

**WEST
AUSTRALIAN
OPERA**

ANNUAL REPORT 2021



This report has been prepared in
collaboration with Culture Counts™.

Date of Preparation: February 2022

Culture Counts

Cover image: Gina Williams as Ngaank Boodja in
Koolbardi wer Wardong. Photo by James Rogers.

*West Australian Opera acknowledge the traditional owners of the land, the Whadjuk
people of the Noongar nation, and pay our respects to Elders past and present.*

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Chairman's Report



“West Australian Opera is deeply appreciative to our audiences, donors, partners, stakeholders and governments for the unwavering support given to the state opera company throughout another extraordinary year”

I am pleased to present West Australian Opera's Annual Report for the year ended 31 December 2021.

We must recognise the continuing challenges and impacts of COVID19 on our communities.

We have had to adapt to new ways of rehearsing, presenting, and producing work.

We are grateful to you, our stakeholders, patrons, sponsors, and donors, for staying close to us. We are proud to maintain strong partnerships with our supporters all of whom have contributed to our success.

I recognise and acknowledge our Principal Partner Wesfarmers Arts who enabled us to commission a new work from Guy Ghouse and Gina Williams in 2020 under a COVID19 recovery plan which enabled the Wesfarmers Arts Commission of *Koolbardi wer Wardong (the magpie and the crow)* which had a successful world premiere season in October 2021 and which will tour to Albany, Esperance, and Kalgoorlie in 2022.

We are grateful to the Western Australian Government through the Department of Local Government, Sport and Cultural Industries and Lotterywest and to the Australian Government through the Australia Council.

Thank you to patrons who offer personal contributions and continued commitment to the company through the Private Giving Program. We are grateful for leadership donations through the Bendat Scholarship, the Bel Canto Fund, the James Galvin Family Trust and trusts and foundations who give their support. We are grateful for the gift of FMG shares which we hold and which enable us to benefit from the success of FMG.

I thank my fellow directors for their support, time and expertise. And, finally, but not least, I thank the management and staff of West Australian Opera for their ongoing work, passion and commitment in bringing opera to the stage. The past two years have demanded more sacrifice, focus and energy from our team than ever before. I could not be more proud of the way in which our team has leaned into the challenges, and delivered to our exacting standards despite them.

ANDREW PASCOE
CHAIRMAN
WEST AUSTRALIAN OPERA

Executive Director's Report



“The arts enrich our lives, bringing us moments of joy and connecting us with our humanity

I gratefully recognise the support of Principal Partner Wesfarmers who have shown us arts leadership during a world pandemic by enabling a Wesfarmers Arts Commission of a new work.”

We are here to share the joy of opera with many people around the state.

In 2021 we were able to present work on stages in Perth, Albany, Mandurah, Merredin and in schools and communities.

We were able to record *Star Navigator* in place of the live performance which suffered COVID19 cancellation due to travel restrictions and we are very grateful to ABC for their partnership in recording this for national broadcast next year.

The impacts of COVID19 on the live performance sector and the arts in general continued to be dramatic. There has never been a greater need for the power of the arts to reconnect us to our community, rewire our hearts, and take solace in music and art.

We have kept sight of our dream which is to speak to the heart through the human voice; to share the joy of music through opera and the powerful stories opera tells.

We are very grateful to our staff and artists for their willingness to continue to find new approaches to work in live performance in a safe new way.

I acknowledge and thank all of the company's stakeholders, patrons, donors, partners, sponsors, trusts and foundations.

It is the aim of West Australian Opera to deliver excellence both on and off the stage, and I wish to acknowledge and thank the Chairman and Board.

My grateful thanks to Artistic Director Chris van Tuinen and to staff and colleagues with whom I work closely all year-round at West Australian Opera, His Majesty's Theatre, Department of Local Government, Sport and Cultural Industries, Perth Theatre Trust, the Australia Council, Lotterywest, Healthway and industry colleagues.

CAROLYN CHARD AM
EXECUTIVE DIRECTOR
WEST AUSTRALIAN OPERA

Principal Partner Wesfarmers Arts



Wesfarmers Arts

Principal Partner

Wesfarmers is Western Australia's leading corporate supporter of the arts with a demonstrated leadership position in Australia and is the Principal Partner of the state opera company.

Wesfarmers Arts recognises that opera offers a unique and rich experience involving principal singers, actors, chorus, orchestra, a conductor, director, choreography, and high production values including sets, costumes, lighting, and backstage elements: it is indeed a multi-sensory art form.

Wesfarmers and West Australian Opera first worked together in 1998. Since then the partnership has expanded to embrace production seasons, the commissioning of new work including *Koolbardi wer Wardong* in 2020, ongoing annual support and the development of the Wesfarmers Young Artists program.

In 2009 Wesfarmers became Principal Partner of West Australian Opera.

This Principal Partnership underpins the ongoing life and vitality of the state opera company in Western Australia.

This award winning partnership is fundamental to the state opera company and is appreciated and valued by the board, management, company and audiences.

Artistic Director's Report



“Our focus is always to be a West Australian company, producing work here, supporting artists from here and engaging audiences here in performances that compare to the best around the world.”

Given the restrictions and uncertainty around the world in 2021, the fact that WAO delivered a full season of work is remarkable. We weren't completely immune and lost some performances, *The Barber of Seville*, *Star Navigator* and *The Nightingale* plus, more behind the scenes, we lost weeks of rehearsal and preparation on *Elijah* and *Cav/Pag*. But on the whole the company made good on its promise to deliver performances of varied repertoire across the year.

And we saw audiences respond to welcome us back with sold out seasons in His Majesty's Theatre, new audiences for *Koolbardi wer Wardong* and new spaces for WAO in Winthrop Hall for *Elijah*. Of course with new initiatives comes risk and it was heartening to see people interested and engaged with the company, especially during uncertain times.

Our focus is always to be a West Australian company, producing work here, supporting artists from here and engaging audiences here in performances that compare to the best around the world. And to that end we're incredibly fortunate to have the calibre of artists, not just singers but musicians, directors, designers, stage managers, marketers and arts leaders living in Perth and leaning into the efforts of the company. To them all I say thank you.

To the company and board also my thanks. We're a lean, passionate, nimble and thoughtful group of talent, the best I've worked with, and if 2021 is any sign then 2022 is going to be a cracker

In Carolyn's leadership we're blessed with experience, enthusiasm and daring, tempered by critical thought around what we can always do better. My heartfelt thanks.

So my thanks to all who made the nuts and bolts in this report happen, seeing through it to the extraordinary performances of text wedded to music that make opera the heart of what we do. I'm very much looking forward to what comes next.

CHRISTOPHER VAN TUINEN
ARTISTIC DIRECTOR
WEST AUSTRALIAN OPERA

The Board

Andrew Pascoe

Chairman (appointed December 2017)
Nomination Committee
Risk Committee (COVID19)

Andrew Pascoe is a lawyer, and is a partner in the corporate group of Allens in Perth. Andrew specialises in mergers and acquisitions transactions, and major project and infrastructure development. He also practices in the area of equity capital markets, corporate governance, incorporated and unincorporated joint ventures, foreign investment in Australia, private equity transactions, and a range of commercial contracts and transactions.

Catherine Ferrari

Deputy Chair Board Director (appointed 2005)
Nomination Committee
Chair, Artistic Committee
Finance and Audit Committee
Risk Committee (COVID19)

Catherine Ferrari (B.Bus, MLM, FCPA, GAICD) has 20+ years holding a range of senior executive roles as well as non executive director roles. Most recently Catherine was the General Manager Customer and Community at the Water Corporation. Previous roles include CEO of the West Australian Symphony Orchestra and State Director of CPA Australia.

Catherine is Deputy Chair of the West Australian Opera, Non Executive Director of Racing and Wagering WA and SmartCrete CRC, a Trustee of the Legal Contribution Trust and Chair of the Government House Foundation.

Janet Barnes

Board Director (appointed August 2019)
Marketing and Development Committee

Janet is currently the Executive, Enterprise, and Government for Telstra. Prior to joining Telstra in 2015, Janet's diverse industry portfolio included leadership positions within the Pharmaceutical, FMCG, Banking & Financial Services Industry. Janet holds an Executive MBA from UWA, is a Fellow of the Australian Institute of Management (WA), Graduate of the Australian Institute of Company Directors (GAICD) and Director of the Australian Institute of Management (WA).

Anthony Gianotti

Board Director (appointed January 2018)
Finance and Audit Committee

Anthony is the Chief Financial Officer of Wesfarmers Limited. He was appointed to this role in November 2017 following his appointment as Deputy Chief Financial Officer in July 2017. Prior to this, he was Deputy Managing Director of the Industrials division from February 2017 and Finance Director from August 2015. Anthony started with Wesfarmers in 2004, and his other roles include Manager, Investor Relations; Finance Director of Wesfarmers Insurance and Managing Director of Wesfarmers Insurance. Anthony began

his career with Ernst & Young in business services and corporate finance and has held senior corporate finance roles advising on mergers and acquisitions and corporate strategy with Hambros Bank and Société Générale in Sydney, London and Melbourne. Anthony holds a Bachelor of Commerce from Curtin University, a Graduate Diploma in Applied Finance and Investments, is a qualified Chartered Accountant and has completed the Advanced Management Program at Harvard Business School. He is a director of a number of Wesfarmers Group subsidiaries.

Christiaan Heyning

Board Director (appointed August 2018)
Artistic Committee

Christiaan is a Principal at McKinsey & Company, and lives in Perth, Australia. He leads the Digital practice for natural resources and heavy industrial sectors in Asia, as well as its sustainability practice. Prior to McKinsey, Christiaan worked for an IT services firm before starting up his own company in eLearning in the late 1990s in Singapore and London. He joined McKinsey in 2003. Christiaan Heyning holds a Masters Degree in applied physics with a specialization in Material Science at the University of Groningen and the University of California at Berkeley.

Darren Lewsen

Board Director (appointed April 2017)
Chair, Finance and Audit Committee
Risk Committee (COVID19)

Darren is the Western Region Assurance Leader for Ernst & Young, where he leads a practice comprising 15 partners and 160 employees. Darren is also a member of EY's Oceania Assurance Leadership Team. With more than 20 years' experience providing assurance services and advice across a diverse range of industries, Darren has led audits, due diligence assignments and advisory engagements for a number of Australia's largest listed companies.

Ingrid O'Brien

Board Director (appointed 2010)
Chair, Marketing and Development Committee

Ingrid is a Lecturer in the Marketing discipline in the Murdoch Business School at Murdoch University, with a special interest in customer engagement. She also runs her own boutique marketing strategy consultancy. As a specialist in the area of marketing strategy, Ingrid has over 20 years international consulting experience. She has worked in Australia, UK, Europe, USA and China, with a variety of blue-chip companies across a range of sectors such as financial services, resources, not-for-profits, professional services, healthcare, retail, agriculture, government, online marketing and education.

Jan Stewart

Board Director (appointed April 2015)
Marketing and Development Committee

Jan Stewart PSM, BA, MSW. HonDLitt.WAsust, FAIM, GAICD held the position of CEO of Lotterywest from 1992 to December 2014 prior to her retirement in 2015. Jan has extensive board experience with a diverse range of organisations, both locally and internationally over many years. These have included that of Senior Vice President on the Executive Committee of the World Lottery Association for more than eight years. She held the inaugural position of President of the Asia Pacific Lottery Association from 1999 to 2004 and was again a member of the Executive Committee of that organization from 2012-14. She was a member of the Hale School Board for 12 years, the board of Save the Children for 5 years, the Board of St Bart's for 5 years and of Mercycare for 5 years and was Chair of the Centre for Social Impact at UWA for 10 years. Currently, apart from the West Australian Opera board she is a member of the Board of the Perkins Medical Research Institute, a trustee of the Feilman Foundation, Chairman of the Raine Study Board and is member of the University of Western Australia's Sports Advisory Committee.



Carolyn Chard AM, WAO Executive Director and Chris van Tuinen, WAO Artistic Director. Photo by Alana Blowfield.

The Company

Vice Regal Patron Governor, The Honourable Kim Beazley AC

Executive Director Carolyn Chard AM

Artistic Director Chris van Tuinen

Production Manager Mandy Farmer

Accountant Debbie Byrnes

Artistic Administrator Kate Larkins

Education Manager Terasa Letizia

Philanthropy Manager Catherine Noonan

Marketing Manager Danielle Barlow

Acting Marketing Manager Scott Whinfield

Marketing Coordinator Holly Langford-Smith

Media Consultant Daniele Foti-Cuzzola

CRM Coordinator Rachel Sait

Stage Manager Karen Farmer

Music Librarian Allison Fyfe

Financial Accountant Kris Adrian

Honorary Life Members

Dario Amara

Richard Bonyngé AC CBE

Terry Bowen

Julie Bishop

Frank Cooper AO

Erich Fraunschiel

Colin Goddard

Warwick Hemsley AO

Francis Landels

Bruce Martin AM

Margaret McManus

Dr Richard Mills AM

Annie Patrick

Marilyn Phillips

Vincent A Warrener AM KHS

Patron Wesfarmers Arts Young Artist Program Emma Matthews

Wesfarmers Arts Commission Gina Williams AM and Guy Ghouse

2021 Evaluation

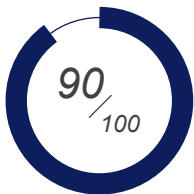
The evaluation framework applied by Culture Counts uses a standardised set of outcome metrics called 'dimensions' to measure the quality and impact of cultural events. They have been developed through extensive work with the sector, internationally tested and academically validated.

Attendees and participants who accessed West Australian Opera events online and in person, were surveyed about their experience. Surveys included a set of dimensions that were selected in alignment with West Australian Opera's strategic goals.

Dimensions are responded to using a 101-point sliding scale. Respondents are asked to indicate how much they agree with a statement by sliding the marker between zero (Strongly Disagree) and 100 (Strongly Agree). The resulting data is used to measure the unique cultural, social, economic and place outcomes of West Australian Opera's 2021 season.

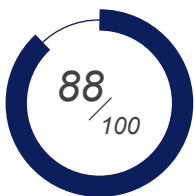
The outcome infographics below show the average scores for outcome metrics that were asked the most frequently in each domain, across West Australian Opera attendee and participant surveys in 2021.

QUALITY METRICS



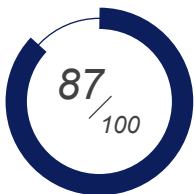
Enthusiasm

I would come to something like this again



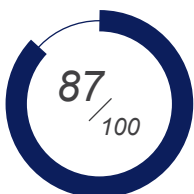
Local Impact

It's important that it's happening here



Cultural Contribution

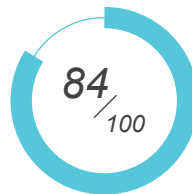
It provides an important addition to the cultural life of the area



Rigour

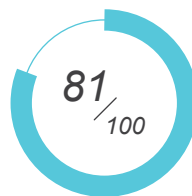
It was well thought through and put together

SOCIAL OUTCOMES



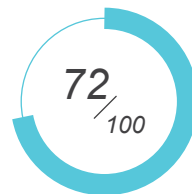
Wellbeing

It had a positive impact on my physical health and mental wellbeing



Access

It gave me the opportunity to access cultural activities



Connection

It made me feel connected to people in the community

This report highlights a selection of key audience and experience insights measured throughout the year. The **new audience** percentage shows the proportion of those that attended WAO for the first time in 2021.

All respondents were asked to rate their overall WAO **experience**. This percentage shows the percentage of respondents that indicated they were satisfied.

The **Net Promoter Score (NPS)** is a standardised metric that measures brand loyalty. A NPS that is positive (above 0) is generally considered to be good, with a NPS of 50+ considered to be excellent.

AUDIENCE & EXPERIENCE

42.7k

Attendees, viewers and participants

20%

New audience

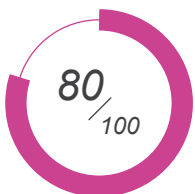
95%

Were satisfied with their overall experience

67

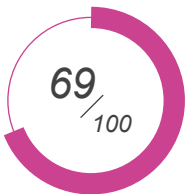
Net Promoter Score

CULTURAL OUTCOMES



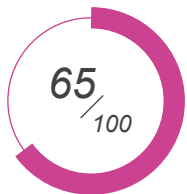
Meaning

It moved and inspired me



Currency

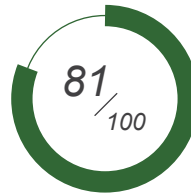
It made me reflect on the world we live in today



Challenge

It challenged me to think in a different way

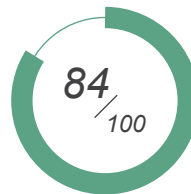
ECONOMIC OUTCOMES



Growth

It could appeal to new audiences

ENVIRONMENTAL OUTCOMES



Place

It made me feel proud of my local area



Opera in the Pinnacles. Photo by Rebecca Mansell.

2021 Season

In 2021, West Australian Opera (WAO) invited audiences to colour their world with opera as the company delivered opera throughout the year onstage, offstage and via livestream.

WAO was fortunate to be able to present a full program of work in 2021 despite some COVID19 cancellations and staged *Opera in the Park*, *The Barber of Seville*, *Elijah*, *Cav/Pag*, *The Marriage of Figaro* as well as the world premiere of *Koolbardi wer Wardong*.

In the Regions, WAO took the children's opera *The Nightingale* on tour to Albany and presented *Opera in the Pinnacles* and *Opera in Merredin*. The company delivered over 65 workshops/incursions to over 7,000 young people and worked with

- 13 young people as part of *The Nightingale* children's Chorus (Peel Children's Chorus supported by Lotterywest)
- 30 young people as part of *The Nightingale* children's chorus (Great Southern Children's Chorus supported by Lotterywest)
- 10 Noongar young people to form The Noongar Children's Choir for *Koolbardi wer Wardong*
- 42 young people from West Australian Young Voices for *Koolbardi wer Wardong*



City of Perth Opera in the Park. Photo by Rebecca Mansell.

City of Perth

Opera in the Park

30th Anniversary Gala Concert

A free event supported by Lotterywest

26 & 27 February 2021

Supreme Court Gardens

For 30 years West Australian Opera has presented *Opera in the Park*, igniting emotions and sharing the splendor of live performance with thousands of Western Australians. In a celebration of live performance and re-connection with the community, West Australian Opera rolled out the Western Australian stars, for this special *Opera in the Park* 30th Anniversary Gala Concert.

Conductor Christopher van Tuinen

Penny Shaw

Emma Matthews

Sara Macliver

Caitlin Cassidy

Paul O'Neill

Michael Lewis

Chelsea Burns

Brianna Louwen

Chelsea Kluga

Matthew Dixon

Lachlann Lawton

West Australian Opera Chorus

West Australian Symphony Orchestra

“Congratulations to all involved for the organisation of this event ... The local artists performing in this event made us feel proud. It is special to be able to celebrate the wealth of talent we have in WA, and especially for the 30th anniversary of this event.”

– Survey Respondent

Opera in the Park Livestream

In 2021, West Australian Opera made Opera in the Park available to view via an online livestream and also partnered with a number of venues around WA to arrange free public viewings of the livestream. Survey highlights from the livestream are presented below.

AUDIENCE & EXPERIENCE

4,798

Viewers

35%

New audience

“It is a wonderful event that brings people together and celebrates Perth summer with great weather, fabulous friends and sensational song.”

- Survey Respondent

92%

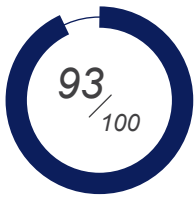
Were satisfied with their overall experience

55

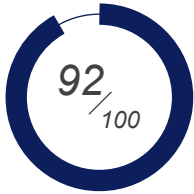
Net Promoter Score



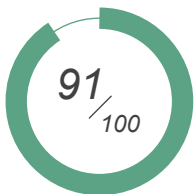
PROGRAM OUTCOMES



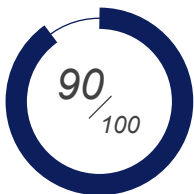
Enthusiasm
I would come to something like this again



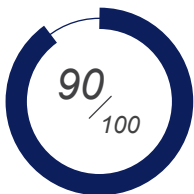
Local Impact
It's important that it's happening here



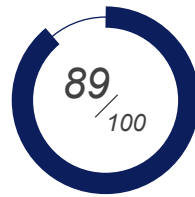
Place
It made me feel proud of my local area



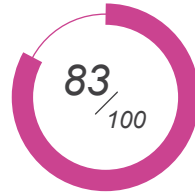
Rigour
It was well thought through and put together



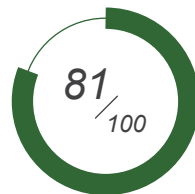
Captivation
It held my interest and attention



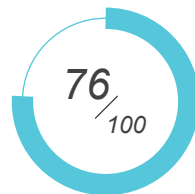
Cultural Contribution
It provides an important addition to the cultural life of the area



Meaning
It moved and inspired me



Growth
It could appeal to new audiences



Access
It gave me the opportunity to access cultural activities

- Cultural Outcomes
- Social Outcomes
- Economic Outcomes
- Environmental Outcomes
- Quality Metrics

AUDIENCE & EXPERIENCE

4,719

Attendees

14%

WAO new audience

29%

New event audience

97%

Were satisfied with their overall experience

75

Net Promoter Score

Insights: Opera in the Park is a much-loved community event, with attendees most likely to agree that they would come to something like this again, it's important that it's happening here, and it made them feel proud of their local area.

Almost 4,800 viewers from Perth and beyond were able to enjoy the event via livestream, with over one third of this cohort viewing a WAO performance for the first time.



Brigitte Heuser as Rosina and Michael Petrucci as Count Almaviva in *The Barber of Seville*. Photo by James Rogers.

Rossini

The Barber of Seville

17 – 24 April 2021

His Majesty's Theatre

A matchmaking barber with more skills than just cutting hair and pulling teeth. A lovelorn Count, in disguise, pursuing desire while a lecherous guardian pursues money. All focused on the lovely Rosina, a woman of unique intelligence, charm, and wit.

Rossini's comic masterpiece was brought to vibrant life in Lindy Hume's energy filled, colourful production from Seattle Opera, NZ Opera and Opera Queensland.

Conductor Christopher van Tuinen

Original Director Lindy Hume

Revival Director Jason Barry-Smith

Set and Costume Designer Tracy Grant Lord

Lighting Designer Matthew Marshall

Rosina Brigitte Heuser

Figaro James Clayton

Count Almaviva Michael Petruccelli

Doctor Bartolo Warwick Fyfe

Don Basilio Robert Hofmann

Berta Naomi Johns

West Australian Opera Chorus

West Australian Symphony Orchestra

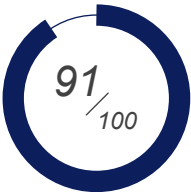
“Bravo to WAO for an outstanding production! It was a sheer delight from beginning to end. The music, the lighting, the singing, the acting, the costumes, the drama, the staging - all top class entertainment. We are so lucky to have such excellence available here in WA.”

– Survey Respondent

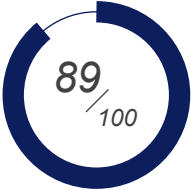


Brigitte Heuser as Rosina and Michael Petrucelli as Almaviva. Photo by James Rogers.

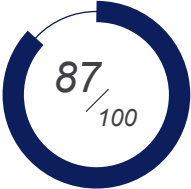
PROGRAM OUTCOMES



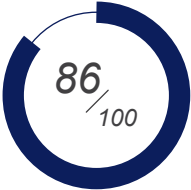
Enthusiasm
I would come to something like this again



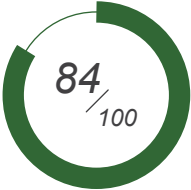
Rigour
It was well thought through and put together



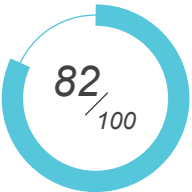
Cultural Contribution
It provides an important addition to the cultural life of the area



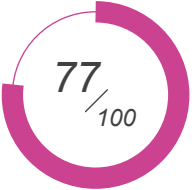
Local Impact
It's important that it's happening here



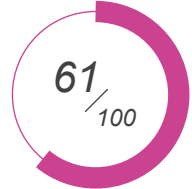
Growth
It could appeal to new audiences



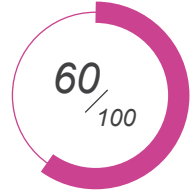
Access
It gave me the opportunity to access cultural activities



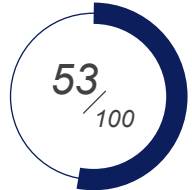
Meaning
It moved and inspired me



Currency
It made me reflect on the world we live in today



Challenge
It challenged me to think in a different way



Authenticity
It had a connection to the State/Country we live in

- Cultural Outcomes
- Social Outcomes
- Economic Outcomes
- Quality Metrics

AUDIENCE & EXPERIENCE

2,982

Attendees

15%

New audience

97%

Were satisfied with their overall experience

72

Net Promoter Score

Insights: People that attended *The Barber of Seville* are very likely to recommend WAO to friends and colleagues, based on the event's fantastic Net Promoter Score of 75.

The quality of the production was of an extremely high standard, with four quality metrics achieving the highest scores out of all the dimensions measured.



Elijah. Photo by James Rogers.

Mendelssohn

Elijah

In association with The University of Western Australia
Conservatorium of Music

14 – 16 May 2021
Winthrop Hall

Mendelssohn's heroic work *Elijah* is an opera in disguise, an Old Testament story that has been performed countless times as a sacred oratorio. Come on the journey through the prophet Elijah's magnificent story of faith, doubt and miracles. West Australian Opera is proud to collaborate with the UWA Conservatorium of Music to bring this spectacular gem to life with performances from UWA Symphony Orchestra and UWA Symphonic Chorus.

Conductor Christopher van Tuinen

Director Margrete Helgeby Chaney

Lighting Designer Mark Howett

Soprano Lisa Harper-Brown

Mezzo Soprano Chelsea Kluga

Tenor Paul O'Neill

Elijah Lachlann Lawton

UWA Symphonic Chorus

UWA Symphony Orchestra

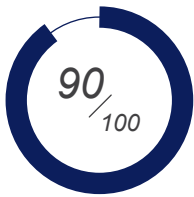
"I loved the way the singers moved around the audience and venue. Provided a very different experience. Great to see students working with professionals - passing from one generation to the next. It made me glad to see a future for the artform."

– Survey Respondent

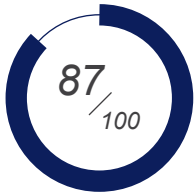


Lisa Harper Brown in *Elijah*. Photo by James Rogers.

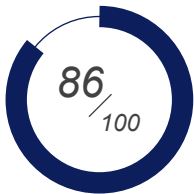
PROGRAM OUTCOMES



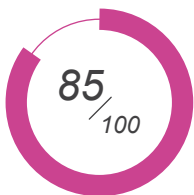
Enthusiasm
I would come to something like this again



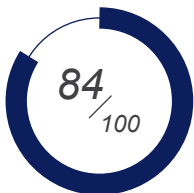
Rigour
It was well thought through and put together



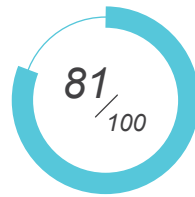
Cultural Contribution
It provides an important addition to the cultural life of the area



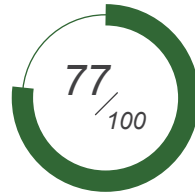
Meaning
It moved and inspired me



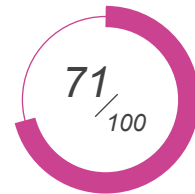
Local Impact
It's important that it's happening here



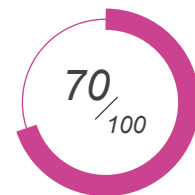
Access
It gave me the opportunity to access cultural activities



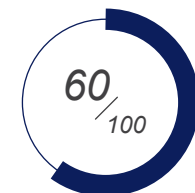
Growth
It could appeal to new audiences



Challenge
It challenged me to think in a different way



Currency
It made me reflect on the world we live in today



Authenticity
It had a connection to the State/Country we live in

- Cultural Outcomes
- Social Outcomes
- Economic Outcomes
- Quality Metrics

AUDIENCE & EXPERIENCE

1,502
 Attendees

16%
 New audience

98%
 Were satisfied with their overall experience

60
 Net Promoter Score

Insights: *Elijah reached a good proportion of new audience, when compared to other shows in the WAO 2021 season.*

Almost all attendees were satisfied with their experience and they were most likely to agree that they would come to something like this again, it was well thought through and put together, it provides an important addition to the cultural life of the area and the performance moved and inspired them.



Paul O'Neill as Canio, Emma Matthews as Nedda, Simon Meadows as Tonio in *Pagliacci*. Photo by James Rogers.

Masagni

Cavalleria Rusticana

17 – 24 July 2021
His Majesty's Theatre

Love, betrayal and revenge all play out in a quiet village in a rural corner of Italy. Emotions run high as fidelity is tested and hearts broken in this tale that will resonate with you for the powerful raw depictions of everyday life, in all its heartbreaking and beautiful complexities.

Conductor Christopher van Tuinen
Director Andrew Sinclair
Set Designer Shaun Gurton
Costume Designer Victoria Rowell
Lighting Designer Donn Byrnes

Turiddu Paul O'Neill
Alfio Simon Meadows
Santuzza Ashlyn Tymms
Lola Brigitte Heuser
Mamma Lucia Nicole Youl

Leoncavallo

Pagliacci

17 – 24 July 2021
His Majesty's Theatre

A travelling troupe stage a comedy about a betrayed husband and his beautiful, flirtatious wife. But life runs very close to art in this tale of love, lust and heartbreak, when acting suddenly become a very dangerous game...

In a classic pairing of the two operas *Cavalleria Rusticana* and *Pagliacci*, these stories and the music that surrounds them have become some of the most loved in the world of opera. Caruso's recording of the famous aria "Vesti la giubba" was the first single record to sell over a million copies.

Conductor Christopher van Tuinen
Director Andrew Sinclair
Set Designer Shaun Gurton
Costume Designer Victoria Rowell
Lighting Designer Donn Byrnes

Canio Paul O'Neill
Tonio Simon Meadows
Nedda Emma Matthews
Silvio Christopher Tonkin
Beppe Matthew Lester

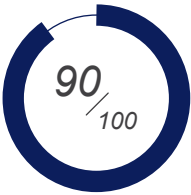
“It was wonderful to be at His Majesty’s Theatre for a splendid live performance, with a responsive audience appreciating all performers both singers of WAO and WASO. The children were delightful.”

– Survey Respondent

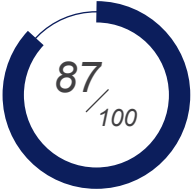


Paul O'Neill as Turiddu with Brigitte Heuser as Lola and cast in *Cavalleria rusticana*. Photo by James Rogers.

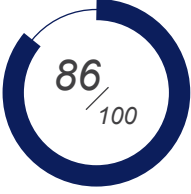
PROGRAM OUTCOMES



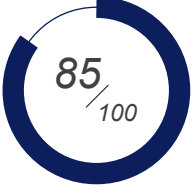
Enthusiasm
I would come to something like this again



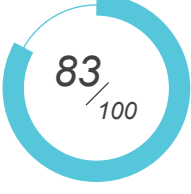
Rigour
It was well thought through and put together



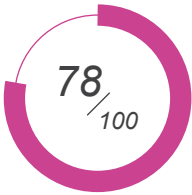
Cultural Contribution
It provides an important addition to the cultural life of the area



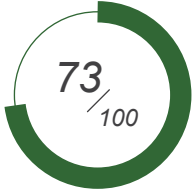
Local Impact
It's important that it's happening here



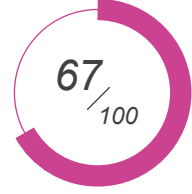
Access
It gave me the opportunity to access cultural activities



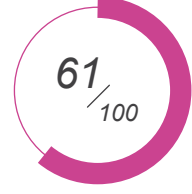
Meaning
It moved and inspired me



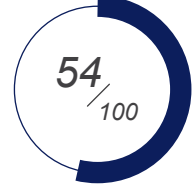
Growth
It could appeal to new audiences



Currency
It made me reflect on the world we live in today



Challenge
It challenged me to think in a different way



Authenticity
It had a connection to the State/Country we live in

- Cultural Outcomes
- Social Outcomes
- Economic Outcomes
- Quality Metrics

AUDIENCE & EXPERIENCE

3,571
Attendees

9%
New audience

98%
Were satisfied with their overall experience

65
Net Promoter Score

Insights: Almost all of the Cav/Pag survey respondents were satisfied the experience overall.

9% of those that responded to the survey had never been to a WAO event in person before, demonstrating the events appeal to WAO's loyal audience. Once again, the quality metrics scored well, upholding the high quality of WAO productions.



Jarred Wall as Wardong and Jarrad Inman as Koolbardi, in *Koolbardi wer Wardong*. Photo by James Rogers.

Koolbardi wer Wardong

2 – 6 October 2021
His Majesty's Theatre

Aliwa yeyi! (look out now!) Feathers will fly in this cautionary tale.

Koolbardi the Magpie and Wardong the Crow are two very proud, vain, jealous brothers. Watch as their cunning, their rivalry and one-upmanship brings them unstuck in spectacular fashion.

Award winning songwriters and story tellers, Gina Williams and Guy Ghouse weave magic in a world first, brought to life under the deft direction of Matt Reuben James Ward. Experience the incredible beauty of the language of this land, as this production promises to delight audiences of all ages.

Composers Gina Williams and Guy Ghouse
Arrangement and Orchestration Dr Chris Stone
Conductor Aaron Wyatt
Director Matt Reuben James Ward
Bendat Family Foundation Artist Movement Director Olman Walley
Set and Costume Designer Matt McVeigh
Lighting Designer Mark Howett
Repetiteur Adrian Soares

Koolbardi Jarrad Inman
Wardong Jarred Wall
Djidi Djidi Tyrone Brownley
Miss Djidi Djidi Natasha Eldridge
Ngaank Boodja Gina Williams AM

Guitar Guy Ghouse
Double Bass Dr Nick Abbey
Percussion Dr Daniel Susnjar

West Australian Young Voices
Noongar Children's Choir
Western Australian Youth Orchestra
A Wesfarmers Arts Commission

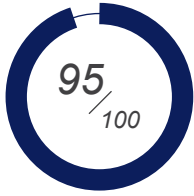
“Extraordinarily powerful to see a production celebrating the characters of our bird life through the rich cultural lens of indigenous Australians, that could be enjoyed by audiences of all ages. I find it deeply moving, especially the crowd sing along at the end. What a gift Gina Williams is.”

– Survey Respondent

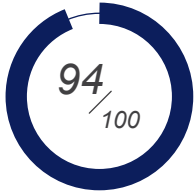


Jarrad Inman as Koolbardi, in *Koolbardi wer Wardong*. Photo by James Rogers.

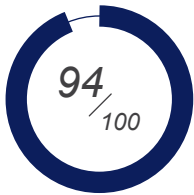
PROGRAM OUTCOMES



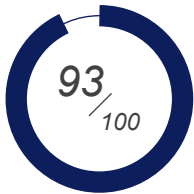
Authenticity
It had a connection to the State/Country we live in



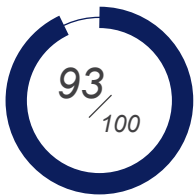
Local Impact
It's important that it's happening here



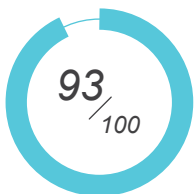
Cultural Contribution
It provides an important addition to the cultural life of the area



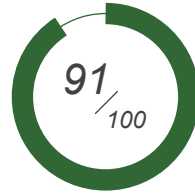
Enthusiasm
I would come to something like this again



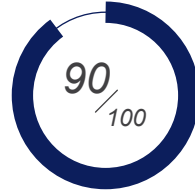
Captivation
It held my interest and attention



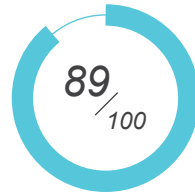
Inclusion
It made me feel welcome and included



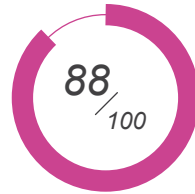
Growth
It could appeal to new audiences



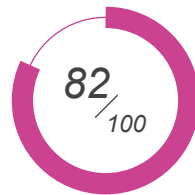
Rigour
It was well thought through and put together



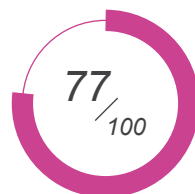
Access
It gave me the opportunity to access cultural activities



Meaning
It moved and inspired me



Currency
It made me reflect on the world we live in today



Challenge
It challenged me to think in a different way

- Cultural Outcomes
- Social Outcomes
- Economic Outcomes
- Quality Metrics

AUDIENCE & EXPERIENCE

4,418

Attendees

31%

New audience

99%

Were satisfied with their overall experience

75

Net Promoter Score

Insights: Attendees were extremely positive in their feedback, with almost every respondent indicating that they were satisfied with their overall experience. The event successfully reached a new audience, with almost a third indicating that they hadn't been to a WAO show before. What set this show apart from the rest of the program was its connection to the State/Country we live in, with the 'Authenticity' dimension receiving an unprecedented score for a WAO event.



Jeremy Kleenman as Figaro and Prudence Sanders as Susanna with WAO Chorus. Photo by James Rogers.

Mozart

The Marriage of Figaro

23 – 30 October 2021
His Majesty's Theatre

A comedy of servants and masters changing places, pageboys playing at soldiers, ruined lowerbeds and nighttime trysts form the backdrop to some of the most beautiful music ever written. This work celebrates one idea, that true love is life's most valuable gift and should be nurtured, cherished and fought for.

Conductor Christopher van Tuinen
Director Patrick Nolan
Assistant Director Margrete Helgeby Chaney
Associate Director Heather Fairbairn
Choreographer Elise May
Set and Costume Designer Marg Horwell
Lighting Designer Bernie Tan-Hayes

Figaro Jeremy Kleeman
Susanna Prudence Sanders
Count Almaviva Teddy Tahu Rhodes
Countess Almaviva Lisa Harper-Brown
Cherubino Amy Yarham
Doctor Bartolo Robert Hofmann
Marcellina Nicole Youl
Don Basilio Matthew Lester
Don Curzio Ry Charleson
Barbarina Brianna Louwen
Antonio Callen Dellar

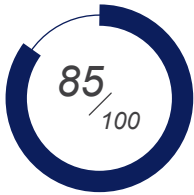
West Australian Opera Chorus
West Australian Symphony Orchestra

This production premiered on 15th July 2021 in Brisbane, Australia.

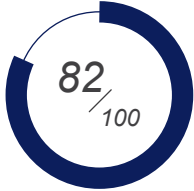


Prudence Sanders as Susanna in *The Marriage of Figaro*. Photo by James Rogers.

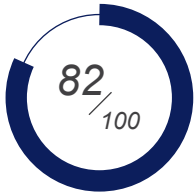
PROGRAM OUTCOMES



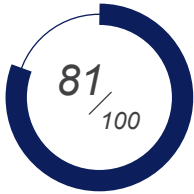
Enthusiasm
I would come to something like this again



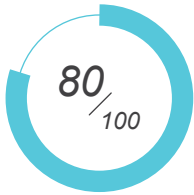
Local Impact
It's important that it's happening here



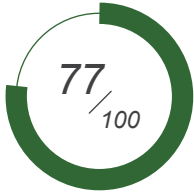
Cultural Contribution
It provides an important addition to the cultural life of the area



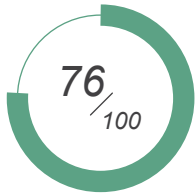
Rigour
It was well thought through and put together



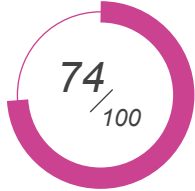
Access
It gave me the opportunity to access cultural activities



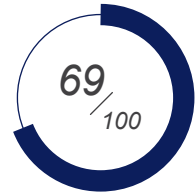
Growth
It could appeal to new audiences



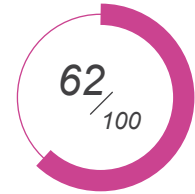
Place
It made me proud of my local area



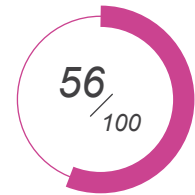
Meaning
It moved and inspired me



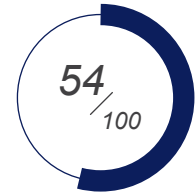
Relevance
It had something to say about today's world



Currency
It made me reflect on the world we live in today



Challenge
It challenged me to think in a different way



Authenticity
It had a connection to the State/Country we live in

- Cultural Outcomes
- Social Outcomes
- Environmental Outcomes
- Quality Metrics
- Economic Outcomes

AUDIENCE & EXPERIENCE

4,779
Attendees

13%
New audience

90%
Were satisfied with their overall experience

59
Net Promoter Score

Insights: The quality metrics measured for this event scored particularly well, with attendees most likely to agree that they would come to something like this again, it's important it's happening here, it provides an important addition to the cultural life of the area and it was well thought through and put together.

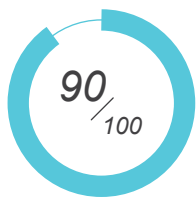
Wesfarmers Arts Singing Classes

Season one: 15 February – 19 April 2021

Season two: 18 October – 6 December 2021

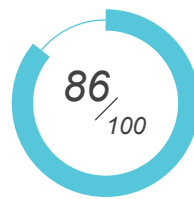
WAO invited participants to an 8-week series of classes that immersed singers in traditional chorus environment. Workshop leader Lisa Harper-Brown introduced participants to a diverse range of repertoire and professional insight into best practice and vocal technique.

PROGRAM OUTCOMES



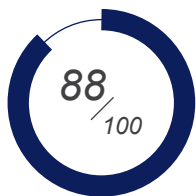
Wellbeing

It had a positive impact on my physical health and mental wellbeing



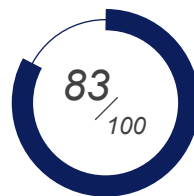
Inclusion

It made me feel welcome and included



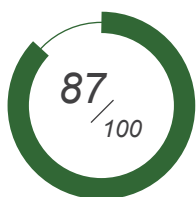
Enthusiasm

I would come to something like this again



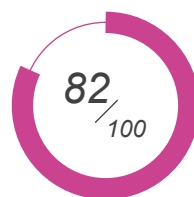
Rigour

It was well thought through and put together



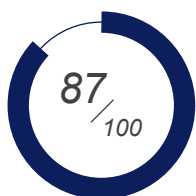
Skills

I gained new skills



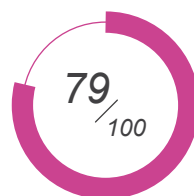
Creativity

It inspired my own creativity



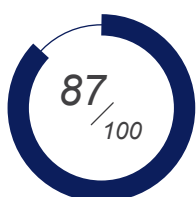
Captivation

It held my interest and attention



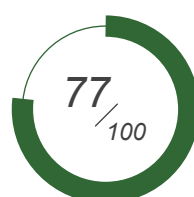
Meaning

It moved and inspired me



Cultural Contribution

It provides an important addition to the cultural life of the area



Growth

It could appeal to new audiences

● Cultural Outcomes

● Social Outcomes

● Economic Outcomes

● Quality Metrics

AUDIENCE & EXPERIENCE

119

Attendees

79%

New participants

100%

Were satisfied with their overall experience

57

Net Promoter Score

Insights: *The Wesfarmers Arts Singing Classes excel at achieving wellbeing outcomes, with survey respondents most likely to agree that the program had a positive impact on their physical health and mental wellbeing. 119 people experience the classes in 2021, with survey data demonstrating that most of these participants were new. All survey respondents indicated that they were satisfied with their overall experience – a fantastic outcome.*

Opera Film Festival

Supported by Voyager Estate

Palace Cinemas, Raine Square, 8 – 29 June 2021

The artistry of cinema and opera collided in this exciting Opera Film Festival presented by West Australia Opera. Throughout the decades some of cinema’s most acclaimed and beloved films have introduced filmgoers to the world of opera.

Each session opened with a short discussion on the operatic moment featured in the film including its contribution as a defining moment, creating relevance beyond beautiful music.

AUDIENCE & EXPERIENCE

166

Attendees

22%

New participants

91%

Were satisfied with their overall experience

70

Net Promoter Score

Insights: *WAO’s inaugural film program attracted a mix of new and repeat audience.*

The program achieved an excellent Net Promoter Score, indicating that if WAO choose to present another film festival in the future, there is a high likelihood that previous attendees will recommend the event to their friends and colleagues.

Opera in the Regions

West Australian Opera is committed to bringing opera to all West Australians. In 2021, three concerts were presented in unique regional locations across the state. Soaring melodies swept audiences away – from Verdi's *La Traviata* to Fleetwood Mac's *Songbird*, the showstopping concerts featured well-known operatic hits alongside musical theatre and contemporary favourites.

Opera in Katanning

Piesse Park, Saturday 27 March 2021

Opera in the Pinnacles

Saturday 1 May 2021

Opera in Merredin

Cummins Theatre, 7 May 2021

Opera in the Regions is supported by WAO Principal Partner Wesfarmers Arts, the Minderoo Foundation, and the Department of Local Government, Sport and Cultural Industries and Department of Primary Industries and Regional Development through Playing WA.

Raminsh

The Nightingale

9 October 2021

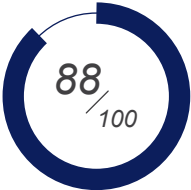
Albany Entertainment Centre

The Nightingale is an opera for young people, performed by young people, for all to enjoy. Based on the story by Hans Christian Andersen the opera tells of an Emperor who is enchanted by the singing of a nightingale in his garden.

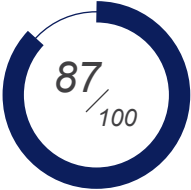
The Nightingale in Albany is supported by Opera in the Regions Partner Minderoo Foundation and Playing WA. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. Great Southern Children's Chorus is supported by Lotterywest.

Insights: WAO consistently achieves high scores for their quality metrics and in addition, the dimension results for their 2021 regional programs reveal the positive social impact that the events have in these areas. Attendees were highly likely to agree that the event had a positive impact on their physical health and mental wellbeing.

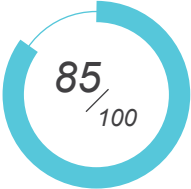
PROGRAM OUTCOMES



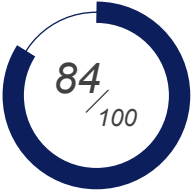
Enthusiasm
I would come to something like this again



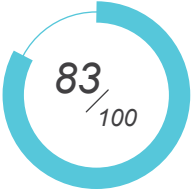
Local Impact
It's important that it's happening here



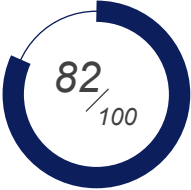
Wellbeing
It had a positive impact on my physical health and mental wellbeing



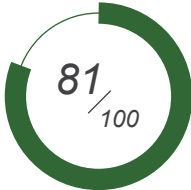
Cultural Contribution
It provides an important addition to the cultural life of the area



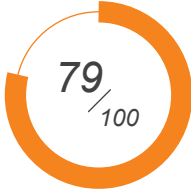
Access
It gave me the opportunity to access cultural activities



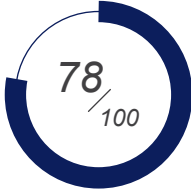
Rigour
It was well thought through and put together



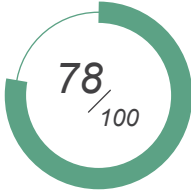
Growth
It could appeal to new audiences



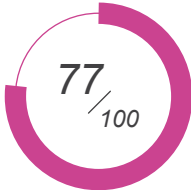
Positivity
It made me feel positive about the community's future



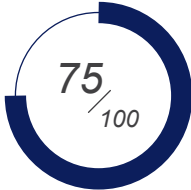
Captivation
It held my interest and attention



Place
It made me feel proud of my local area



Meaning
It moved and inspired me



Relevance
It had something to say about today's world

- Cultural Outcomes
- Social Outcomes
- Economic Outcomes
- Environmental Outcomes
- Civic Outcomes
- Quality Metrics

AUDIENCE & EXPERIENCE

2,471
Attendees

30%
New participants

90%
Were satisfied with their overall experience

55
Net Promoter Score



A celebration of West Australian Opera at Government House. Photo by Dylan Alcock.

Private Giving Report

Giving to support the arts can be a civic virtue, whether through bequests, gifts, donations or sponsorships. The generosity of each and every supporter enables West Australian Opera to present and develop Australian artists, to reach out into communities, to put opera on the stage and with the power of our offering to enrich the cultural landscape of our State.

“There is no question that the support from government and from the corporate sector provides the life blood for a company like ours. But it’s the support of individual philanthropy that provides our lungs. It allows us to breath; it gives us oxygen. It is the very thing that puts a spring in our step and for that we are tremendously grateful.”

Andrew Pascoe, Chairman, WAO

Annual Giving

Annual giving is an important and much appreciated way to support the company and underpins our everyday operations. The Annual Giving Program enables West Australian Opera to keep opera a live and accessible art form in Western Australia.

Bequest

Bequests to West Australian Opera are preserved as the legacies of their donors, people with vision who understand the importance of the arts to our community. Including a planned gift to West Australian Opera in your Will can help create a sustainable future for the company and give future generations the gift of opera.

Fortescue Metals Group Shares

In 2011 the company gratefully received a major gift from the Forrest Family. Individual giving in the arts is greatly valued. The support that foundations, trusts and donors offer to arts companies has a significant impact on the ability to plan and deliver initiatives. West Australian Opera wishes to acknowledge and thank Andrew and Nicola Forrest for the generous gift of shares. This contribution stands as testament to their commitment to a strong and vibrant arts sector in Western Australia. This unique and unprecedented gift is vital to the company’s future and success.

“The arts lift people out of their everyday.”

Nicola Forrest AO

Thank you to our cast of supporters.

LEADERSHIP CIRCLE (\$10,000+)

David Glance
Warwick Hemsley AO
Dr Robert LARBALSTIER
Leanne and Sam Walsh AO
Anonymous (1)

PRINCIPAL PATRON (\$5,000+)

Dr Jack Bendat AM CitWA
Charmaine & Bruce Cameron
Dr Dennis Hayward
The Robert Kimpton Family
Annie & Neil Patrick
Angela Roberts
Dr Peter Simpson OAM
Anonymous (1)

BENEFACTOR (\$2,500+)

Neil Archibald & Alan R. Dodge AM
Catherine Ferrari
Dr. Maria Kailis
Eleanor John
Tessa La Mela
Francis Landels
Patrick Lilburne
Dr Bryant Macfie
Lisa Stewart
Michael & Helen Tuite
Anonymous (2)

SUPPORTER (\$1,000+)

Gaysie Atkinson
Dr Colin Binns & Dr Mi Kyung Lee
Dr Peter & Mrs Rae Bredahl
Joan Carney

Helen Carroll
Frank Cooper AO
Michael Cowie
John & Ann Dawson
Michelle Edwards
Lorraine Ellard
T & E Gerner
Kathryn Hogan and Graham Droppert
Ulrich & Gloria Kunzmann
Simon Landers
Ross and Fran Ledger
Yuko Lucas
Karen Parfitt
Kerry Sanderson
Glenice Shephard
Kim & Keith Spence
Clare Thompson
Agatha Van Der Schaaf
Karen Venard
Yannis Vrodos
Dr Chris and Mrs Vimala Whitaker
Diana Warnock and the late Bill Warnock
Anonymous (9)

FOUNDATIONS

Bendat Family Foundation
Crown Resorts Foundation
Packer Family Foundation
James Galvin Family Foundation
Stan Perron Charitable Foundation
Wright Burt Foundation

FRIEND (\$500+)

Tom Aram
Cathy Bardon and Bob Cassie
David & Lois Black
Christine Burson

Carolyn Chard AM
Dr Douglas Clifford
Dr Graham Douglas and Brian Lindberg
Peter Eadington
Sue Foster
Rosemary Grigg & Peter Flanigan
Dr Rosalind Hampton
Cecilia Hastings
Dr Penny Herbert
Jennifer Jones
Sue Joubert
Jock & Jennifer Laurie
Darren Lewsen
Cathy and Cian Noonan
Liane Papaalias
Wendy Powles
Jennifer Rankin
Wayne Robinson
Elizabeth Shelton
The Sherwood Family
Diane Smith-Gander
Margaret Stockton
Warren and Katharina Surtees
Dr Peter Winterton
Alison Woodman
Anonymous (5)

DONORS (\$200+)

Thank you to all our donors who support us and help us create and present world-class opera in Western Australia.

YOUNG LEADERS CIRCLE

Young Leaders Circle partner Herbert Smith
Freehills
Young Leaders Program Ambassador – Yannis
Vrodos

ANDREW AND NICOLA FORREST AO

The generous gift of FMG shares is testament to the Forrest's commitment to a strong and vibrant arts sector in Western Australia.

BEL CANTO FUND

Thanks to the leadership donors of the Bel Canto Fund.

BEQUEST CIRCLE

Anita & James Clayton
Lorraine Ellard
Ailsa West
Anonymous (5)



Paul O'Neill as Canio with Emma Matthews as Nedda in *Pagliacci*. Photo by James Rogers.

PRINCIPAL PARTNER



MAJOR PARTNERS

ACCESS AND
COMMUNITY PARTNER



CIVIC PARTNER



PARTICIPATION PARTNER



OPERA IN THE REGIONS PARTNER



OPERA PARTNERS



TERTIARY EDUCATION PARTNER



GOVERNMENT PARTNERS



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

Economic Impact Assessment

West Australian Opera events hosted in the Perth metro area and regional WA stimulate visitation and spending that would not have otherwise occurred in these locations, with benefits for local businesses and the wider economy. This is especially true for businesses in the vicinity of the events.

This section of the report includes calculations that estimate the direct impact of West Australian Opera's 2021 live season across Perth and the rest of the state, and the flow on impacts of this spend.

Attendee Expenditure

Public survey data has been used to calculate the average spend for visitors of each program. Attendance data supplied by organisers has been used to calculate attendance per visitor type.

Program Attendance

Show Category	Attendance	Sample Size	Attendance %	Sample Size %
The Barber of Seville	2,982	226	6%	12%
Elijah	1,502	94	3%	5%
Cav & Pag	3,571	310	7%	16%
Koolbardi Wer Wardong	4,418	375	9%	19%
The Marriage of Figaro	4,779	386	10%	20%
Opera in the Regions	2,471	126	5%	6%
Opera in the Park	4,719	442	10%	23%
TOTAL	24,442	1,959		

Additionality

Additionality excludes people who indicated that they would have done something else in the area even if they had not attended the event, because it is assumed that expenditure from those people would have occurred regardless of their attendance at a West Australian Opera event. This information is used to calculate the 'Additionality Adjustment', which is the weighted percentage of spending that is considered additional.

What would you have done if you didn't attend the event?	The Barber of Seville	Elijah	Cav & Pag	Koolbardi Wer Wardong	The Marriage of Figaro	Opera in the Regions	Opera in the Park
Stayed home or gone to work	89%	84%	84%	89%	82%	62%	68%
Something not in the local area	3%	8%	7%	6%	7%	24%	24%
Something else in the local area	8%	8%	9%	5%	11%	13%	7%

Event Expenditure

Event Spend	The Barber of Seville	Elijah	Cav & Pag	Koolbardi Wer Wardong	The Marriage of Figaro	Opera in the Regions	Opera in the Park
Average event/ surrounding area spend	\$66.67	\$45.03	\$69.75	\$64.54	\$73.01	\$133.66	\$33.02
Additionality adjustment	91%	92%	91%	95%	89%	88%	93%
Adjusted spend per person	\$60.78	\$41.37	\$63.64	\$61.11	\$64.92	\$118.09	\$30.61
Event Expenditure	\$181,247	\$62,144	\$227,257	\$269,992	\$310,262	\$291,811	\$144,467

Total Event Expenditure = \$1,487,179

Accommodation

Survey respondents were also asked whether they stayed overnight as a result of their visit to a West Australian Opera event, and if so, how much they spent on accommodation per night, per person.

The value of total accommodation spend has been calculated based on the share of staying visitors, the average per night spend on accommodation and the length of stay.

Accommodation	The Barber of Seville	Elijah	Cav & Pag	Koolbardi Wer Wardong	The Marriage of Figaro	Opera in the Regions	Opera in the Park
Percent who stayed away as part of their visit	5%	6%	6%	6%	9%	67%	5%
Total attendees who stayed away as part of their visit	163	90	226	253	412	1,647	219
Primary reason adjustment	78%	89%	95%	57%	80%	65%	93%
Average nights stayed	1.2	1.7	1.8	1.7	1.9	2.0	1.9
Average spend per night	\$104.89	\$60.00	\$102.68	\$64.16	\$125.61	\$84.54	\$108.57
Accommodation Expenditure	\$16,176	\$8,001	\$38,804	\$16,010	\$81,214	\$178,999	\$41,771

Total Accommodation Expenditure = \$380,975

Trip Spend

Survey respondents who identified as living Intrastate, Interstate or Overseas were asked additional questions about their spending and reasons for visiting. This data is used to determine the economic impact of the event on tourism-related spending.

Note: Due to travel restrictions in place at the time, only Opera in the Regions recorded a significant number of tourists contribution to trip-related expense.

Trip	Opera in the Regions
Percent who stayed in other parts of WA	11%
Total attendees who stayed in other parts of WA	262
Primary reason adjustment	65%
Nights stayed in other parts of WA	7.0
Additional trip spend / night	\$138.92
Total Trip Expenditure	\$166,674

Direct and Multiplied Economic Impact

Combining attendee, accommodation and organisation expenditure provided by West Australian Opera, the direct economic impact of the 2021 season was estimated to be over \$9 million.

The total expenditure as a direct result of West Australian Opera events also benefits a range of sectors as it flows through the economy. For example, customer spending at venues is then further spent on things such as supplies or staff wages. A simplified method of estimating this involves applying a multiplier to direct economic impact.

Based on this methodology, West Australian Opera's multiplied total impact for the 2021 calendar year was estimated to be \$26.6 million.

For the purpose of this analysis, output multipliers derived from ABS Input-Output Tables 2012-13 have been applied to total direct expenditure¹.

	Direct Impact	Multiplier	Multiplied Impact
Event Expenditure	\$1,487,179	2.96 ¹	\$4,402,050
Accommodation Expenditure	\$380,975	2.75 ²	\$1,047,681
Trip Expenditure	\$166,674	2.92 ³	\$486,687
Organisation Expenditure	\$7,058,468	2.92 ⁴	\$20,610,727
Multiplied Total Impact	\$9,093,296		\$26,547,145

¹ Event Expenditure scaled by an output multiplier of 2.96, the national Food & Beverage multiplier.

² Accommodation Expenditure scaled by an output multiplier of 2.75, the national Accommodation multiplier.

³ Trip Expenditure scaled by an output multiplier of 2.92, representing an average of the national Retail, and Food & Beverage multipliers (2.88 and 2.96 respectively)

⁴ Organisation Expenditure scaled by an output multiplier of 2.92, an average of the national Retail & Hiring Services multiplier (3.17) and the the Australian national Heritage, Creative and Performing Arts multiplier (2.67).

**WEST
AUSTRALIAN
OPERA**



Wesfarmers Arts
Principal Partner