDIX

CONDUCTORS, ARTISTS AND ENSEMBLES FROM AUSTRALIA

AUSTRALIAN CONDUCTORS

Nicholas Buc
Umberto Clerici
Andrew Foote
Jessica Gethin
James Ledger
Guy Noble
Joseph Nolan
Vanessa Scammell
Jen Winley
Aaron Wyatt

AUSTRALIAN SOLOISTS & GUEST ARTISTS

Gladys Chua | organ
Samantha Clarke | soprano
Anna-Louise Cole | soprano
Samuel Dundas | bass
Melissa Erpen | vocalist
Karl Florisson | electric bass
Sophie Foster | vocalist
Alexander Gavryluk | piano
Guy Ghouse | guitar
Dan Golding | presenter
Andrew Goodwin | tenor
Lorina Gore | soprano
David Greco | baritone
Libby Hammer | presenter
Russel Holmes | piano
Deborah Humble | mezzo-soprano
Melody Itzstein | vocalist
Jacinta Jakovcevic | organ
Perry Joyce | tenor
Luke Kennedy | vocalist

Eleanor Lyons | soprano
Sara MacIver | soprano
Genevieve McCarthy | host
Adam Mitchell | presenter
Paul O'Neill | tenor
Michael Perkins | drums
Elena Perroni | soprano
Emma Pettemerides | soprano
Solomon Pitt | vocalist
Andrew Pogson | presenter
Shane Pooley | double bass
Prudence Sanders | soprano
Konstantin Shamray | piano
Ashley Smith | presenter
Lee Stanley | presenter
Phoebe Stewart | vocalist
Matthew Styles | saxophone
Adrian Tamburini | baritone
Ashlyn Tymms | mezzo-soprano
Richard Walley | didgeridoo
Derek Welton | bass
Genevieve Wilkins | presenter
Gina Williams | vocalist
Allira Wilson | vocalist
Noeleen Wright | cello

WASO ARTISTS ENGAGED AS GUEST SOLOISTS

Laurence Jackson | violin
Allan Meyer | clarinet
Andrew Nicholson | flute
Riley Skevington | violin
Jenna Smith | trumpet

ENSEMBLES

Aquinas College Schola Cantorum
Musicians of the Australian National Academy of Music (ANAM)
Perth Broadway Chorus
St George's Cathedral Consort
The Cat Empire
Musicians of the UWA Conservatorium of Music
UWA Symphonic Chorus
Voyces
WA Police Pipe Band
West Australian Opera Chorus
WASO Chorus

RÉPÉTITEURS & CHORUS DIRECTORS

Robert Braham
Gladys Chua
Ann Clarke
Andrew Foote
Glenn Hogue
Hugh Lydon
Tommaso Pollio
Adrian Soares
Liam Woodling

APPENDIX

73 AUSTRALIAN WORKS PERFORMED

* WASO Commission – Arrangement

† WASO Commission – Work

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	EVENT / CONCERT	NO. OF TIMES PERFORMED
Lior Attar		<i>This Old Love</i> (arr. Francois Tetaz and Nigel Westlake)	Under the Same Sun	1
Lou Bennett	World	<i>Yarian Mi Tji</i> (arr. Jocelyn Pook and Rebecca E Smith)	Under the Same Sun	1
Clint Bracknell	World	<i>Karkainy (Brown Hawk)</i> (arr. Iain Grandage)	Under the Same Sun	1
Joff Bush		<i>Bluey Theme</i> (arr. Joshua Davis, arr. Lucas O'Brien)	Classic Adventures: Wild Animals (2), Harmony Music (4), WASO in Schools (10)	16
The Cat Empire		<i>Be With You Again</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Bird in Paradise</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Blood on the Stage</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Brighter Than Gold</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Bulls</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Candela</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Devil</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Doing Fine</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Miserere</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Overture / How to Explain?</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Owl</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Rock 'n' Roll</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Shooting Star</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Steal the Light</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Still Young / Chariot</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>The Lost Song</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Thunder Rumbles</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
The Cat Empire		<i>Steal the Light</i> (arr. Roscoe James Irwin)	The Cat Empire with WASO	3
Olivia Davies	World	<i>Hyphae</i> †	Dvořák's Symphony No.8	3
Joshua Davis		<i>Ants to the Rescue</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>The Ascent Begins</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Brewing a Solution</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Flight of the Bumbling Bee</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Meeting the Queen Bee</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Brewing a Solution</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Meeting Wise Old Own</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Musical Ingredients</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Overture</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Running Music</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Taking the New Tail for a Spin</i>	The Musical Tale of Echo the Gecko	16
Joshua Davis		<i>Yikes! And Echo's Lost Tail</i>	The Musical Tale of Echo the Gecko	16
Emma Donovan		<i>I'll Shine on You</i> (arr. Rebecca E Smith)	Under the Same Sun	1
Flewnt	World	<i>Souwess</i> (arr. Joshua Davis)	Under the Same Sun	1
Otto Gibbs	World	<i>Merlion Premonitions</i>	Composition Project	1

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	EVENT / CONCERT	NO. OF TIMES PERFORMED
Maria Grenfell		<i>Roar!</i> †	Classic Adventures: Wild Animals	2
Holly Harrison		<i>Power Up</i>	A Night on Bay View	1
Holly Harrison	World	<i>Superhighway – for Saxophone & Orchestra</i> †	Symphonie Fantastique	2
Jess Hitchcock	World	<i>Days Are Long</i> (arr. Joe Twist and Iain Grandage)	Under the Same Sun	1
Shane Howard		<i>Solid Rock Puli Kunpungka</i> (arr. Ruth Roshan and Jessica Wells)	Under the Same Sun	1
Elena Kats-Chernin		<i>Cinema</i>	Izzy Gizmo the Young Inventor	5
Paul Kelly		<i>Under the Sun</i> (arr. Roscoe James Irwin)	Under the Same Sun	1
Paul Kelly and Jess Hitchcock		<i>Everyday My Mother's Voice</i> (arr. James Ledger)	Under the Same Sun	1
Joonwoo Kim	World	<i>When Snow Blossoms</i>	Composition Project	1
Mama Kin		<i>I'll Be Ready</i> (arr. Laurissa Brooke)	Under the Same Sun	1
Mama Kin and Emma Donovan	World	<i>You're Her Daughter</i> (arr. Mia Brine)	Under the Same Sun	1
Nicholas Kyriakakis	World	<i>Siren Song</i> †	Classic Adventures: Wild Animals	2
James Ledger	World	<i>The Last Thing</i> †	Beethoven 9	2
Barry McGuire	World	<i>Swan, Spider</i> (arr. Iain Grandage)	Under the Same Sun	1
Jonathan Mills	World	<i>Eucalyptus</i>	Eucalyptus	1
Dobe Newton and Bruce Woodley		<i>I Am Australian</i> (arr. Joshua Davis)	Last Night of the Proms	3
James Pierpont and Colin Buchanan		<i>Aussie Jingle Bells</i>	Lotterywest Christmas Spectacular	2
Stephen Pigram		<i>Mimi</i> (arr. Iain Grandage)	Under the Same Sun	1
Sahil Sidhu	World	<i>Dreams of 1899</i>	Composition Project	1
Sampa and Angelique Kidjo		<i>Let Me Be Great</i>	Under the Same Sun	1
Sampa and Flewnt		<i>Never Forget</i>	Under the Same Sun	1
Amy Skellern	World	<i>Skellern</i>	Composition Project	1
Lachlan Skipworth	World	<i>Flute Concerto</i> †	Ring Cycle	2
Lee Stanley		<i>Sticky Feet</i> (arr. Joshua Davis)	The Musical Tale of Echo the Gecko	16
Traditional		<i>The Twelve Days of Aussie Christmas</i> (arr. Michael Hurst)	Lotterywest Christmas Spectacular	2
Traditional		<i>Waltzing Matilda</i> (arr. Joshua Davis)	Hospital Orchestra Project (1), WASO in the Community (5)	6
Dr Richard Walley		<i>Born Wild & Free</i> (arr. Iain Grandage)	Under the Same Sun	1
Nigel Westlake, Lior Attar and Lou Bennett		<i>At the End of My Days</i>	Under the Same Sun	1
Gina Williams		<i>O Come, O Come Emmanuel</i> (in language)	Lotterywest Christmas Spectacular (2), Santa's Symphony in the Park (1)	3
Gina Williams and Guy Ghouse		<i>Bindi Bindi</i>	Classic Adventures: Wild Animals	2
Gina Williams and Guy Ghouse		<i>Ngany Ngaank</i> (arr. Russell Holmes and Iain Grandage)	Under the Same Sun	1
Gina Williams and Guy Ghouse	World	<i>Wundig wer Wilura</i>	Wundig wer Wilura	6
Aaron Wyatt		<i>The Coming Dawn</i> *	Rachmaninov's Third Piano Concerto	2

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