

TWO-YEAR RECOVERY PLAN 2021-2022

PURPOSE	NPAP FRAMEWORK SUBMISSION
DATED	17 September 2020
ATTACHMENTS	2021-2022 KPIs Policy Summary
REFERENCES	Three-Year Strategic Plan 2019-2021 Ghost Light Strategy 2020
WEB LINKS	Attachments and reference documents are all housed at https://www.waopera.asn.au/two-year-recovery-plan-2021-2022/
ACKNOWLEDGMENT	West Australian Opera acknowledges the Aboriginal peoples of Western Australia as the traditional custodians of this land, and we pay our respects to their Elders past and present.

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2. Background

West Australian Opera (WAO) is the state opera company, a proudly Western Australian company that has served the people of its state for 53 years. The 2019-2021 strategic plan noted:

We will be challenged by all the changes happening in the world, new technology, new ways of working, the changing expectations of our audiences, different expectations from our funders and partners. There will be new competitors and we face new and increasing costs to be able to do all we want to do in the years covered by this plan. We recognise that this will demand patience and initiative while maintaining the ability to be nimble, responsive, and adaptable. We know we need courage to be creative and collaborative.

This three-year plan cannot answer every challenge nor is it designed to be a final blueprint; rather it is a beginning to a new stage in the lifecycle of a mature company. Much of the work that we need to undertake will be in flexing our creative muscle to explore and deliver in practical ways our new ideas. It will require close attention to further thinking and planning. The dream of a new journey for a fifty-year old state opera company has commenced and we look forward to creating the space and resources for further innovative thinking and planning.

Read considering the events of 2020, this preamble to our strategic plan was prescient. Our company has been well-served during this extraordinary period through innovation, agility, good governance and supportive and committed staff and stakeholders. We are well positioned to confront the challenges ahead.

The Recovery Plan is a responsible and carefully considered response to current conditions and restrictions. We want to stretch and grow, change, and adapt over the next few years. We are working behind the scenes to develop new initiatives and projects and to meet the expectation of our audiences.

This Two-Year Recovery Plan 2021-2022 has been drafted as a road map for West Australian Opera during the worldwide pandemic. It has considered COVID19 impacts as best as possible at the time of drafting (September 2020) when the state is still in Phase 4 COVID19 restrictions. The development of our Two-Year Recovery Plan 2021-2022 has involved a focus on the following key drivers:

- Play a proactive role as part of a whole-of-community recovery.
- Be a leader and advocate for the arts community in Western Australia, and particularly all those involved in the broader operatic ecosystem.
- Manage our financial resources with discretion and with an eye on the horizon.
- Be courageous – stretch ourselves artistically and operationally.
- Embrace the new normal, while not discarding the things that have made our company great.

Our Recovery Plan also factors in potential return to tighter restrictions, or a relaxation of current restrictions. In other words, we are ready to respond to the unknown challenges of 2021-2022.

Documents to be read in conjunction with this Plan include the **Three-Year Strategic Plan 2019-2021** which builds on previous Plans and was established immediately after the company's 50th anniversary year with a 'dream of the future', and the **Ghost Light Strategy 2020** which was established in March 2020. The primary aim was to keep the company visible and purpose driven while 'working in the ghost light away from the stage' when theatres closed in Western Australia at the beginning of the pandemic, including when WAO was working from home (WFH) for 14 weeks from 17 March 2020 to 15 June 2020.

This Two-Year Recovery Plan 2021-2022 retains the dream embedded in the strategic plan that ‘we want to present opera that moves you, enchants you and makes you think about the magic of being alive in the world today’ with the overarching purpose of ‘connecting people through igniting emotions and imaginations with the power of sung stories’.

The first section describes the plan for 2021 and 2022 and then goes on to the updated strategy which is aligned with the current Three-Year Strategic Plan. Further detail including attachments and reference documents are housed on the website at <https://www.waopera.asn.au/two-year-recovery-plan-2021-2022/> (this includes the Three-Year Plan 2019-2021, Ghost Light Plan 2020, KPIs, corporate governance charter, policy register, market research).

3. Government Priorities

Thank you for inviting West Australian Opera to apply to the National Performing Arts Partnership Framework. We recognised that the original submission was a four-year plan for the period 2021-2024 however due to the impacts of the COVID19 pandemic this requirement has been revised to a Two-Year Recovery Plan for the period 2021-2022.

Following the guidelines provided we have reviewed the current strategic plan and developed a proposed program of activity for 2021 and 2022. We have responded to the COVID19 Recovery planning considerations, as provided in the government’s invitation to apply, throughout this document. This includes the government priorities and special conditions provided to the company which were:

Government priorities

- 1) Address diversity areas outlined in the Partnership Framework (33.iv) with reference to artists, key creatives, programming, and audiences.
- 2) Commission, develop and present new Australian works, including work by West Australian creatives that reflect contemporary Australia and/or West Australian stories.
- 3) Build capacity in the West Australian sector; collaborate with Partnership organisations and those outside the Framework, with reference to developing regional access and audiences; and demonstrate leadership on sector specific concerns.
- 4) Develop pathways for West Australian singers and opportunities for artists through mainstage, education, and community programs.
- 5) Improve access and participation in the arts through programs to engage new audiences, including touring and presenting work to deliver outcomes for regional WA and Perth outer-metropolitan areas.

Special Condition

- 6) Participate in Opera Conference - working collaboratively to co-produce a breadth of repertoire.

Funding parameters: WAO was invited to apply for core funding of **\$2,441,853 per annum** (\$507,716 Commonwealth / \$1,934,137 WA), in accordance with point 10 of the Framework document¹.

¹ WAO notes that the final funding level will be determined through the assessment process and may vary to those presented in this letter. As outlined in the Partnership Framework (point 37) funding levels may be maintained, increased, or decreased. Decreases in funding will be capped at 10% of an organisation’s total funding from contributing government.

GOVERNMENT PRIORITIES AND WAO RESPONSES

GOVERNMENT PRIORITY	WAO RESPONSE	FURTHER INFORMATION
<p>1. Address diversity areas outlined in the Partnership Framework (33.iv) with reference to artists, key creatives, programming, and audiences.</p> <p><i>Reference to clause 33.iv: Addressing barriers and improving performance across key diversity areas (including disability, gender, LGBTQ+, age and cultural diversity) in arts practice, programming, employment, education, training, engagement, and participation.</i></p>	<ul style="list-style-type: none"> Disability access through relaxed performances; audio hearing loops in theatre; tactile tours for vision impaired gender diversity in team and Board, cultural diversity in programming and commissioning of new works age diversity in repertoire (eg opera for young people; opera in education. Nightingale) demographic and geographic diversity in outreach programs and regional touring agenda 	<p>Refer to:</p> <p>Section 8 (p9) Section 9 (p14) Section 10 (p16)</p>
<p>2. Commission, develop and present new Australian works, including work by West Australian creatives that reflect contemporary Australia and/or West Australian stories.</p>	<ul style="list-style-type: none"> Commissioning and presenting Star Navigator Commission and presenting Koolbardi wer Wardong Planning commissioning of Sitcom WA lens on new initiatives 	<p>Refer to:</p> <p>Section 8 (p9) Section 9 (p14) Section 10 (p16)</p>
<p>3. Build capacity in the West Australian sector; collaborate with Partnership organisations and those outside the Framework, with reference to developing regional access and audiences; and demonstrate leadership on sector specific concerns.</p>	<ul style="list-style-type: none"> Planning collaborations with the Australian opera sector, including Opera Queensland, State Opera of South Australia, Opera Australia, Opera Conference. Collaboration with New Zealand Opera. collaborations locally with UWA, WAAPA, Awesome Festival, Perth Festival, WASO Regional audiences engaged via education, community workshops, digital engagement including Opera in the Park livestreams, Opera in the Regions program, including extending this format to outer metropolitan Perth Leadership on sector specific concerns demonstrated by collaboration across the Opera sector, our investment in local talent ensuring young and emerging artists have a stage on which to develop their craft notwithstanding the current restrictions on travel; commissioning new Indigenous works to modernise the Opera repertoire and experience, and to ensure its ongoing cultural diversity 	<p>Refer to:</p> <p>Section 8 (p9) Section 9 (p14) Section 10 (p16)</p>
<p>4. Develop pathways for West Australian singers and opportunities for artists through mainstage, education, and community programs.</p>	<ul style="list-style-type: none"> Our response to the current travel restrictions has been to focus first and foremost on investing in local talent. Rather than seeking to bring outside talent into WA (seeking exemptions from current border restrictions) we are seeing the current circumstances as an opportunity to introduce our audiences to the next generation of WA talent, including performers and production talent. We are also innovating in the development of online and other digital solutions for the provision of mentoring for our rising local talent. 	<p>Refer to:</p> <p>Section 8 (p9) Section 9 (p14) Section 10 (p16)</p>
<p>5. Improve access and participation in the arts through programs to engage new audiences, including touring and presenting work to deliver outcomes for regional WA and Perth outer-metropolitan areas.</p>	<ul style="list-style-type: none"> Act Belong Commit Education program Schools, community and outreach programs Opera in the Regions Live streaming Digital access eg Wesfarmers Virtual Singing Lessons Opera in Noongar language 	<p>Refer to:</p> <p>Section 8 (p9) Section 9 (p14) Section 10 (p16)</p>

6. Goals for the Two-Year Recovery Plan

The agreed goals for 2021 and 2022 are to:

- 1) Maintain our role as the state opera company
- 2) Continue to position WAO as one of the country's major opera companies
- 3) Continue to provide leadership in the opera sector in Australia
- 4) remain connected to our existing audiences
- 5) develop new initiatives, including digital initiatives, to build new audiences
- 6) support and develop Western Australian artists
- 7) work closely with our colleagues in the Western Australian arts sector
- 8) work collaboratively with Opera Conference
- 9) encourage the people of Western Australia to re-engage with the arts community and live performance.

In establishing a Two-Year Recovery Plan WAO considered the key drivers of consolidation, survival, and the necessity of forming new relationships with stakeholders including audiences, artists, and other stakeholders. COVID19 has not fundamentally changed the core purpose of the company which is to present a diverse program of opera and sung stories.

The current limitations on the opera sector by COVID restrictions in Western Australia can broadly be categorised as restrictions on venues, gatherings, border closure and travel. Capacity in 'the home of opera' His Majesty's Theatre reduced during Phase 4 COVID19 restrictions from 1100 seats to 400 (430 if the pit is not used).

The company will apply for support through the state's *Getting the Show Back on the Road* Shared Risk program which is expected to provide a percentage share of the risk due to the possible impact of COVID.

The restrictions on travel, the requirement to quarantine and the closure of the state border mean that the ability to contract artists living outside of the state of Western Australia is limited. The pool of opera professionals living within the state is also limited; the range of voice types, number of professional performers and creatives including conductors, directors and designers is again limited.

Despite these challenges, West Australian Opera is taking the opportunity to develop and deepen the pool of local talent by offering professional development and mentorship. Audiences might see work they would not normally expect to see; creatives and singers may be fast tracked into the sector if appropriate. Those that perform well may find the COVID restrictions have presented opportunities to which they would not normally have access. By necessity, the company has invited national and international guest artists to work with the company for a range of repertoire including both new productions and remounting productions.

West Australian Opera is dependent on the services of the state orchestra, West Australian Symphony Orchestra (WASO), to play in the pit for opera seasons. This requires careful scheduling with WASO and there is much goodwill to making new ideas and new dates work. However, there is little flexibility to make changes once dates and services are locked in.

The 2021-2022 program that WAO plans to deliver, restrictions allowing, will require all our significant human, physical and financial resources. Marketing and publicity efforts will promote the new programming direction and present the current situation as a positive opportunity for audiences and stakeholders to engage even further with the company.

7. Managing COVID19 Risk

WAO's board and management have taken a rigorous approach to risk management. The board agreed that, with no active cases of COVID 19 in WA and no community transmission in over 130 days (as at 27 August 2020), the presentation of opera can occur in the state but with some restrictions around audience size and a commitment to West Australian artists with some exceptions as required by repertoire and if border closures are lifted and/or border exemptions approved.

There is a risk that should we not connect and communicate well with our audience and stakeholders we will lose relevance. Engagement and authenticity are key drivers in the work we do and how we do it.

The impact of COVID19 has necessitated a shift towards planning smaller work and an increased number of performances with decreased capacity at each performance. Risks to the company's reputation and standards are the shallow pool of talent, inability to cast roles appropriately, working with creative teams that lack of experience, repeat casting of local talent. But we see these risks as creating exciting opportunities for new and emerging West Australian talent. We believe audiences will warmly embrace this approach, even if it comes at some cost to standards and diversity.

West Australian Opera has built reserves over the last decade. This has been achieved through retained earnings, and the gift of FMG shares. This allows the company to absorb some risk over the short term. The company is fortunate to receive private support, most notably from Principal Partner **Wesfarmers Arts** who responded to the COVID19 crisis by funding a commission during the shutdown and confirming a new five-year agreement as WAO's principal partner for the period 2021-2025.

The resourcing of a recovery plan is expected to draw on these resources, particularly the COVID19 Recovery Reserve which has been established by the Board as a reserve funded by the Year Ended 31 December 2020 surplus which was primarily gained through the non-presentation of work in 2020.

WAO is applying to federal government, state government and Lotterywest recovery packages to support initiatives in 2021 and 2022.

The board meets every two months, supplemented with interim regular meetings and reporting to and from the COVID19-established Risk Committee. The board committees, including Finance and Audit Committee, Marketing and Development Committee, and Artistic Committee continue to meet regularly.

The company is prepared to pivot into smaller or larger work in 2021 and 2022 and will be as agile and flexible as it needs to be.

The return to the theatre was achieved in August 2020 in Government House Ballroom for very small audiences and in October 2020 in His Majesty's Theatre under Phase 4 restrictions and with close attention to COVID19 safety rules and regulations.

Please refer to COVID19 related policies including Reserves Policy, Artistic Policy and COVID Risk Management Plans housed at <https://www.waopera.asn.au/two-year-recovery-plan-2021-2022/>

8. Recovery Plan 2021

The 2021 recovery program is designed to allow WAO flexibility in producing work while offering audiences a range of experiences from outdoor free events through to core repertoire in His Majesty's Theatre. The year celebrates the operatic canon with world premieres and new productions. It will create work for hundreds of artists in Western Australia.

WAO has chosen repertoire that is either already available for presentation, such as **The Barber of Seville**, **Cavalleria Rusticana & Il Pagliacci**, and **The Marriage of Figaro**, or is able to be built and presented such as **Star Navigator**, **Koolbardi wer Wardong**, **Elijah** and **Iolanta**. Other projects and initiatives are being scoped and are subject to further development.

WAO has cast Western Australian artists based in Western Australia where possible. Where not possible fallbacks may include supporting WA artists with national and international creatives being available remotely (this is the case with the 2020 presentation of **Così fan tutte** which required the national and international artists to be recast within the state but included the director and designers being available via zoom from the UK).

WAO plans to launch subscriptions in early December 2020 and single tickets in early January 2021 with ticket sales restricted to Phase 4 requirements; this will be reviewed once the state enters Phase 5 or 6.

The first event of 2021 will be launched in November 2020 as part of the Perth Festival. This will be the **30th anniversary Opera in the Park** and will be performed over two nights to ensure capacity audience can attend under Phase 4 restrictions; that is the audience of 10,000 will attend 5,000 per performance (less as/if conditions demand) permitting WAO to reach the expected audience while adhering to social distancing and mass gathering restrictions. This is a free event supported by the City of Perth and TBC Lotterywest.

WAO then plans to present **The Barber of Seville** in His Majesty's Theatre with an almost entirely West Australian cast, the WAO Chorus and WASO. This is the Lindy Hume production created for Opera Queensland, New Zealand Opera and Seattle Opera and has not been presented in WA. WAO last presented the title in 2008 with the John Milson directed Opera Conference production. Should this title not be presented (due to COVID restrictions) then **Iolanta** will be presented as a smaller show in a smaller venue.

WAO will present **Elijah** in May 2021. This title was cancelled in May 2020 due to COVID19. Patrons were asked to complete a COVID19 survey and this indicated patron preference for all performances cancelled in 2020 to be presented at a later time. This new production of Mendelssohn's oratorio will be presented in collaboration with the UWA Conservatorium of Music in Winthrop Hall at the University of Western Australia using local soloists, the UWA chorus and UWA orchestra.

WAO has rescheduled **Cavalleria Rusticana** and **Pagliacci** from July 2020 to July 2021 with a mainly Western Australian cast, the WAO chorus and WASO.

WAO has rescheduled **Star Navigator** from March 2020 to August 2021 in Perth Concert Hall. This new work was commissioned from Tim Finn OBE and will be presented with WASO and local singers however it does require some of the singers and creative team, including Mr Finn who is based in New Zealand, to travel into the state. It is expected that this work may be recorded by ABC.

During the COVID19 lockdown in 2020 WAO established the Ghost Light Strategy to enable the company to continue to work away from the main stage. Digital initiatives that will continue from this time include online podcasts, playlists, activations such as Cooking with Opera and online singing classes. The Cooking with Opera initiative is an example of the role our company can play in the context of a broader, community-wide recovery plan. We want to support other sectors in our community through this recovery phase, and we are actively considering other ideas to support the hospitality and tourism industries (among others).

With the additional support of Principal Partner Wesfarmers Arts, the company was able to **commission a new Australian work** from Guy Ghouse and Gina Williams during lockdown. This work will be presented in September 2021 in His Majesty's Theatre. It is a new work for children called **Koolbardi wer Waardong** written and sung in Noongar language with an Indigenous composer, librettist, and director. This work will tour regional Western Australia in 2022 and 2023.

In 2021 and 2022 **The Nightingale**, a work for, by and with young people and first presented in October 2020, will tour regional Western Australia.

Opera in the Regions is expected to continue with **Opera in the Pinnacles** and **Opera in Merredin** in 2021.

A key stakeholder in the Australian opera sector is Opera Conference and, while it has been agreed that 2021 will be a 'gap year' for presentation of a new production, work will commence on the 2022 title.

The Ghost Light Strategy was instructive in connecting with audiences. A successful outcome, which will continue in 2021 and beyond, is the **Wesfarmers Arts Virtual Singing Classes**. Additionally, WAO will deliver **Wesfarmers Arts Singing Classes** live in the studio when it is safe to do so.

In October 2021 WAO plans to present **The Marriage of Figaro** in His Majesty's Theatre with an almost entirely West Australian cast, the WAO Chorus and WASO. This is a new Opera Queensland production directed by Patrick Nolan. WAO last presented the title in 2015 with Opera Australia production directed by Neil Armfield.

The **Wesfarmers Young Artist Program** remains an important initiative to support and develop young artists in Western Australia. This program offers coaching, mentorship, role preparation and performance opportunities. Young Artists from 2020 will be given a second year in the program in 2021 to receive the missed opportunities from the first year.

Education and community performances, workshops and tours will continue to be delivered. The Act-Belong-Commit education program has introduced a new digital component which is available online.

Phase 4 limits box office and the company is applying for state support to share the risk for each of the 2021 titles in His Majesty's Theatre. If there was a return to Phase 3 restrictions it would necessitate cancellations. There are three productions currently under development for smaller audiences in smaller venues which can be presented to replace larger work should that be necessary.

WAO has planned to bring audiences back into the live theatre environment through a mix of venues, titles, and experiences. Barriers to attendance are under consideration including free offerings, reduction in ticket prices and single ticket offers.

2021 PLAN (AGAINST GOVERNMENT PRIORITIES)

The following matrix indicates responses to government priorities:

- 1) Address diversity areas outlined in the Partnership Framework (33.iv) with reference to artists, key creatives, programming, and audiences.
- 2) Commission, develop and present new Australian works, including work by West Australian creatives that reflect contemporary Australia and/or West Australian stories.
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- 4) Develop pathways for West Australian singers and opportunities for artists through mainstage, education, and community programs.
- 5) Improve access and participation in the arts through programs to engage new audiences, including touring and presenting work to deliver outcomes for regional WA and Perth outer-metropolitan areas.

REPertoire; 2021	1	2	3	4	5
30 th Opera in the Park, Supreme Court Gardens, 26, 27 February					
A Midsummer Night's Dream, tbc 2021/22					
Barber of Seville, His Majesty's Theatre, 17, 20, 22, 24 April					
Iolanta, to be presented if Barber is n/a, 17, 20, 22, 24 April					
Nightingale tour Mandurah PAC, 24 April					
Opera in Merredin, Cummins Theatre, 6 May					
Opera in the Pinnacles, 8 May					
Elijah, Winthrop Hall, 14,15,16 May					
Cav & Pag, His Majesty's Theatre, 17, 20, 22, 24 July					
Star Navigator, Perth Concert Hall, 13 August					
Koorlbardi wer Wardong, His Majesty's Theatre, September					
Nightingale, Albany Entertainment Centre, 9 October					
The Marriage of Figaro, His Majesty's Theatre, 23, 26, 28, 30 October					
Opera Conference gap year					
Education and community					
Act-Belong-Commit Education Program					
Digital projects					
Wesfarmers Arts Singing Classes (live)					
Wesfarmers Arts Virtual Singing Classes					
Wesfarmers Arts Young Artists Program					
La Traviata in build for 2022 (WAO, OQ, SOSA)					

2021 PLAN (AGAINST COVID19 PHASES)

Refer to <https://www.wa.gov.au/organisation/department-of-the-premier-and-cabinet/covid-19-coronavirus-wa-roadmap> for details on each phase.

Phase 6 includes the removal of WA's hard border with the rest of the country and travel restrictions currently in place for remote Aboriginal communities. The WA hard border will only be removed when the WA Chief Health Officer is confident the spread of infection is controlled in the eastern states. This affects travel and includes limitations on non-WA based artists meaning that WAO may be unable to bring in artists from outside WA; note some roles may be unable to be cast locally.

The following matrix indicates when activity can take place:

REPertoire; 2021	PHASE 1- 3	PHASE 4	PHASE 5	PHASE 6
30 th Opera in the Park, Supreme Court Gardens, 26, 27 February				
A Midsummer Night's Dream, tbc 2021/22				
Barber of Seville, His Majesty's Theatre, 17, 20, 22, 24 April				
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La Traviata in build for 2022 (WAO, OQ, SOSA)				

9. Recovery Plan 2022

The Recovery Plan for 2022 is a similar footprint to 2021 and includes one large scale public event, seasons in His Majesty's Theatre and several other projects in new spaces with new collaborators being scoped.

The 2022 plan is based on the existing Phase 4 restrictions however we would expect that by the time we finalise planning for 2022 the environment will be more stable. The Plan will continually be reviewed and updated as the environment changes, ideally moving into a phase with unrestricted gathering capacity and the lifting of border restrictions.

The year will commence with **Opera in the Park**, which is considered a signature summer event in Perth, and the title chosen is a celebratory party piece loved by audiences old and young, **Die Fledermaus**.

WAO is then planning a major collaboration with the Perth Festival and the West Australian Symphony Orchestra to present a concert presentation of **The Flying Dutchman** in Perth Concert Hall during Perth Festival 2022.

A key stakeholder in the Australian opera sector is Opera Conference and in 2022 a new production is expected to be available for presentation (title tbc).

Moving into His Majesty's Theatre WAO plans to present a new production of **La Traviata** which is intended to be the first production to be built under a model of cooperation between three state opera companies namely West Australian Opera, Opera Queensland and the State Opera of South Australia.

The next popular title which audiences have been requesting in WA will be **Tosca** to be hired from Opera Queensland and presented in His Majesty's Theatre with the WA Chorus and WASO.

A promenade opera concept is in development for a unique presentation of **A Midsummer Night's Dream** in Government House Gardens.

The new Australian work **Koolbardi wer Waardong** will undertake a regional tour to Albany and Esperance in 2022 following its 2021 premiere in Perth.

Opera in the Regions is expected to continue with **Opera in Narrogin** and **Opera in Merredin**. Should further support be secured additional locations will be added.

Several **commissions** are under consideration including a new work for young people (title tbc), a possible **digital commission** entitled **Sitcom** from Luke Styles, and a possible commission in collaboration with Perth Festival for a new opera under festival director Iain Grandage's tenure.

Further collaborations are under consideration with the Conservatorium of Music, UWA and the AWESOME Festival.

In 2022 we will continue to deliver the **Wesfarmers Arts Virtual Singing Classes; Wesfarmers Arts Singing Classes** live in the studio and the **Wesfarmers Young Artist Program**.

2022 PLAN (AGAINST GOVERNMENT PRIORITIES)

The following matrix indicates responses to government priorities:

- 1) Address diversity areas outlined in the Partnership Framework (33.iv) with reference to artists, key creatives, programming, and audiences.
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- 3) Build capacity in the West Australian sector; collaborate with Partnership organisations and those outside the Framework, with reference to developing regional access and audiences; and demonstrate leadership on sector specific concerns.
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REPERTOIRE; 2022	1	2	3	4	5
Opera in the Park, Supreme Court Gardens / February					
The Flying Dutchman, Perth Concert Hall, tbc					
Opera Conference, His Majesty's Theatre, 2, 5, 7, 9 April					
Koorlbardi wer Wardong, Albany, Esperance, April					
Opera in Narrogin, 9 June					
Opera in Esperance, 11 June					
Tosca, His Majesty's Theatre, 16, 19, 21, 23 July					
Traviata, His Majesty's Theatre, 29 October, 1, 3, 5 November					
Nightingale, Kalgoorlie, 8 July					
La Boheme in build for 2023 (WAO, OQ, SOSA)					
Education and community					
Act-Belong-Commit Education Program					
Digital projects					
Wesfarmers Arts Singing Classes (live)					
Wesfarmers Arts Virtual Singing Classes					
Wesfarmers Arts Young Artists Program					

2022 PLAN (AGAINST COVID19 PHASES)

Refer to <https://www.wa.gov.au/organisation/department-of-the-premier-and-cabinet/covid-19-coronavirus-wa-roadmap> for details on each phase.

Phase 6 includes the removal of WA's hard border with the rest of the country and travel restrictions currently in place for remote Aboriginal communities. The WA hard border will only be removed when the WA Chief Health Officer is confident the spread of infection is controlled in the eastern states. This affects travel and includes limitations on non-WA based artists meaning that WAO may be unable to bring in artists from outside WA; note some roles may be unable to be cast locally. However, we would expect that by 2022 the situation will be more stable.

The following matrix indicates when activity can take place:

REPERTOIRE; 2022	PHASE 1- 3	PHASE 4	PHASE 5	PHASE 6
Opera in the Park, Supreme Court Gardens / February				
The Flying Dutchman, Perth Concert Hall, tbc				
Opera Conference, His Majesty's Theatre, 2, 5, 7, 9 April				
Koorlbardi wer Wardong, Albany, Esperance, April				
Opera in Narrogin, 9 June				
Opera in Esperance, 11 June				
Tosca, His Majesty's Theatre, 16, 19, 21, 23 July				
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La Boheme in build for 2023 (WAO, OQ, SOSA)				
Education and community				
Act-Belong-Commit Education Program				
Digital projects				
Wesfarmers Arts Singing Classes (live)				
Wesfarmers Arts Virtual Singing Classes				
Wesfarmers Arts Young Artists Program				

10. Milestones for 'where we will be' at the end of the two-year period

This Plan was drafted in September 2020 when the state-based COVID19 restrictions limited audiences in the theatre, limited travel into the state due to hard border closures and restricted movement and social or physical distancing.

The company is confident in its ability to present opera in the state noting that the return to theatre has already been managed as evidenced by our performances in Government House Ballroom in August 2020 and in His Majesty's Theatre in October 2020 and regional touring in November 2020 which included Albany Entertainment Centre and Mandurah Performing Arts Centre theatres.

The success of the Two-Year Recovery Plan 2021-2022 can be measured against the key performance indicators (refer <https://www.waopera.asn.au/two-year-recovery-plan-2021-2022/>) and can be evaluated against the achievement of milestones:

- 1) Provided employment for hundreds of Western Australians both on and off the stage throughout 2021 and 2022
- 2) Nurtured, developed, and mentored Western Australian talent including Young Artists through developing pathways for West Australian singers and opportunities for artists through mainstage, education, and community programs.
- 3) Built capacity in the sector by establishing and maintaining collaboration with colleagues including West Australian Symphony Orchestra, His Majesty's Theatre, Perth Festival, AWESOME Festival, the Conservatorium of Music UWA, WAAPA, having delivered **Elijah, Iolanthe, Barber of Seville, The Marriage of Figaro**
- 4) Established and delivered new productions of opera repertoire through a model of collaboration with the state opera companies to deliver new productions of **Traviata, Tosca**
- 5) Commissioned, developed, and presented **Koolbardi wer Wardong**, a new Australian work by West Australian creatives presented in Noongar language
- 6) Present the new commissioned work **Star Navigator**
- 7) Presented and toured opera for children including **The Nightingale, Koolbardi wer Wardong**
- 8) Improved access and participation in the arts through programs to engage new audiences, including touring and presenting work to deliver outcomes for regional WA and Perth outer-metropolitan areas including having presented and toured opera for children **The Nightingale, Koolbardi wer Wardong**, digital access for audiences for Opera in the Park
- 9) Produced a new Opera Conference production for presentation in 2022/23
- 10) Grown and presented a digital suite of offerings including **Wesfarmers Virtual Singing Classes, Singing for Children in Schools** and increased the offerings for online audience access through livestreaming of performances

11. Our Dream

The dream, or vision, is that:

- 1) West Australian Opera seeks to speak to the heart through the human voice. We want to share the joy of music through opera and the powerful stories opera tells. It is magic. It is beautiful. It touches souls and minds and we have a dream for its future.
- 2) We want to be part of the audience engagement experience in schools, homes, communities, regions, and the traditional environment of the theatre.
- 3) We are uniquely and proudly Western Australian. We present world-class, diverse, innovative works that bring audiences and artists together to celebrate sung stories that are relevant to our people, time, and places.
- 4) We foster innovation, collaboration, sustainability, and the development of the art form.
- 5) We have a proud history of presenting opera in Western Australia since 1967. We are excited to continue the tradition of the artform as well as presenting opera in new and different ways.

12. Our Strategic Issues

Our Strategic Issues external factors that we need to respond to and have been identified as:

- 1) **UNCERTAINTY**
We recognise that we are working in a time of great unpredictability and change; we recognise that we need to move on from a 'business as usual' model; we need to be flexible and responsive. The only certainty is that we are in uncertain times.
- 2) **RECOVERY**
We recognise that we are in a world pandemic and that there will be a recovery period from COVID19. This will require clear attention to change, adaption and the need to be responsive. We understand that we need to shift gears to reflect changes in the world
- 3) **COMMUNICATIONS**
Increasing our community presence, awareness, and engagement, and trying new things.
- 4) **AUDIENCES**
We will nurture, re-new and re-engage with existing audiences and grow our reach to attract new and diverse audiences. We need to innovate content and delivery of opera to make it appealing and accessible to a broader audience.
- 5) **CONTENT**
It will involve some risk, but we need to innovate in terms of what we offer. From our repertoire and productions to locations and sets, there is a broad scope for branching out.
- 6) **SUSTAINABILITY**
We will ensure our human, financial and physical resources are managed sustainably and within our values. We will work to limit our environmental footprint and cherish our natural and physical environments. We will work creatively with our revenue partners to deliver mutual value that assists us to meet our vision.

13. Our Values

Our Values impact everything, we do; the six values are:

- 1) **WE VALUE PEOPLE**
People are at the centre of all we do. We value all those with whom we connect – members of the company, artists with whom we work, our audiences and our partners. From their artistry, talent, knowledge, resources and expertise to their hopes, dreams and diversity, people matter and are the greatest asset we have.
- 2) **WE VALUE COLLABORATION**
We are stronger and smarter when we work together; we consider collaboration and coproduction essential to the elevation and advancement of opera.
- 3) **WE VALUE SUSTAINABILITY**
We are in this for the long haul. We are committed to ensuring that in all our plans and in all the decisions we make, we are securing our dream for the future.
- 4) **WE VALUE INNOVATION**
We embrace change and constantly look for ways to improve what we do and how we do it. When we take risks, they are informed and educated. When we do something again, we do it better. We are continuously improving by design and excited about how we will carry opera into the future.
- 5) **WE VALUE INTEGRITY**
We do what we say we are going to do, and we do it in a way that is humble, respectful, and right.
- 6) **WE VALUE ACCESS**
We must provide a safe, respectful, and vibrant environment that is accessible in both physical and digital spaces.

14. Our Strategic Pillars

Our Strategic Pillars are the priorities around which 2021 and 2022 have been planned, particularly considering the six strategic priority areas aligned to the National Partnership Framework and government priorities:

- 1) **DIVERSITY**
We will program and present work which celebrates and promotes the diversity of Australian artists, creatives, and audiences.
- 2) **COMMISSIONING**
We will commission new work based on West Australian stories and commission re-imaginings of extant work by West Australian creatives.
- 3) **BUILD CAPACITY IN THE WESTERN AUSTRALIAN SECTOR**
We will be leaders in our field and always open to work with all companies and artists. Opera is the most collaborative of artforms and we will work to be more open and engaged, across the state and nation. We will use our participation in Opera Conference to develop work nationally that collaborates with our partners to produce a breadth of repertoire that develops capacity in WA.
- 4) **DEVELOP AND CELEBRATE SINGERS AND ARTISTS**
We will be known as a company that provides training and opportunities for emerging artists, mid-career artists and senior artists across all programs in the company.
- 5) **ACCESS AND PARTICIPATION**
We will develop and present work that can be enjoyed and engaged with by new audiences. We will develop and present work that can be enjoyed and engaged with by all audiences across the huge expanse of Western Australia.
- 6) **OUR VALUES**
We will deliver on our values around people, collaboration, sustainability, innovation, integrity, and access.

15. Measuring Our Success

In 2021 and 2022 our success will be measured on:

- 1) **ADDRESS DIVERSITY**
Our artists, creatives, program, and audiences reflect the diversity of our WA population. We will focus on increasing diversity with a focus on children and young people, cultural diversity, older people, people with disability, regional and remote Western Australians, First Nations peoples.
- 2) **COMMISSION, DEVELOP AND PRESENT NEW AUSTRALIAN WORKS**
We commission, develop and present new works that are relevant to our people, time, and places.
- 3) **BUILD CAPACITY**
We work with other organisations to increase our reach – both geographically and through new audiences. We will be leaders in the WA arts community.
- 4) **DEVELOP PATHWAYS FOR WA SINGERS AND ARTISTS**
We will develop professional pathways for and opportunities for artists and creatives.
- 5) **IMPROVE ACCESS AND PARTICIPATION IN THE ARTS**
We will deliver programs and audience development initiatives that increase access to and participation. We will present, and tour works in outer-metropolitan and regional areas of WA.
- 6) **PARTICIPATE IN OPERA CONFERENCE**
We will work with the partners in the Opera Conference to maximise return on this investment.
- 7) **HOW WE WORK**
We will live our values around People; Collaboration; Sustainability; Innovation; Integrity and Access.

Attachments and reference documents including **Key Performance Indicators** are housed at <https://www.waopera.asn.au/two-year-recovery-plan-2021-2022/>

16. Strengths, Weaknesses, Opportunities, Threats

Our Strengths, Weaknesses, Opportunities and Threats have been identified as:

Strengths (internal, helpful)

1. Our people; strong, agile team with experience, knowledge, and adaptability; collaborative, willing and eager to work with others
2. Positioning as the state opera company
3. Principal Partner confirmed 2021-2025
4. Engaged audiences, corporate sponsors, and donor loyalty
5. Willingness to broaden the art form through innovation and diversity of venues, casts, and productions; willingness to change and pivot
6. Strong balance sheet
7. CRM capabilities through Tessitura and TNew
8. Digital tools improved; new website, social media increasing
9. Market research data improved, working with Culture Counts, Morris Hargreaves McIntyre (MHM)
10. Audience development goals; introduction of relaxed performances, new delivery channels (shorter works, standing room only, digital engagement, outdoor events)
11. Ability to scale up and down as the market allows

Weaknesses (internal, harmful, or challenging)

1. Shallow pool of locally based conductors, directors, designers, singers, artists
2. Limited ability to plan due to uncertainty around COVID19 restrictions, unknowns and changing factors
3. Cost of COVID19 compliance
4. Possible loss of consumer confidence (patrons, stakeholders, suppliers) due to COVID19
5. Rapid change and inability to 'deliver on promises' (e.g. cancellations)
6. Reliance on two key stakeholders being the theatre (His Majesty's Theatre) and orchestra (WASO) which hampers agility e.g. hinders flexibility to change dates at short notice
7. Limited access to non-WA based artists
8. Limited income opportunities for digital activity
9. Limited work produced under a COVID environment
10. Limited work for certain teams under COVID environment
11. Box office ticket prices (may need to lower prices which, combined with reduced capacities under some COVID19 phases, dramatically decreases box office potential)
12. Limited audience capacities under Phase 4 restrictions

Opportunities (external, helpful)

1. Introduce 'Brand WA' or 'made in WA' enabling opportunities to work with WA artists
2. Engage and educate a younger generation particularly through digital channels
3. Develop deeper partnerships within Western Australia including tourism; opportunity to gain a larger market share in WA
4. Collaboration with WA arts sector
5. Launch new innovative products that attract new audiences; new ways of delivering product
6. opportunity for local artists and local stories
7. Digital engagement opportunities enable WAO to share stories with the world
8. Opportunity for change; to do things differently; to develop new ways of working; permission to innovate and try new things
9. Opportunity for new funding through federal, state, and local government COVID rounds
10. Opportunity for Guarantee Against Loss on box office in a reduced capacity setting (eg from 1110 seats in HMT to 400 seats under Phase 4)
11. Maximise and exploit CRM capabilities through Tessitura and TNew

Threats (external, harmful, or challenging)

1. Ongoing COVID19 uncertainty including further waves of the virus
2. Uncertainty of COVID19 restrictions being enforced or lifted, theatre not at full capacity
3. COVID19 restrictions of mass gathering, travel, border closures
4. Loss of stakeholder support and/or relevance in a post-COVID world
5. Loss of market share
6. Local competition for same market share
7. Loss of corporate and philanthropic support
8. Loss of audience confidence or reluctance to return to live performance
9. Loss of artistic and employment diversity
10. Risk of operating at a greater loss with limited capacities
11. Limited opportunities to grow and develop with COVID19 restrictions and border closures
12. Limited box office sales due to COVID19
13. Negative media around return to indoor theatre
14. Reduced access to artists and repertoire due to restrictions including border closure
15. Predicted rising unemployment rate may threaten patron ability to afford theatre tickets
16. Relevancy of the artform is threatened if we do not adapt or embrace change
17. Digital access opportunities mean WAO competes with national and international colleagues
18. Geographical location of WA makes touring the state expensive
19. Cost of transporting interstate or international productions into the state

WAO KPI REPORT (TWO-YEAR RECOVERY PLAN 2021-2022)

OUTCOME	OUTPUT	MEASURE	2021	2022	FOR REFERENCE (2019 RESULTS)	COMMENTS/TACTICS
DIVERSITY						
<i>Our artists, creatives, program and audiences reflect the diversity of our WA population. We will focus on increasing diversity with a focus on children and young people, cultural diversity, older people, people with disability, regional and remote Western Australians, First Nations peoples.</i>	Present an annual program of works across various genres, places, collaborators, and artists with appeal to diverse audiences	Impact measurement survey: Enthusiasm: I would come to something like this again Rigour: It was well thought through and put together Contribution: It provides an important addition to the cultural life of the area Captivation: It held my interest and attention Meaning: It moved and inspired me Growth: It could appeal to new audiences Currency: It made me reflect on the world we live in today Diversity: It could engage people from different backgrounds	Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	Achieve at least 60% rating in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	2019 results: Enthusiasm: 85% Rigour: 84% Cultural Contribution: 84% Meaning: 73% Growth: 68% Currency: 65% Diversity: not measured in 2019	
	WAO will reach over 50,000 people across WA each year	Total attendance figures for all WAO program events. Free and paid audience attendance - including physical and virtual audiences	At least 50,000 reached	At least 50,000 reached		
	Artistic programming: artists & creatives will be drawn from a diverse pool of Australian talent.	Impact measurement survey: Rigour: It was well thought through and put together Profile: It raised the profile of artists Connection: It helped me to feel connected to people in the community Meaning: It moved and inspired me Practice development: It contributed to the development of my arts practice or business	Achieve at least 60% agree or strongly agree across all measurements	Achieve at least 60% agree or strongly agree across all measurements		
COMMISSION, DEVELOP AND PRESENT NEW AUSTRALIAN WORKS						
<i>We commission, develop and present new works that are relevant to our people, time and places.</i>	We take existing works and create adaptations and with an Australian creative lens, where possible We engage and commission artists to create work that celebrate local stories	Impact measurement survey: Cultural Contribution: It provides an important addition to the cultural life of the area Local impact: It's important that it's happening here Rigour: It was well thought out and put together Meaning: It moved and inspired me Currency: It made me reflect on the world we live in today Connection: It helped me to feel connected to the people in my community Authenticity: It had a connection to the State/Country we live in	Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	2019 results: Enthusiasm: 93% Local impact: 92% Rigour: 86% Meaning: 82% Currency: 67% Connection: not measured in 2019 Authenticity: not measured in 2019	1 x commission over two years 1 x development each year 1 x world-premiere performance each year 1 x new education work per annum 1 x Opera Conference work every 2 years
	We commission WA creatives to write new work We create education works for a youth audience with a "WA" voice that engages and encourages relevancy of our artform We will participate in Opera Conference to present a breadth of repertoire for our audiences					
BUILD CAPACITY						
<i>We work with other organisations to increase our reach – both geographically and through new audiences</i>	We value collaboration work produce and present works in partnership with other organisations. We understand the value of collaboration and work to activate our brand alongside other likeminded organisation in order to grow our reach and audiences	Number of works produced in collaboration with other organisations. Total attendance figures for all WAO program events. Free and paid audience attendance - including physical and virtual audiences.	At least 2 works presented in collaboration with other WA arts company At least 50,000 reached	At least 2 works presented in collaboration with other WA arts company At least 50,000 reached		1 x co-production annually 1 x regional activity annual
	We present word class performances	Impact measurement survey: Enthusiasm: I would come to something like this again Rigour: It was well thought through and put together Contribution: It provides an important addition to the cultural life of the area Captivation: It held my interest and attention Meaning: It moved and inspired me Growth: It could appeal to new audiences Currency: It made me reflect on the world we live in today	Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	2019 results: Enthusiasm: 85% Rigour: 84% Cultural Contribution: 84% Captivation : not measured in 2019 Meaning: 73% Growth: 68% Currency: 65%	
<i>We will be leaders in the WA arts community</i>	We value people and strive to build capacity through nurturing loyal audiences, reengaging lapsed audiences, and reaching new audiences across both live performance works and our digital arms. We will develop a loyalty pipeline on a loyal haul model that maps pathways from digital engagement, performance attendance, regular package buyers to donors and longer term support We are committed to understanding our current and potential audiences via a segmented database and these segments form the basis of our communications and campaigns.	Audience retention and loyalty measures: Total ticket sales Increase in data leads Increase in social following and engagement Develop a Loyalty Strategy and commence implementation	Retain 70% audiences annually Reactivate 10% lapsed audiences annually Grow new audiences by 25% annually Grow lead generation by 20% annually across all digital channels Strategy developed	Retain 70% audiences annually Reactivate 10% lapsed audiences annually Grow new audiences by 25% annually Grow lead generation by 20% annually across all digital channels Strategy Implementation		
		Increase in segmented data Increase in data leads	Maintain fully integrated segmentation tool via Culture Segments (MHM) Maintain data integrity via Tessitura database and TNEW platform 20% annual growth in tagged segmented data 20% annual increase in database data leads via TNEW	Maintain fully integrated segmentation tool via Culture Segments (MHM) Maintain data integrity via Tessitura database and TNEW platform 20% annual growth in tagged segmented data 20% annual increase in database data leads via TNEW		

OUTCOME	OUTPUT	MEASURE	2021	2022	FOR REFERENCE (2019 RESULTS)	COMMENTS/TACTICS
DEVELOP PATHWAYS FOR WA SINGERS AND ARTISTS						
<i>We will develop professional pathways for and opportunities for artists and creatives</i>	We will run a Young Artists program	Appoint a minimum of two young artists into the Wesfarmers Young Artist Program	At least two young artists	At least two young artists		Identify at least 2 young artists per year
	Identify and enable collaborations for students, young or emerging singers to for performance and/or mentoring opportunities. Maintain strong relationships and training pathways with the Music Conservatorium at the University of Western Australia and with the Western Australian Academy of Performing Arts	Number of engagement activities with UWA School of Music and WAAPA (including but not limited to: student ticket offers, master classes, public lecture series, mentorships, performances)	At least one performance At least 2 opportunities for students tickets At least 1 master class or public lecture	At least one performance At least 2 opportunities for students tickets At least 1 master class or public lecture		MOU agreements with UWA School of Music and WAAPA
	We will view casting for all work through lens of West Australian first, then national, then international while ensuring best casting for the role or skill set required	Measure the employment of artists in principal, featured and minor principal roles i.e. number of WA, Australian and International artists and creatives hired and as percentage of total	Maintain 2020 result	Maintain 2021 result		
ACCESS AND PARTICIPATION						
<i>We will deliver programs and audience development initiatives that increase access to and participation.</i>	Present a diverse and engaging program of free events that reach at least 20,000 people per year	Total attendance figures for all free program events Impact measurement survey: Cultural Contribution: It provides an important addition to the cultural life of the area Enthusiasm: I would come to something like this again Local Impact: It's important that it's happening here Meaning: It moved and inspired me Growth: It could appeal to new audiences Total free and paid audience (engagement and reach) for all digital events Impact measurement survey: Meaning: It moved and inspired me Rigour: It was well thought out and put together Captivation: It held my interest Enthusiasm: I would watch something like this again Access: It gave me the opportunity to access cultural activities	At least 20,000 people reached Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	At least 20,000 people reached Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	2019 results: Cultural Contribution 92% Enthusiasm 92% Local Impact 91% Meaning 84% Growth 81% Access 77%	1 x large-scale community event per year 10 x other free events across outreach, audience development and other programs
	Present a suite of digital programs and content that reach at least 20,000 people per year	Free and paid audience attendance - including physical and virtual audiences Impact measurement survey: Cultural Contribution: It provides an important addition to the cultural life of the area Enthusiasm: I would come to something like this again Local Impact: It's important that it's happening here Participation: It encouraged me to participate in community activities Inclusion: It made me feel welcome and included Rigour: It was well thought through and put together Wellbeing: It had a positive impact on my physical health and wellbeing Growth: It could appeal to new audiences Belonging: It helped me feel part of the community Meaning: It moved and inspired me Access: It gave me the opportunity to access cultural activities Skills: I gained new skills	At least 20,000 people reached Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	Growth digital engagement by 10% on 2021 reach Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	2020 results: Meaning 85% Rigour 84% Captivation 88% Enthusiasm 90% Access 89%	At least 5 x free digital programs/series
	Present an education program in metro, outer metro and regional Education program will present in at least 30 metro & outer metro schools per year; at least 15 regional and remote schools per year and engage over 50 schools in WAO digital education resources.	Free and paid regional audience attendance - including physical and virtual audiences Impact measurement survey: Cultural Contribution: It provides an important addition to the cultural life of the area Enthusiasm: I would come to something like this again Local Impact: It's important that it's happening here Participation: It encouraged me to participate in community activities Inclusion: It made me feel welcome and included Rigour: It was well thought through and put together Wellbeing: It had a positive impact on my physical health and mental wellbeing Growth: It could appeal to new audiences Belonging: It helped me feel part of the community Meaning: It moved and inspired me Leverage: It could attract a variety of investors Authenticity: It had a connection to the State/Country we live in Currency: It made me reflect on the world we live in today	At least 30 schools metro and outer metro At least 15 region and remote schools Over 50 engaged in the digital resources Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	At least 30 schools metro and outer metro At least 15 region and remote schools Over 50 engaged in the digital resources Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	2019 results: Cultural Contribution 94% Enthusiasm 92% Local Impact 91% Participation 90% Inclusion 89% Rigour 87% Wellbeing 87% Growth 87% Belonging 8% Meaning 84% Access 86% Skills 89% Stretch 75%	2021: At least 1 x concert in regional venue per year At least 1 x concert in regional location per year (Opera in the Pinnacles, Opera in the Valley of the Giants) Tour Opera for Young People to at least 2 regions per year
<i>We will present and tour works in out-metropolitan and regional areas of WA.</i>	Present a regional program, including community engagement and outreach activities. Program to be both live and digital.	Free and paid regional audience attendance - including physical and virtual audiences Impact measurement survey: Enthusiasm: I would come to something like this again Local Impact: It's important that it's happening here Contribution: It provides an important addition to the cultural life of the area Captivation: It held my interest and attention Inclusion: It made me feel welcome and included Rigour: It was well thought through and put together Access: It gave me the opportunity to access cultural activities Wellbeing: It had a positive impact on my physical health and mental wellbeing Growth: It could appeal to new audiences Belonging: It helped me feel part of the community Meaning: It moved and inspired me Leverage: It could attract a variety of investors Authenticity: It had a connection to the State/Country we live in Currency: It made me reflect on the world we live in today	Achieve 10% growth from 2020 total free and paid regional audience attendance (including physical and virtual audiences) Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	Achieve 10% growth from 2021 total free and paid regional audience attendance (including physical and virtual audiences) Achieve at least 60% agree or strongly agree in all dimensions measured Achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50	2019 results: Enthusiasm: 93% Local impact: 92% Cultural Contribution: 91% Captivation: 89% Inclusion: 89% Rigour: 86% Access: 86% Wellbeing: 86% Growth: 85% Belonging: 83% Meaning: 82% Leverage: 78% Authenticity: 78% Currency: 67%	
HOW WE WORK						
<i>We will live our values and deliver on their promise:</i> People Collaboration Financial Sustainability Innovation Integrity Access	We operate to the highest standard of governance and integrity We maintain rigorous budgeting and financial management systems that best resource our ambition. We aim to meet or exceed budgeted income. We work with our partners, funders, donors and sponsors to create meaningful relationships that are collaborative, sustainable and ethical	Board culture and engagement Team culture and engagement Percentage of development budget achieved Percentage of box office budget achieved Audited financial account cash reserves as % of turnover Core partnership funding for 2021-2025 Maintain relationships with existing partners post-COVID Migrate existing single year partnerships to two-year partnerships Maintain trust and foundation relationships and source new support Maintain donor relationships and strong stewardship program	Board performance measures Employee satisfaction surveys At least 100% At least 100% at least 40% Secure core partnership funding for 2021-2025 Secure at least 70% of existing partners post-COVID Have at least 40% of partners in two-year "COVID-recovery" partnerships Maintain pre-COVID philanthropic income	At least 100% At least 100% at least 40% Maintain 2021 partners Maintain 2021 philanthropic income		Box office and development income will be reforecast if COVID-19 restrictions are increased