

# WEST AUSTRALIAN OPERA

## TWO-YEAR CONSOLIDATION PLAN 2023 - 2024

<b>PURPOSE</b>	2023 - 2024 STRATEGIC PLAN
<b>DATED</b>	27 June 2022
<b>KPIS</b>	2023-2024 KPIS are housed at <a href="https://www.waopera.asn.au/two-year-consolidation-plan-2023-2024/">https://www.waopera.asn.au/two-year-consolidation-plan-2023-2024/</a>
<b>POLICIES</b>	Policies and COVID19 Risk Management Plans are housed at <a href="https://www.waopera.asn.au/two-year-consolidation-plan-2023-2024/">https://www.waopera.asn.au/two-year-consolidation-plan-2023-2024/</a>
<b>2021-2022 PLAN</b>	<a href="https://www.waopera.asn.au/two-year-recovery-plan-2021-2022/">https://www.waopera.asn.au/two-year-recovery-plan-2021-2022/</a>
<b>WA STATE ROADMAP</b>	<a href="https://www.wa.gov.au/organisation/department-of-the-premier-and-cabinet/covid-19-coronavirus-wa-roadmap">https://www.wa.gov.au/organisation/department-of-the-premier-and-cabinet/covid-19-coronavirus-wa-roadmap</a>
<b>ACKNOWLEDGEMENT</b>	<p>West Australian Opera acknowledges the Aboriginal peoples of Western Australia as the traditional custodians of this land and pay respect to Elders past and present.</p> <p>We are based in Boorloo (Perth), and we acknowledge the Whadjuk people of the Noongar nation on whose land we work.</p>

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## 1. BACKGROUND

**WEST AUSTRALIAN OPERA (WAO) IS THE STATE OPERA COMPANY  
A PROUDLY WESTERN AUSTRALIAN COMPANY ESTABLISHED IN 1967  
THAT HAS SERVED THE PEOPLE OF ITS STATE FOR OVER 50 YEARS**

The 2019 - 2021 strategic plan noted that *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 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.*

**THE TWO-YEAR RECOVERY PLAN 2021 - 2022 AIMED TO RESPOND TO THE  
CHALLENGING AND RESTRICTED CONDITIONS OF COVID19. WE WORKED  
TO BE AGILE AND RESPONSIVE TO RAPID, UNEXPECTED CHANGE.  
WE RESPONDED TO CHALLENGES WHILE MAINTAINING GOOD GOVERNANCE.**

In 2020, 2021 and 2022 we had to shut down performances, find new ways of working through zoom direction, digital activities, local casting and local creative teams. We were affected by Western Australia border closures which brought challenges in securing non-WA based artists to be in Perth for rehearsals and shows.

Our learnings from implementation of the Two-Year Recovery Plan 2021 - 2022 have been around managing the impacts of COVID19 across all facets of the company including

1. Finding new ways of working; aiming to work with a 'new normal'
2. Managing financial resources carefully
3. Collaborating with legal colleagues to draft new contracts that recognise new conditions
4. Recognising the restrictions placed upon the company particularly with a closed state border
5. Focus on local artists and creatives
6. Managing change and risk as the state moves through separate phases of restrictions and government directions
7. Being prepared for unknown challenges
8. Having Plan B and C options ready to go at short notice with the aim of keeping the curtain up
9. Respecting audiences, partners, patrons, stakeholders (including the full return of box office on cancelled shows)

## 2. CURRENT SITUATION AND GOVERNMENT PRIORITIES

**WE WANT TO EXPLORE WHAT A STATE OPERA COMPANY CAN LOOK LIKE IN TERMS OF STRETCHING AN AUDIENCE, TRYING NEW THINGS, EXPLORING NEW WAYS OF WORKING AND MAINTAINING A REASONABLE RISK PROFILE. THIS MAY NO LONGER LOOK LIKE THE TOP TEN OPERAS AS THE BACKBONE OF PROGRAMMING.**

### 2.1 CURRENT SITUATION

Our goals for 2023 -2024 include exploring the reach, scope and innovation for the state opera company based in an isolated city in Western Australia during a world pandemic.

We recognise that the COVID19 situation in Western Australia is unique compared to other states' NPAP companies. In 2021 we were able to present work with minimal interruption and the season saw strong results in terms of audience and operating result due to the delayed effects of COVID19 in WA.

Our path through recovery (defined in these plans as 2021 - 2022) and consolidation (2023 - 2024) has followed a uniquely West Australian trajectory. We expect to be impacted more significantly in 2022, when the pandemic peaks in WA and most likely continuing into 2023. We recognise that COVID19 has impacted us over a five-year horizon 2020 - 2024

It may move away from building new productions that are 'built to last 15 years' but may be innovative, cheaper, lighter productions, digital scenery and work built for five or six performances before recycling or re-harvesting for a future production. It may include bringing in creators from outside the state who can be disruptors in how a show can be presented.

It will consider emphasising sector development as a priority, and we recognise that that may mean prioritising over audience development (for example lesser-known works or less popular titles that have artistic merit).

### 2.2 GOVERNMENT PRIORITIES

**In our recovery and consolidation plans we have responded to both COVID19 restrictions and to the government priorities and special conditions provided to the company which were:**

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 Western Australian creatives that reflect contemporary Australia and/or Western Australian stories
3. Build capacity in the Western Australian sector; collaborate with Partnership
4. Organisations and those outside the Framework, with reference to developing regional access and audiences; and demonstrate leadership on sector specific concerns
5. Develop pathways for Western Australian singers and opportunities for artists through mainstage, education, and community programs

6. 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.
7. Special Condition: Participate in Opera Conference - working collaboratively to co-produce a breadth of repertoire

### 2.3 FUNDING PARAMETERS

An uplift in funding will be appreciated. It is noted that historically and currently WAO receives considerably less funding than the other state opera companies (SOSA, OQ, VO). During NPAP framework discussions WAO was invited to apply for core funding of \$2,441,853 per annum (\$507,716 Commonwealth and \$1,934,137 WA state government), in accordance with point 10 of the Framework document<sup>1</sup>.

### 2.4 A NEW NORMAL

**IT WOULD BE EASY TO HOLD TIGHT TO THE STATUS QUO WHILE THINGS ARE UNCERTAIN, BUT IT'S BEEN MUCH MORE INTERESTING TO CHALLENGE ALL OUR ASSUMPTIONS AND NOT BE AFRAID TO REINVENT WHAT IS BUSINESS AS USUAL**

*(Jenifer LaMorte, Vice President of Business Development, Tessitura)*

WAO has recognised the need for change, for finding new ways of working on stage and off stage. The company is proud of its ability to rise to meet challenges. The team has worked collaboratively, effectively and efficiently. The 'working from home' flexibility has been adopted well even though it seems a mismatch for a live performing arts company. The use of online protocols has worked well with meetings held over zoom, Teams and other modes. A new normal means we have invested in large screens, better sound equipment for meetings, and new meeting guidelines and protocols. The wellbeing and mental health of the team is a risk; to date individuals have been enthusiastic, committed and stoic in the face of uncertainty, difficulty, and change. We recognise that staff wellbeing is a finite resource. Each year the company undertakes an Employee Engagement Survey (EES) and this reveals individual pride in working at WAO, pride in the company and pride in the work we commission, rehearse and present.

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<sup>1</sup> 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.*

### 3. STRATEGIC PRIORITIES

The strategic priorities for 2023 - 2024 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

### 4. RISK ASSESSMENT

WAO's board and management have taken a relatively conservative approach to risk management.

We considered the key drivers of consolidation, survival, and the necessity of forming new relationships with stakeholders including audiences, artists, and other stakeholders for the core purpose of presenting a diverse program of opera and sung stories.

#### 4.1 COVID19 RESTRICTIONS

COVID19 restrictions in Western Australia dramatically impacted WAO in 2020, 2021 and 2022. Phase 1-5 restrictions, Level 1 and 2 restrictions, changing restrictions on venues, gatherings, border closures, quarantine, isolation and travel. We are managing a five-year impact across the period 2020-2024.

#### 4.2 CONSUMER CONFIDENCE

Audience confidence in purchasing single tickets, multiple tickets and subscriptions, and in attending public events and performances declined. 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. There is a strong sense of COVID19 - shyness and COVID19 - caution affecting patronage.



#### 4.3 ARTIST AND SUPPLIER CONFIDENCE

Restrictions on travel, ability to secure G2G passes, the closure of the state border and the risk of show cancellation meant that the ability to contract artists living outside Western Australia declined. West Australian Symphony Orchestra (WASO), 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 with the orchestra and the venue.

#### 4.4 REPERTOIRE AND CASTING

Audiences might see work they would not normally expect to see; creatives and singers may be fast tracked into the sector if appropriate. The pool of opera professionals living in WA is limited; the range of voice types, number of professional performers and creatives including conductors, directors and designers is limited in WA. Those that perform well may find the COVID19 restrictions have presented opportunities to which they would not normally have access.

Despite these challenges, WAO is taking the opportunity to develop and deepen the pool of local talent by offering professional development and mentorship. The company is prepared to pivot into smaller or larger work and will be as agile and flexible as it needs to be.

The impact of COVID19 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. These risks also create opportunities for new and emerging Western Australian talent and we hope audiences embrace this approach, even if it comes at some cost to standards and diversity.

#### 4.5 COST OF COVID19 COMPLIANCE

Additional and significant costs have been created through COVID19 compliance including the provision of Rapid Antigen Testing (RATs) in the workplace; masks, safe disposal of RATs and masks in the workplace, sanitiser, policy administration, COVID19 management and administration including the cost of establishing COVID19 committees and risk committees. Further costs of quarantine, isolation and working from home arrangements should individuals need to comply with quarantine restrictions or need to recover from COVID19; cost of losing key individuals including principal singers or replacements (if available) and the cost of cover artists (which have not been 'the norm' for this company).

#### 4.6 COVID19 CANCELLATION

Significant costs are incurred in covering sunk costs for shows that are then cancelled; the return of box office; honouring contract payments for suppliers and artists. The administration workload is essentially doubled where arrangements are both made and unmade. There is no certainty around support eg from state government's Getting the Show Back scheme should work be COVID19-affected.

#### 4.7 FINANCIAL RISK

West Australian Opera has built reserves over the last decade. This has been achieved through retained earnings, and dividends and franking credits from 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 2021 - 2025. Planning over the next few years is expected to draw on resources, particularly the COVID19 Recovery Reserve established by the Board as a reserve fund in the YE 31 December 2020. WAO is applying for support from all available sources including federal government, state government and Lotterywest recovery packages.

#### 4.8 ACTIVITIES COVID19 - HIBERNATED OR PAUSED

**LIVE PERFORMANCE** A number of performances and activities (all previously reported) were cancelled or rescheduled in 2020 and 2021. One work was redirected into a recording; *Star Navigator*, a new work commissioned from Tim Finn OBE, was cancelled in March 2020 and August 2021 and was recorded by ABC in 2021/22 with a national broadcast expected in 2023.

#### 4.9 ACTIVITIES COVID-IMPLEMENTED OR EXPANDED

**4.9.1 DIGITAL ENGAGEMENT** 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 and activations such as *Cooking with Opera* and online singing classes continue. 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).

**4.9.2 WESFARMERS ARTS ONLINE SINGING CLASSES** The Ghost Light Strategy was instructive in connecting with audiences. A successful outcome, which will continue in 2022 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.

**4.9.3 COMMISSIONING NEW WORK** Principal Partner Wesfarmers Arts enabled the commission of a new Australian work from Guy Ghouse and Gina Williams during lockdown. *Koolbardi wer Wardong* written and sung in Noongar language written in 2020/21, premiered in 2021 and will tour regional Western Australia in 2022 and 2023. A second commission from Ghouse and Williams, *Wunding wer Wilura*, is being written in 2022 to premiere in 2023. Further commissions are under consideration.

**4.9.4 WESTERN AUSTRALIAN CASTING** 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 online.

**4.9.5 WESFARMERS ARTS YOUNG ARTIST PROGRAM** YAP remains an important initiative to support and develop young artists in Western Australia. This program offers coaching, mentorship, role preparation and performance opportunities.



4.9.6 ONLINE LEARNING Performances, workshops and tours will continue to be delivered. The Act Belong Commit education program has introduced a digital component which is available online.

4.9.7 CO-PRODUCTION COLLABORATIONS The state opera companies have collaborated to build work that can be presented in WA, South Australia and Queensland. La Traviata was co-produced in 2022 and there are plans for further collaboration in 2023 and 2024.

4.9.8 PRESENTATION COLLABORATIONS Further collaborations, building on previous presentation partnerships, are under consideration with the Conservatorium of Music, UWA and the AWESOME Festival.

4.9.9 COVID19 MARKETING AND PUBLICITY WAO plans to launch subscriptions in October each year and single tickets in early January each year. Constant monitoring of COVID19 restrictions will be taken into account. At time of drafting this Plan COVID restrictions in Western Australian were at Level 1 including 75% capacity (Level 2 being 50% capacity).

## 5. NAVIGATING 2023-24 AND PLANNING THE NEXT CYCLE 2025 - 28

### 5.1 NAVIGATING THE TWO-YEAR CONSOLIDATION PLAN 2023 - 2024

The company is confident in its ability to present opera in the state noting the learnings from 2020 - 2022 and with the understanding that there are digital and online offerings should live performance be COVID19 cancelled. This approach worked for 2020 - 2022 despite the headwinds experienced due to the pandemic. The risk profile is moderate, we have remained active and visible. We remain respondent to the rapid changes COVID19 demands.

### 5.2 PLANNING APPROACH TO THE NEXT FRAMEWORK CYCLE OF 2025 - 2028

Notwithstanding unforeseen events the planning approach to the four - year Framework period 2025 - 2028 will continue testing the market including the appetite for stakeholders to explore new offerings, new work, new audiences, artform development, recognise generational changes, digital changes, competing entertainment options and government directives. Research continues into how we can diversify; maintain core audiences and core repertoire; encourage new audiences, new repertoire; how we can place familiar work alongside unfamiliar work, new productions alongside old, traditional and non-traditional. We are constantly monitoring developments in the digital and non - virtual spaces, and we will continue to engage with colleagues working in this space, to research and to build connections. We understand this is part of the future.

**LOOKING TO THE FUTURE THE KEY QUESTION MAY BE  
'WHAT IF WAO WENT INTO FULL DISRUPTOR MODE?'**

## **OUR DREAM, STRATEGIC ISSUES, VALUES AND PILLARS**

### 6.1 OUR DREAM

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 diverse ways.

### 6.2 OUR SIX STRATEGIC ISSUES

Our Strategic Issues are the 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 - CONSOLIDATION

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.

### 6.3 OUR SIX VALUES

#### 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.

## 6.4 OUR SIX STRATEGIC PILLARS

### 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.

## 6. OUR INTERNAL AND EXTERNAL ENVIRONMENT

Our internal environment (strengths and weaknesses) and external environment (opportunities and threats) has been analysed 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
12. Strong company reputation with sponsors and partners

### 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. 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 COVID19 environment
10. Limited work for certain teams under COVID19 environment

11. Box office ticket prices (may need to lower prices which, combined with reduced capacities under COVID19 phases, dramatically decreases box office potential)
12. Limited audience capacities under COVID restrictions

#### OPPORTUNITIES (EXTERNAL, HELPFUL)

1. Pride through '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 local 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 a wider market
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. Maximise and exploit CRM capabilities through Tessitura and TNew

#### THREATS (EXTERNAL, HARMFUL, OR CHALLENGING)

1. Cost of living; interest rate rises
2. COVID19 restrictions and ongoing uncertainty
3. COVID19 impacts in Western Australia delayed (compared to other jurisdictions) due to government settings around border restrictions resulting in 2022 and 2023 seeing the peak of the pandemic
4. loss of stakeholder support and/or relevance in a post-COVID19 world
5. Loss of market share; local competition for same market share
6. Loss of corporate and philanthropic support
7. Changed consumer confidence; loss of audience confidence or reluctance to return to live performance, reduced box office
8. Risk of operating at a greater loss (higher expenses, limited capacities)
9. Reduced access to artists due to COVID19 restrictions and COVID driven career change
10. Artform relevance threatened if we do not adapt or embrace change
11. Digital access opportunities mean we compete with national and international markets
12. Cost and availability of transporting sets to WA from interstate or overseas
13. Vast land mass and associated touring costs limit state touring opportunities



## **7. ORGANISATIONAL CHANGES IN RESPONSE TO COVID19**

The key organisational change to the organisation has been the introduction of more flexible working arrangements including working from home (WFH) and COVID19 compliance and risk management.

## **8. FINANCIAL SUMMARY**

Draft budgets attached for 2023 and 2024 based on the repertoire grids in Section 13.

The financial model takes into consideration known levels of funding, earned income and estimated box office; expenses based on known overhead costs, production builds or hires, and estimated COVID19 conditions.

Subject to board approval, deficit budgets assume a contribution from the company's reserves for each year 2023 and 2024.

## **9. ROLE OF BOARD ON GOVERNANCE**

The board meets six times each year, every two months.

Additional meetings are called as required particularly for the COVID19-established Risk Committee.

The board committees, including Finance and Audit Committee, Marketing and Development Committee, Artistic Committee, and Nominations Committee continue to meet regularly and as required.

The board signs off on the Strategic Plan and annual budgets.

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

## 10. MEASURES OF SUCCESS AND EVALUATION FRAMEWORK

Our success is measured against seven principles:

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

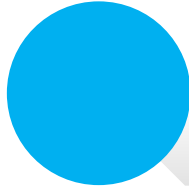
We will collaborate with the partners in the Opera Conference to maximise return on this investment.

7. HOW WE WORK

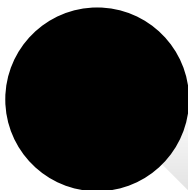
We will live our values around People; Collaboration; Sustainability; Innovation; Integrity and Access.

## 11. REPERTOIRE 2023-2024

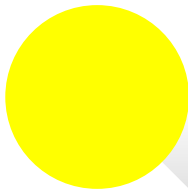
In planning for 2023 - 2024 each government priority was considered as follows:



Address diversity areas outlined in the Partnership Framework (33.iv) with reference to artists, key creatives, programming and audiences.



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



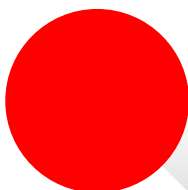
Build capacity in the West Australian sector; collaborate with Partnership organisations and those outside the Framework, with reference to developing regional access and audiences; and demonstrate leadership on sector specific concerns.



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

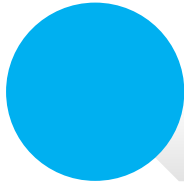


Improve access and participation in the arts through programs to engage new audiences, including touring and presenting work to deliver outcomes for regional WA and Perth outer-metropolitan areas.

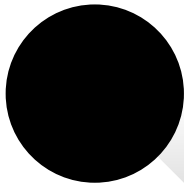


Special Condition; Participate in Opera Conference - working collaboratively to co-produce a breadth of repertoire.

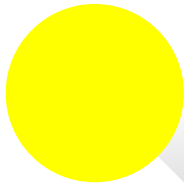
Repertoire that fits each priority in 2023 follows:



Carmen  
La boheme, Otello  
Koolbardi wer Wardong  
Opera for Young People  
Galileo (PIAF)



Koolbardi wer Wardong  
Carmen  
Wunding wer Wilura  
UWA collaboration  
Opera for Young People  
Galileo (PIAF)



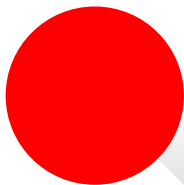
La boheme  
Wunding wer Wilura  
Koolbardi wer Wardong  
Wesfarmers Young Artist Program  
UWA Collaboration



Wesfarmers Young Artist Program  
Community and Education  
Regional Gala Concerts  
Opera for Young People touring



Opera for Young People  
ABC national broadcast (Star Navigator)

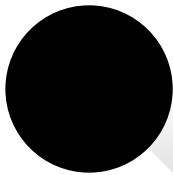


Die Fledermaus (in development for 2024 presentation)  
The Track (in development)

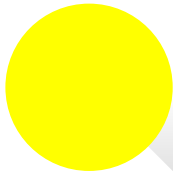
Draft TBC repertoire that fits each priority in 2024 follows:



Madama Butterfly  
Alcina  
Opera Conference production



Commission TBC  
Wunding wer Wilura  
UWA collaboration



Wunding wer Wilura  
Wesfarmers Young Artist Program  
UWA Collaboration



Wesfarmers Young Artist Program  
Community and Education  
Regional Gala Concerts  
Opera for Young People touring



Opera for Young People



Die Fledermaus (presentation)  
title TBC for 2025 (in development)

WEST AUSTRALIAN OPERA KPI REPORT TWO-YEAR CONSOLIDATION PLAN 2023-2024					KPI achieved, confirmed or completed
					KPI in progress or planning
					KPI not a priority at this time
<p><i>General for all orgs</i></p> <ul style="list-style-type: none"> <li>- The number of Government Priority KPIs should not exceed 20 (e.g. no more than 4-5 KPIs against each Government Priority)</li> <li>- 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)</li> <li>- 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)</li> <li>- 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</li> <li>- Ensure KPIs are consistent with those reflected in your 2 year recovery plan and Program</li> <li>- Ensure KPIs have adequate measurements (look at both Government and Standard KPIs)□</li> </ul>					
<p><b>Priority 1</b> Address diversity areas outlined in the Partnership Framework (33.iv) with particular reference to artists, key creatives, programming and audiences.</p>					
Mechanism	Measure	2023	2024	KPI formation Comments	KPI measured in 2023 (for populating in 2023)
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%	Gender equality target 50%. CALD, First Nations and Disability representation target 10%	<i>the organisation will work toward a balanced representation across the diversity areas</i>	
2. Programming diversity	active consideration of diverse programming	work with DADAA and other organisations on programming diversity and audience development in under represented areas (eg lolanta preparations for 2022) & relaxed performance of Koolbardi wer Wardong	work with DADAA and other organisations on programming diversity and audience development in under represented areas (eg lolanta presentation and relaxed performance of Our Little Inventor)	<i>the organisation will work toward a balanced representation across the diversity areas</i>	
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 50,000 people across paid and free events with a score of at least 60% agree or strongly agree	<i>the survey question to address diversity (gender, LGBTQ+, CALD, disability, First Nations) with at least 60% of respondents agreeing with diversity representation measures</i>	



<b>Priority 2</b> <b>Commission, develop and present new Australian works, including work by West Australian creatives that reflect contemporary Australia and/or West Australian stories.</b>					
<b>Mechanism</b>	<b>Measure</b>	<b>2023</b>	<b>2024</b>	<b>General KPI formation Comments</b>	
4. Commissioning, development and presentation of new work	work commissioned from Australian artists	present 'Koolbardi wer Wardong'	present 'Wundig wer Wilura'	<i>commission from composers and librettists in WA or Australian</i>	
5. New Production of Extant Work by Australian Creatives	refresh a minimum 25% of the season each year in creating new productions of existing work for presentation	La bohème built and presented	TBC die Fledermaus (OC)	<i>working with Opera Conference and/or the state companies to jointly build new work (SOSA, OQ, WAO)</i>	
6. Adaptation of Extant Work by Australian Creatives	engage Australian creatives to adapt extant work for contemporary audiences	new contemporary reading of lolanta	one new work in development	<i>working with WA and Australian directors, designers, dramaturgs</i>	

<b>Priority 3</b> <b>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.</b>					
<b>Mechanism</b>	<b>Measure</b>	<b>2023</b>	<b>2024</b>	<b>General KPI formation Comments</b>	
7. Collaboration	Number of works produced in collaboration with other organisations.	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		
8. Sector leadership	take a leadership role in actively instigating collaboration with other companies in WA and Australia	At least 2 projects (in 2021 includes La traviata; Iolanta;)	At least 2 projects in 2022	<i>WAO will actively seek collaborations; where appropriate WAO will be the lead producer</i>	
9. Audience development	Total attendance for WAO program events; free and paid; physical and online audiences; measured with Culture Counts survey tools	At least 50,000 audience free events (15000) paid events (35000)	At least 50,000 audience free events (15000) paid events (35000)	<i>Culture Counts achieve at least a positive Net Promoter Score (over zero), with an aim of score over 50; 2023 paid attendance increase is through Carmen at the WACA</i>	
10. Build capacity	build capacity in the sector through education, professional development, nurturing of artists and choristers	Youth workshop program with 30 participants. 2 regional chorus masters per annum. 2 mentored creative artists included in WAO mainstage activities.	Youth workshop series with 30 participants. 2 regional chorus masters per annum. 2 mentored creative artists included in WAO mainstage activities.	<i>provide mentorships, professional development</i>	

Priority 4 Develop pathways for West Australian singers and opportunities for artists through mainstage, education and community programs.					
Mechanism	Measure	2021	2022	General KPI formation Comments	
11. Young Artist Program	Number of young artists in the Wesfarmers Young Artist Program	At least four young artists	At least four young artists	<i>YAPs may be singers, conductors, directors designers, répétiteurs</i>	
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	<i>activities include performances, ticket offers, masterclasses, lectures</i>	
13. Industry entry opportunities	Number of performance opportunities for students (eg UWA Conservatorium of Music, WAAPA, schools choruses, young students)	at least two performance opportunities for one or more entry level artists	at least two performance opportunities for one or more entry level artists	<i>eg. children's chorus in 'The Nightingale' or 'Koolbardi wer Wardong' or a young singer in an opera</i>	
14. Employment of artists	Employment of artists in principal, featured and minor principal roles ( number of WA, Australian and International artists hired and as percentage of total)	at least 90% Australian artists employed in the WAO program	at least 90% Australian artists employed in the WAO program	<i>in 2020 98% of artists employed were Australian with the majority from WA; this aligns with the engagement policy of casting locally first</i>	

<b>Priority 5</b> <b>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.</b>					
<b>Mechanism</b>	<b>Measure</b>	<b>2023</b>	<b>2024</b>	<b>General KPI formation Comments</b>	
15. Regional audience engagement	Regional audience attendance (live and digital; free and paid)	7000 livestream; 3000 touring	7000 livestream; 3000 touring	<i>also see KPI 10 above (audience development)</i>	
16. School audience engagement (live)	Number of schools reached in WA	At least 30 (metro and outer metro) and at least 15 (regional and remote)	At least 30 (metro and outer metro) and at least 15 (regional and remote)		
17. School audience engagement (online)	Number of educators engaged with digital learning hub	At least 50 educators	At least 50 educators		
18. Digital audience engagement (online)	Online attendance	At least 15000	At least 15000	<i>via online singing classes, social media engagement, livestreams, virtual initiatives</i>	