

FOUR-YEAR PLAN 2025 - 2028

PURPOSE	2025 - 2028 STRATEGIC PLAN
DATED	20 June 2023
KPIS	https://www.waopera.asn.au/strategic-plans/
POLICIES	WAO Policy Register by West Australian Opera - Issuu
CURRENT PLANS	https://www.waopera.asn.au/strategic-plans/
ACKNOWLEDGEMENT	We are based in Boorloo (Perth). We acknowledge the Whadjuk people of the Noongar nation, the Traditional Custodians of all the lands on which we live, work, and create and we pay deep respect to Elders past and present.

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1. BACKGROUND

**WEST AUSTRALIAN OPERA IS THE STATE OPERA COMPANY
ESTABLISHED IN 1967
SERVING THE PEOPLE OF ITS STATE FOR OVER 55 YEARS**

Our dream is 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. We are proudly Western Australian and we bring audiences and artists together to celebrate sung stories that are relevant to our people, time, and places.

The excitement of taking your seats for a performance, the anticipation of the curtain rising, and the drama that is set to unfold on stage make live performance such a special experience. In these shared moments of magic in the dark theatre, we are often faced with stories that challenge and change us.

In opera, these stories are often the most passionate portrayals of great emotion. And although from various places and times and sung in various languages, these stories continue to be relevant because they are human stories.

We are challenged by all the changes happening in the world; new technologies, new ways of working, pandemic recovery, rising costs, labour shortages, changing expectations of audiences, funders and partners. We aim to be agile and responsive to change. We have responded to challenges while maintaining good governance and will continue to do so.

We are presenting work in a COVID19 recovering environment. In 2020, 2021 and 2022 we had to shut down performances and find new ways of working with online direction, digital activities and local teams.

We were affected by Western Australian border closures which brought impossible challenges in working with non-WA based artists. The Two-Year Recovery Plan 2021-2022 and the Two-Year Consolidation Plan 2023-2024 considered the impacts of COVID19 and generated changes which impact our future planning including:

1. Finding new ways of working
2. Remaining visible and responsive to change
3. Managing financial resources carefully
4. Reviewing policies and contracts
5. Nurturing West Australian talent
6. Managing risk as the state moved through restriction phases and government directions
7. Being prepared for challenges
8. Exploring digital delivery channels
9. Appreciating new revenue support ¹

¹ With thanks to Principal Partner Wesfarmers, DLGSC including 'Getting the Show Back funding, RISE federal funding, donors and audience donations

2. CURRENT SITUATION AND GOVERNMENT PRIORITIES

2.1 CURRENT SITUATION

We are exploring new ways of working and responding to opportunities and challenges for the state opera company based in an isolated city in Western Australia.

We recognise that the COVID19 situation in Western Australia was unique compared with other states. Our path through recovery (Two Year Plan 2021 - 2022) and consolidation (Two Year Plan 2023 - 2024) followed a uniquely West Australian trajectory. We recognise that COVID19 impacted over a five-year horizon 2020 – 2024 and that continued uncertainty means being open to further change.

The Four-Year Plan 2025-2028 aims to build new audiences, explore new work, test new initiatives, and meet audience expectations. Our work during the Four-Year Plan 2025-2028 will aim to assist the ambition of the new National Cultural Policy.

The annual core work of the company has included three mainstage grand operas in His Majesty's Theatre, large-scale outdoor staged opera for thousands of people plus touring, education, commissions, workshops, and coproductions. This footprint is jeopardised by increasing costs and the core work is not achievable on current funding.

This Plan recognises funding boundaries, and each year is based on break-even budgets however the company is seeking additional income sources and would very much appreciate an uplift in funding through the National Performing Arts Partnership Framework.

2.2 GOVERNMENT PRIORITIES

In all our plans we have responded to the government priorities and special conditions provided by the funding framework 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 ARTISTIC VISION

The Artistic Director commenced on a three-year contract in 2019 with an extension reflecting the COVID interruption. A further term has been confirmed for 2024 -2026. Under Mr van Tuinen's vision and artistic guidance the state opera company has widened, deepened, and expanded the offerings and the audience.

This company is ambitious. We have a core program of work to present to audiences who want and expect us to offer a range of experiences including traditional and popular; new and old; musicals and opera; education and touring.

In addition to the core program that the company aims to afford on its current model, we have an aspirational program that includes new work, new productions, commissions, touring, education, work for young people.

2.4 FUNDING PARAMETERS

To support the aspirational ambition (refer to Section 5.3 'Unfunded Ambition') and secure the core program an uplift in funding is appreciated.

It has long been noted that WAO receives considerably less funding than the other state opera companies (SOSA, OQ, VO). In the letter of invitation to apply to NPAP framework dated 29 May 2020 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 document².

2.5 CHANGE

COVID19 prompted the need for change, for finding new ways of working on stage and off stage. The company is proud of its ability 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 online. 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.

² 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 are to:

1. Delivering high quality opera for the core performances that we are funded 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 and source funding for 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 engage with live performance
10. Secure additional financial resources to maintain the core program and to fund larger ambition

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 nurturing relationships with stakeholders including funders, partners, donors, audiences, artists, and other stakeholders for the core purpose of presenting a diverse program of opera and sung stories. We identified immediate key risks as COVID19, reduced consumer confidence, financial risk, reliance on local casting, the ability to secure funding to continue commissioning new work. Further risk is the ability to present unfunded ambition (refer 5.3)

4.1 COVID19

COVID19 restrictions in Western Australia dramatically impacted WAO in 2020, 2021 and 2022 with Phase 1-5 restrictions, Level 1 and 2 restrictions, changing restrictions on venues, gatherings, state border closure, quarantine, isolation, and travel. We are managing a five-year impact across the period 2020-2024. The COVID risk profile for this Plan is based on current 100% capacity and no restrictions.

4.2 CONSUMER CONFIDENCE

Audience confidence in purchasing single tickets, multiple tickets, and subscriptions, and in attending public events and performances declined dramatically during COVID19 and we are rebuilding patronage. Engagement and authenticity are key drivers in the work we do and how we do it. Consumer confidence is impacted by a number of threats (see Page 13 'Threats').

4.3 FINANCIAL RISK

West Australian Opera has built reserves over the last decade. This has been achieved through retained earnings, and FMG share dividends and franking credits. This enables 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.

4.4 WESTERN AUSTRALIAN CASTING

WAO has cast Western Australian artists where possible. The risk is the availability and over reliance on suitable artists in WA. The Wesfarmers Arts 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.

4.5 COMMISSIONS

The commissioning of new work is an important goal for WAO. We want to tell stories that resonate with audiences. With the significant support of Principal Partner Wesfarmers Arts we have commissioned two works in Noongar language from Guy Ghouse and Gina Williams including *Koolbardi wer Wardong* written during lockdown in 2020 (premiered in 2021 in Perth and presented in Albany, Esperance, Kalgoorlie in 2022 and Bunbury in 2023) and *Wundig wer Wilura* to premiere in 2024. Emma Jayakumar was commissioned for Opera for Young in 2022. Lachlan Skipworth was commissioned for the Conservatorium of Music UWA collaboration in 2023. Commissioning represents significant financial investment and further commissions are under consideration subject to additional support being secured.

5. NAVIGATING 2025 -2028

5.1 NAVIGATING 2023 - 2024

Currently WAO is presenting the 2023 program and finalising plans for 2024. The company is confident in its ability to present opera. The risk profile is moderate, we remain active and visible, we remain respondent to change. The National Cultural Policy is a guiding tool in developing the repertoire framework for WAO in future.

5.2 NAVIGATING 2025 - 2028

We will continue testing the appetite for stakeholders to explore new offerings, new work, new audiences. We recognise generational changes, digital changes, competing entertainment options and government directives. Research continues into how we can diversify; how we can 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; attract new revenue. We are monitoring developments in digital spaces, and we will continue to engage with colleagues working in this are, to research and to build connections. We are grateful for the Australia Council's support enabling a Digital Strategist to work with us in 2023.

5.3 UNFUNDED AMBITION

We want to attract more resources including financial resources through more funding and more support. This will enable us to fund larger ambition. It is also crucial that we are able to maintain the core program of work that we have traditionally presented.

We have the ideas and expertise. We need to secure funding to support the maintenance, at least, of a core program of work each year.

An important resource is the agreement between the state orchestra and the state opera company to access over 10 weeks of orchestra time per annum. This valuable resource requires WAO to be fully funded to present mainstage work with a full orchestra.

We continue to seek additional income through sponsorship, donations, Trusts, Foundations and new partnerships.

The budget assumptions for each year of the Four-Year Plan are based on known inputs and outputs (refer Section 8, Page 14).

It does not stretch into the unfunded ambition which includes a number of activity buckets including:

- a) new commissions,
- b) Opera for Young People,
- c) regional touring,
- d) digital offerings,
- e) the development of new work through new productions and new titles.

We need to secure additional financial resources to maintain the core program and to fund larger ambition and an uplift in funding of \$1,000,000 per annum over the Four-Year Plan will enable unfunded ambition to be pursued.

**A further funding investment of one million pa
will enable ambition and audience growth in Western Australia**

6. 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 presented opera in Western Australia since 1967 and we expect 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 to which we need to respond 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.

2. DISRUPTION

We recognise a continuing 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. ENGAGEMENT WITH WESTERN AUSTRALIA

Increasing our community presence, awareness, and engagement, and trying new things.

4. AUDIENCES

We want to nurture and engage with existing audiences and grow our reach to attract new and diverse audiences. We need to innovate content and the 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

Our resources are managed sustainably and within our values. We work to limit our environmental footprint and respect our natural and physical environments. We work 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 environment that is accessible in both physical and digital spaces.

6.4 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.

7. 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 and committed corporate sponsors, audience loyalty, 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 financial performance
7. CRM capabilities through Tessitura and TNew
8. Digital engagement improvements
9. Actively capturing market research data, 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
13. Celebrating WAO 60th anniversary in 2027

WEAKNESSES (INTERNAL, HARMFUL, OR CHALLENGING)

1. Shallow pool of locally based conductors, directors, designers, singers, artists, crew, technicians
2. Varied appetite for rapid change
3. Limited pool of corporate support, private donors and funding
4. Reliance on two key supplier stakeholders being the theatre (His Majesty's Theatre) and orchestra (WASO) which hampers agility e.g. hinders flexibility to change dates at short notice
5. Yet to monetise digital activity
6. Inflation, rising interest rates

OPPORTUNITIES (EXTERNAL, HELPFUL)

1. Prospect of additional funding
2. Possibly opportunities through new National Cultural Policy
3. Pride through 'made in WA' enabling opportunities to work with WA artists
4. Engage education and adult learning through digital channels for greater audience reach and engagement (including regional and remote WA communities).
5. Develop deeper partnerships within Western Australia including tourism; opportunity to gain a larger market share in WA
6. Collaboration with local WA arts sector
7. Launch new innovative products that attract new audiences; new ways of delivering product
8. Opportunity for local artists and local stories
9. Digital engagement opportunities enable WAO to share stories with a wider market
10. Opportunity for change; to do things differently; to develop new ways of working; permission to innovate and try new things
11. Maximise CRM capabilities through Tessitura and TNew
12. Few corporate headquarters based in Perth WA possibly limiting sponsorship growth

THREATS (EXTERNAL, HARMFUL, OR CHALLENGING)

1. Cost of living; interest rate rises, inflation
2. Loss or decline in market share; local competition for same market share
3. Loss or decline of corporate and philanthropic support
4. Changed consumer confidence; loss of audience confidence or reluctance to return to live performance, reduced box office
5. Risk of operating at a greater loss (higher expenses, limited capacities)
6. Relevance threatened if we do not adapt or embrace change
7. Digital access opportunities mean we compete with national and international markets
8. Limitations of current permissions and award arrangements for digital activity including broadcasting
9. Cost and availability of transporting sets to WA from interstate or overseas
10. Large state, distances and associated touring costs limit state touring opportunities

8. FINANCIAL SUMMARY

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.

Budget Assumptions

The Board considers the following six points in assessing budgets for approval:

1. Annual budget should, in the normal course of business be a breakeven budget. The concept of "breakeven budget" can have some modest level of flex to recognise that the budgeting process often involves a cautious approach to some of the variables
2. Board will consider a possible deficit budget in exceptional circumstances where there is a compelling business case that sets out the rationale for a deficit and where there is a supporting strategy for earned income
3. The Board will also consider a budget that contemplates utilising some of our reserves for a new commission in appropriate (exceptional) circumstances.
4. The ED is tasked with presenting the budget to the board noting the parameters above.
5. The AD to provide the ED with clear artistic repertoire for budgeting noting the parameters above.
6. That said, the Board is willing to continually review risk appetite and artistic risk subject to meeting the specific engagement goals and artistic goals articulated in any request (these will align with national cultural policy, funding agreements, board directives); this will need to be requested in ample time for budget cycles.

Further notes

The following notes summarise the opportunity cost for work that falls outside the core program of work represented in break-even budgets:

1. Regional touring activity is currently funded entirely outside the "core" budget. It is assumed that this would continue in the medium term and funding for regional activity is currently being scoped and applied for.
2. The implications of not securing additional capacity for the Four-Year Plan include:
 - a) A reduction in number of seasons and performances to pre-2020 levels (three mainstage in HMT only)
 - b) The absence of Opera for Young People projects and the implications around this developing cohort of performers and audiences
 - c) Without a large scale free or low-cost open-air season, such as Opera in the Park or Opera at the WACA Ground, the company's reach and accessibility metrics drop by a measure of approx. 20K patrons (including in person, livestream to the regions and delayed broadcast)

9. ROLE OF BOARD ON GOVERNANCE

The board meets six times each year, every two months. Additional meetings are called as required particularly for risk or key issues that may arise.

The board committees continue to meet regularly and as required. Committees include Finance and Audit Committee, Artistic and Marketing Committee, Nominations Committee plus special, non-permanent committees eg COVID19 Committee.

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/strategic-plans/>

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

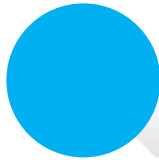
We will collaborate with the partners in the Opera Conference to maximise return on this investment.

7. HOW WE WORK

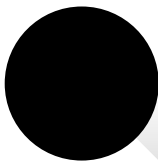
We will live our values around People; Collaboration; Sustainability; Innovation; Integrity and Access.

11. REPERTOIRE 2025-2028

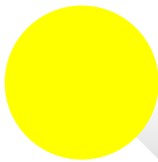
Each government priority was considered as follows:



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.

Notes

- a) Draft repertoire for 2025 and 2026 included in NPAPF online application
- b) Subject to change
- c) Repertoire is dependent on further funding and finding further income noting rising costs will inhibit ambition

12. POLICY SUMMARY

Documents available online [WAO Policy Register by West Australian Opera - Issuu](#)

1. Reserves Policy
2. Finance Policy
3. Health Policy
4. Social Media Policy
5. Privacy Policy
6. Community Engagement Guidelines
7. Reconciliation Plan
8. Working With Children
9. Investment Policy
10. Risk
11. Corporate Governance Charter
12. Backstage Guidelines
13. Artistic Policy
14. Whistleblower
15. Respectful Workplace
16. Code Of Conduct Draft Guidelines
17. Succession
18. COVID19 Safety Guidelines
19. COVID19 Working from Home (WFH) Checklist
20. COVID19 Return To Work Guidelines
21. COVID19 Guidelines For Artists
22. COVID19 Guidelines Updated
23. Modern Slavery Guidelines
24. Diversity and Inclusion
25. Toil Guidelines
26. Cyber Guidelines