WEST AUSTRALIAN OPERA KPI REPORT
FOUR-YEAR PLAN 2025-2028

KPI achieved		
KPI in progress		
KPI not a priority at this time		

General for all orgs
- The number of Government Priority KPIs should not exceed 20 (e.g. no more than 4-5 KPI's against each Government Priority)
- Do not repeat Government Priority KPIs that are reflected in the Standard KPIs (consider these KPIs as a way to demonstrate impact in any given reporting area)
- KPIs should be SMART - Specific (simple, sensible, significant), Measurable (meaningful, motivating), Achievable (agreed, attainable), Relevant (reasonable, realistic and resourced, results-based), and Time-bound (time- based, time limited, time/cost limited, timely, time-sensitive)
- Depending on your organisation and the Government COVID restrictions in your State, 2021 can be a year of establishing measurement methodology and targets for 2022
- Ensure KPIs are consistent with those reflected in your 2 year recovery plan and Program
- Ensure KPIs have adequate measurements (look at both Government and Standard KPIs)☐
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Priority 1
Address diversity areas outlined in the Partnership Framework (33.iv) with particular reference to artists, key creatives, programming and audiences.

Mechanism	Measure	2025	2026	2027	2028	KPI formation Comments	NCP PILLAR
1. Creative and Artist Diversity	Encourage and develop diversity across creative and artistic	Gender equality target 50%. CALD, First Nations and Disability representation target 10%	we will work toward a balanced diversity representation	we will work toward a balanced diversity representation	we will work toward a balanced diversity representation	the organisation will work toward a balanced diversity representation	Pillar 4: Stong Cultural Infrastructure
2. Programming diversity	active consideration of diverse programming	Work with organisations on programming diversity and audience development in under represented areas	Work with organisations on programming diversity and audience development in under represented areas	Work with organisations on programming diversity and audience development in under represented areas	Work with organisations on programming diversity and audience development in under represented areas	the organisation will work toward a balanced representation across the diversity areas	Pillar 2: A Place for Every Story
3. Audience diversity	audience diversity representation measured through Culture Counts Impact Survey	reach at least 50,000 people across paid and free events with a score of at least 60% agree or strongly agree	reach at least 55,000 people across paid and free events with a NPS (net promoter score) of at least 60% agree or strongly agree	reach at least 60,000 people across paid and free events with a score of at least 60% agree or strongly agree	reach at least 60,000 people across paid and free events with a score of at least 60% agree or strongly agree	the survey question to address diversity (gender, LGBTQI+, CALD, disability, First Nations) with at least 60% of respondents agreeing with diversity representation measures	Pillar 5: Engaging the Audience

Priority 2
Commission, develop and present new Australian works, including work by West Australian creatives that reflect contemporary Australia and/or West Australian stories.

Mechanism	Measure	2025	2026	2027	2028	General KPI formation Comments	NCP PILLAR
4. Commission, develop and present new work	work commissioned from Australian artists	TBC - may be every second year (depending on funding)	new work TBC	TBC - may be every second year (depending on funding)	new work TBC	*commission from composers and librettists in WA or Australia; recent commissions have been First Nations; new work may be a WAO commission, an Opera Conference commission or a collaboration with others*	Pillar 1: First Nations First
5. New Production of Extant Work by Australian Creatives	refresh at least 25% of the season each year in creating new productions of existing work for presentation	new Opera Conference	new Opera Conference	new Opera Conference	new Opera Conference	*working with Opera Conference and/or the state companies to jointly build new work (SOSA, OQ, WAO)*	Pillar 3: Centrality of the Artist
6. Adaptation of Extant Work by Australian Creatives	engage Australian creatives to adapt extant work for today's audiences	at least one work in development	at least one work in development	at least one work in development	at least one work in development	*working with WA and Australian directors, designers, dramaturgs*	Pillar 5: Engaging the Audience

Priority 3
Build capacity in the West Australian sector. Collaborate with Partnership organisations and those outside the Framework, with particular reference to developing regional access and audiences. Demonstrate leadership on sector specific concerns.

Mechanism	Measure	2025	2026	2027	2028	General KPI formation Comments	NCP PILLAR
7. Collaboration	Number of works produced in collaboration with other organisations or partners	At least 2 works presented in collaboration with other WA or Australian arts companies	At least 2 works presented in collaboration with other WA or Australian arts companies	At least 2 works presented in collaboration with other WA or Australian arts companies	At least 2 works presented in collaboration with other WA or Australian arts companies		Pillar 4: Stong Cultural Infrastructure
8. Sector leadership	take a leadership role in actively instigating collaboration with other organisations or partners in WA and Australia	At least 2 projects	At least 2 projects	At least 2 projects	At least 2 projects	*WAO will actively seek collaborations; where appropriate WAO will be the lead producer*	Pillar 4: Stong Cultural Infrastructure
9. Audience development	Total annual attendance including free and paid; physical and digital audiences; measured with Culture Counts survey tools	At least 50,000	At least 55,000	At least 60,000	at least 60,000	*Culture Counts achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50;* *Audience growth via growth in areas of engagement including education arm, digital activities and outdoor performances with livestream outcomes*	Pillar 5: Engaging the Audience
10. Build capacity	build capacity in the sector through education, professional development, nurturing of artists and choristers	Young workshop program with 20 participants. 1 regional chorus masters 2 mentored creative artists included in mainstage activities.	Young workshop program with 20 participants. 1 regional chorus master 2 mentored creative artists included in mainstage activities.	Young workshop program with 20 participants. 1 regional chorus master 2 mentored creative artists included in mainstage activities.	Young workshop program with 20 participants. 1 regional chorus master 2 mentored creative artists included in mainstage activities.	*provide mentorships, professional development, regional chorus master opportunity, mentorship of creatives*	Pillar 4: Stong Cultural Infrastructure

Priority 4
Develop pathways for West Australian singers and opportunities for artists through mainstage, education and community programs.

Mechanism	Measure	2025	2026	2027	2028	*General KPI formation Comments*	NCP PILLAR
11. Young Artist Program (YAP)	Number of young artists in the Wesfarmers Young Artist Program	At least four YAPS	At least four YAPs	At least four YAPs	at least four YAPs	*YAPs may be singers, conductors, directors designers, repetiteurs*	Pillar 3: Centrality of the Artist
12. Tertiary Engagement	Number of engagement activities with UWA Conservatorium of Music, WAAPA, other tertiary institutions or schools	At least 100 students	At least 100 students	At least 100 students	At least 100 students	*activities include perfomrances, ticket offers, masterclasses, lectures*	Pillar 3: Centrality of the Artist
13. Industry entry (emerging) opportunities	Number of performance opportunities proivded to WA singers and artists	at least two performance opportunities for one or more entry level artists	at least two performance opportunities for one or more entry level artists	at least two performance opportunities for one or more entry level artists	at least two performance opportunities for one or more entry level artists	*eg. children's chorus in 'The Nightingale' or 'Koolbardi wer Wardong' or a young singer in an opera*	Pillar 3: Centrality of the Artist
14. Employment of WA or Australian artists	Employment of Australian artists in principal, featured and minor principal roles	at least 90% Australian artists employed	at least 90% Australian artists employed	at least 90% Australian artists employed	at least 90% Australian artists employed	*in 2020 98% of artists employed were Australian with the majority from WA; this aligns with the engagement policy of casting locally first*	Pillar 3: Centrality of the Artist

Priority 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.

Mechanism	Measure	2025	2026	2027	2028	*General KPI formation Comments*	NCP PILLAR
15. Regional engagement	Regional attendance	7000 digital; 3000 touring	10000 digital; 3000 touring	12000 digital; 3000 touring		*regional may include digital and live; free and paid*	Pillar 5: Engaging the Audience
16. School engagement (live)	Number of WA schools reached	At least 15 (metro and outer metro) and at least 5 (regional and remote)	At least 15 (metro and outer metro) and at least 5 (regional and remote)	At least 15 (metro and outer metro) and at least 5 (regional and remote)	At least 15 (metro and outer metro) and at least 5 (regional and remote)		Pillar 5: Engaging the Audience
17. School engagement (digital)	Number of learners engaged in the Digital Learning Hub	At least 20	At least 25	At least 30	at least 35	*via online singing classes, workshop registrations, download of resource material*	Pillar 5: Engaging the Audience
18. Digital engagement	Digital audience attendance	At least 15000	At least 20000	At least 25000	At least 30000	*via online singing classes, social media engagement, livestreams, virtual initiatives*	Pillar 5: Engaging the Audience