



Strategic Plan

ACKNOWLEDGEMENT

We live and work on stolen land in Launceston, where the Laykila/North Esk, Plipatumila/South Esk and Kanamaluka/Tamar rivers meet.

ROOKE acknowledges the Palawa and Pakana people, original and traditional custodians of this island, Lutruwita. We honour and pay respect to Tasmanian Aboriginal elders past and present. We acknowledge the huge effort in protecting, preserving, reviving, advocating for and grieving the losses of the rich culture in these lands.

ROOKE is fortunate to create, perform and share our art on this beautiful island. We commit to listening and learning as we contribute to the continued shared contemporary culture on these lands.

WELCOME

ROOKE are excited to share our strategic plan for 2024 - 2028 with you.

We have come a long way in just two years. Now we are looking to the future; creating stability by putting down strong roots from which to grow. In the coming years we will focus on maintaining excellent company culture, fostering and strengthening the relationships we've built and developing new ones, diversifying our income streams; and, of course, we will continue to engage and uplift our audiences and reach new ones.

We recognise that a lot can happen in five years. This document is a road map to inform our decision making and guide us as we take the next steps on our journey. We have a clear plan, and a lot of exciting ideas we can't wait to share with you. Enjoy.



A NOTE FROM OUR CHAIR

Dear Rooke Community and Supporters,

I can barely contain my excitement about what ROOKE has already achieved, let alone the plans that we have for the future! As Chair, I'm constantly reminding myself that this organisation is less than two years old – it feels already like a very mature and self-assured troupe!

I am honoured to be part of ROOKE, and heartily commend to you this strategic roadmap that outlines our vision, mission, and goals for the years ahead. I celebrate with you the hard work that everyone has put in already, and look forward to celebrating with ROOKE and the whole community the joy of circus into the future.

ROOKE, since its beginning, has stood at the intersection of circus creativity and innovation, captivating audiences through the magic of circus and indulging them in physical theatre storytelling. With this strategic plan, we aim to build upon our burgeoning legacy, and seek to courageously create and embrace new opportunities and challenges that lie ahead. This document reflects the collective dedication and hard work of our board, staff, artists (present and emerging), volunteers, and supporters, who share a common passion for artistic excellence and community empowerment.

In the following pages, you will discover how our values shape our strategic priorities that will ensure the evolution of our organization. From generously fostering artistic collaboration to expanding our outreach initiatives, each goal is a stepping-stone towards realizing our potential, and inspiring others to do the same. I'm especially excited about ROOKE's Emerging Artists Programme, which will inspire the current generation of circus performers to take their craft to a world-class level.

None of this would be possible without the unwavering (and enthusiastic!) support of our community. Your belief in our people, your celebration of our productions, and your dedication to joy in the arts fuel our passion! We feel sure that you, like us, are energised by respectfully driving positive change through artistic expression.

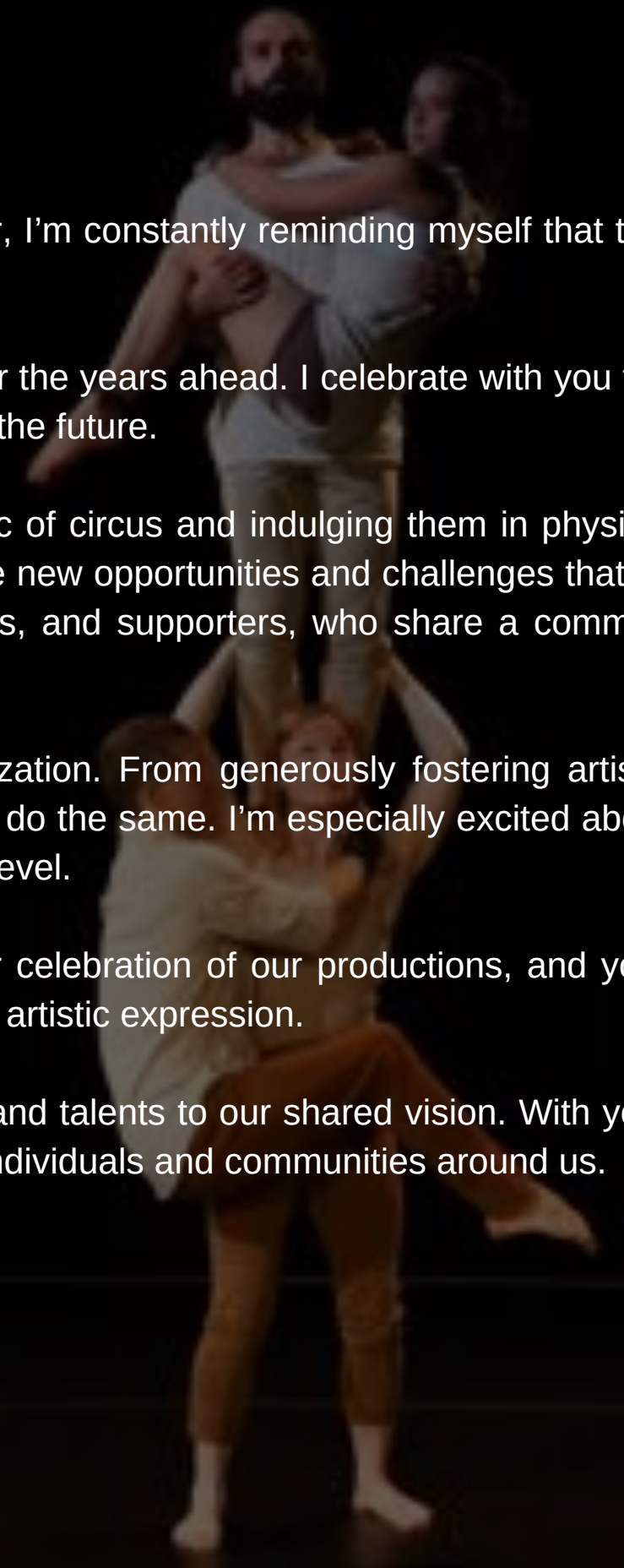
I invite you to revel in the pages of our strategic plan, to join us in this exciting adventure, and to contribute your unique perspectives and talents to our shared vision. With your involvement, I am confident that we will create a future that not only continues to elevate the art of circus, but also enriches the lives of individuals and communities around us.

Thank you for being an integral part of our journey, and please, help us to expand our vision!

Warm regards,



Chair, ROOKE



Mission and Purpose



We lift people up. ROOKE elevates our art form, uplifts its audiences and community and helps our employees, collaborators and audiences to grow.

What that means to us...

ROOKE works with outstanding artists to create cutting edge performance art that elevates circus as an art form. We push the boundaries of contemporary circus and shift our audiences' perception of what circus can be - putting Lutruwita/Tasmania on the map as a destination to see world-class circus.

We engage, educate and elevate our community; creating performances, events and opportunities that are uplifting, build and foster an audience and community that create a sense of inclusion and belonging, and provide opportunities to engage for those that might not otherwise be able to.

We aim to lift up everyone we come into contact with, our employees, audiences, collaborators and community. ROOKE's people act with openness and generosity. We support and foster up-and-coming artists, giving to the future of the Tasmanian and Australian arts scene.

We will create a more sustainable model for creating and presenting our work - lifting the bar for sustainable arts practice. We aim to tread lightly on the planet and respect our artist's bodies, fostering a culture of sustainability, longevity and care for ourselves and the world we create on.



Our guiding values

Generosity

ROOKE's people behave with generosity. We share our art, our skills and our passion. We are open and warm; to our audiences, our co-workers, our collaborators, our community.

ROOKE aims to be truly generous in all our work; bringing people in, collaborating, giving back to the industry and community and lifting others up. We actively create opportunities to engage with our work for those who might not be able to otherwise. We hold a strong culture of warmth and openness, aiming to build community and open doors where we can.

We know our limits; but share what we are able to, aiming to leave our audiences, co-workers, community and collaborators with a feeling of warmth and connectedness.

Courage

At ROOKE we are courageous. We make bold decisions, dream big and chase our ambitions. We are not afraid to question how things are done, try new things or find our own path.

We have the courage to admit when we are wrong, to learn from our mistakes; to be open and honest in our humanity and fragility. We have the courage to examine what we are doing, look outward, change and adapt if what we are doing ceases to be relevant.

We have the courage to have the hard conversations. To communicate clearly and openly to ask for what we need and what we're worth. We understand that our actions pave the way for future generations, and we don't take this lightly.

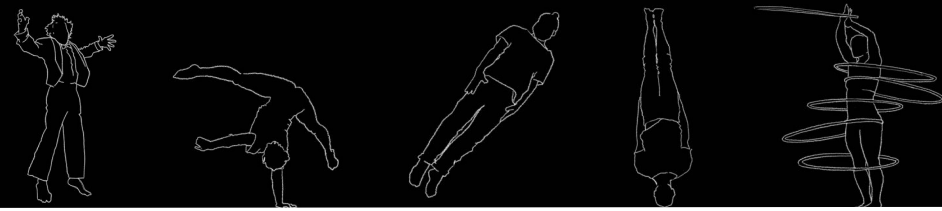
Respect

We treat everyone with respect. We recognise that everyone has value, and that people will find us through a unique pathways. We believe in giving people the benefit of the doubt and allowing them to exist in a space free of judgement. This makes for better work, communication, community and a far healthier working environment.

We respect our audiences. Whilst we may create work that is challenging or political, we approach our work with respect and sensitivity, and always with the audience experience in mind.

We respect our artists' bodies and lifestyle choices. We create, perform and remunerate our artists in a way that allows them to respect and care for their bodies and to live the lifestyle they choose; this often means supporting artists to move away from full-time touring and find a more sustainable or family-oriented life.

We respect the planet and the land on which we live and create. We aim to tread lightly on the planet. To create and present work in a sustainable manner and consider our environmental impact in all our operations.



Our People

Who we are

ROOKE's founding members are five of Australia's most renowned circus artists. Collectively, we hold 130 years of professional performance experience, having toured extensively internationally, working with companies including C!RCA, Circus Oz, Gravity and Other Myths, Cirque Éloize, Cirque du Soleil, The 7 Fingers and The Queensland Ballet.

In the two years since ROOKE's inception, we have gathered an incredible team of skillful and dedicated individuals to support in sharing our art.

- | | |
|------------------------|--|
| Freyja Wild | Artistic Director, CEO and Founding member |
| Conor Wild | Associate Artistic Director and Founding member |
| Mieke Lizotte | REAP Co-ordination, Artistic Associate and Founding member |
| Lewie West | Artistic Associate and Founding member |
| Tony Rooke | Artistic Associate and Founding member |
| Ryan Mahony | Technical Director |
| Kelsey Rosevear | Marketing Manager |
| Martin Tunley | Finance Manager |

Our board

ROOKE is in the process of building a skills based board. We currently have a number of our founding members on the board in order to ensure our ethos and values permeate every aspect of our operations. We have identified the skills we lack as a board, and skills that would be beneficial to the organisation and are using that skills matrix to recruit exceptional, passionate people to our board. We are in the final stages of recruiting a treasurer and additional board member, both awaiting final circular resolution.

- | | |
|----------------------|--------------|
| Dwayne Baraka | Chair |
| Mieke Lizotte | Secretary |
| Adie Delaney | Board member |
| Lewie West | Board member |
| Conor Wild | Board member |



"I can attest not only to the elite level of their work but also to the deep commitment and fierce innovation they bring to their art form. I am confident the work ROOKE creates will enrich not only the Australian Circus community but the wider global circus community."
 Anke Politz, Artistic Director Chameleon Theatre, Berlin



"I have loved everything I have seen so far from this new company - an incredible asset to Tasmania's artistic community"

Interloper audience member

How far we've come

ROOKE started as a collective in September 2021, by July 2022 we had registered as a not-for-profit organisation. We have had incredible success in our first two years; we've sold out seasons around Lutruwita/Tasmania, taken Interloper to two Major Australian International Festivals and presented it interstate, played some of the biggest venues in the state, built strong collaborative relationships with multiple organisations and artist around the island and most importantly connected with thousands of people around Lutruwita/Tasmania and Australia, building an incredible, engaged community.

ROOKE is an in-house organisation at Assembly 197; an arts hub and collective of five Northern Tasmanian arts organisations working to share our resources and successes to foster a vibrant arts scene in the north.

As a collective

2021 - 2022 Financial Year

Performance and Engagement

Number of performances: **15**
 Number of audience members: **1,360**

Employment

Number of artists engaged: **10**

Funding and income

Funding received: **\$58,464.00**
 Income generated: **\$22,597.10**
 Annual turnover: **\$81,061.10**

As a not-for-profit

2022 - 2023 Financial Year

Performance and Engagement

Number of performances: **24**
 Number of audience members: **7,378**

Employment

Number of artists engaged: **16**

Funding and income

Funding received: **\$36,500.00**
 Income generated: **\$98,693.75**
 Annual turnover: **\$135,193.75**

Where we're going

2023

ROOKE is making waves in Tasmania. We have created two signature shows and a plethora of collaborative works, all of which have been enthusiastically received. We have an engaged and excited audience who are ready to see more.

ROOKE is a new organisation; we are heavily reliant on government funding and in-kind support. Our Artistic Director and CEO is the only waged employee and all other artists and employees are hired on a project basis. We are at capacity for our current size and structure, we are bursting with ideas and potential but need to lay down solid foundations to support our growth.

2028

ROOKE is still making waves, the quality of our work has not diminished. We have a large and engaged Tasmanian audience and some renown interstate. Our audiences are well versed in contemporary circus, having seen much of our work and there is greater appetite for circus on the island than ever before.

ROOKE have developed a network of regional venues through our CAT program that allows ROOKE and other circus and arts organisations to tour the island. REAP is in full swing, supporting six new emerging artists every year to gain professional experience and one-to-one training and mentoring.

ROOKE is a stable organisation and a staple in the Tasmanian arts scene. We have multiple income streams, reducing our reliance on in-kind support or government funding. Our Artistic Director is on a full time wage and we have multiple part-time staff members to keep up with what we're doing.

"ROOKE are clearly committed to developing and presenting very high-quality work, this is abundantly evident watching them onstage but also manifests in their generous, transparent and thoughtful approach to planning future pathways for their small company."

Steve Mayhew, Program Manager Theatre Royal, Hobart

How we do that

- We create a series of **stepping stones** to educate our audiences about contemporary circus.
- We **engage our local audience** with bespoke works you can only see in Launceston.
- We take **circus across Tasmania** with ultra-tourable, **nimble** works and workshops to engage regional audiences.
- We collect **audience feedback** to stay connected to our people and inform our approach.
- We create **engagement programs** that inspire and educate up-and-coming artists.
- We **diversify our income streams**, building a stable financial foundation from which to grow.



“The team is talented and committed. They are serious artists with serious skills and they have a huge bank of experience to draw from. I look forward to seeing what they achieve.”

I believe that the formation of this new company in Tasmania will strengthen the ecology of circus and performing arts in Australia. ROOKE are clearly aiming to both create quality work which invites new audiences to love and engage with circus as a contemporary art form and I believe they have the capacity to deliver this. These five individuals all have a strong commitment to circus as a community and an industry.”

Yaron Lifschitz, Artistic Director, C!RCA

Stepping Stones

For many circus conjures images of sequins and sawdust, clowns and candy floss. But our version of circus is very different. ROOKE reimagines circus, finding new ways to invite audiences in and gently educate them about what circus can be, shifting perceptions and deliberately taking our audiences on a journey.

Our first show, *Tony's Imaginary Circus*, is pitched at families with young children. We identified a market and met our audience there. This show is designed to entertain children and adults alike and open audiences' eyes up to the possibilities of circus. This is the first stepping stone - easy, accessible and for absolutely anyone.

Our second work, *Interloper*, is a good example of the second stepping stone. It is appropriate for all ages, but begins to introduce more complex ideas and blend the worlds of circus, theatre and dance. The children in the audience were captivated, but this work was pitched at the adults, offering complexity, connection and raw humanity to further engage them with ROOKE's work, and circus as a form.

Up Late is another example of the second stepping stone. An 18+ cabaret, it's a raucous circus ride that requires little prior knowledge of circus or the performing arts, it's fun and easy if a little edgy, a totally different style to our previous shows and drew a whole new crowd, as one of the best selling shows at Junction Arts Festival.

Beyond there is the third stepping stone. This requires a little more experience of contemporary circus, a willingness to follow us on a journey. Our future works will explore different styles, collaborations and deal with diverse, sometimes heavy, themes; demonstrating circus's ability to move people and deliver political commentary. We have begun development on *WILDS*, a new third stepping stone work.

Our work is designed to show Tasmanian audiences the value and versatility of circus, that it can entertain, engage and inspire people of any age, demographic or ability. We will continue to offer stepping stones, educating and building our audiences' trust and investment in ROOKE.

Audience development

Engage our local audience

We have an incredible, loyal and engaged local audience. Community is deeply important to us, so we will focus on fostering the community we've built here in Launceston. We will create a series of bespoke, site specific works under the title *Dekoor* that only happen in Launceston. We will also continue to collaborate with the other amazing arts organisations in northern Tasmania, making new works, as well as presenting our signature works in Launceston whenever we can.

Circus Across Tasmania

When we say we believe circus is for everyone, we mean everyone. Not just the people in Launceston and Hobart, we want to take circus across Tasmania, so that even those who have never been to the theatre get the chance to experience the joy of circus.

Our outreach program, Circus Across Tasmania (CAT) aims to do just that. We've heard from our community time and again how our work has enriched their lives. ROOKE will leverage programs and funding to reduce the cost of our work for regional venues, allowing us to take our shows and workshops to as much of the state as possible.

Nimble

We understand that many of the venues in these regional communities won't have the facilities for some of our existing work, so we're partnering CAT with a new development: *Nimble*. *Nimble* will be a brand new, first stepping stone, work that is easy to tour and adaptable to non-standard venues, requiring minimal bump in time, technical equipment or height. A work of the high calibre you've come to expect from ROOKE and able to step up to fill a conventional theatre space when the opportunity arises.

Audience Feedback

We regularly survey our audiences after they have seen our work, to stay connected with our community and give them the opportunity to have a voice and share their experience, pass on any feedback or ideas.

We have an incredibly engaged audience: 91.9% of audience members who responded to our survey said they would buy a ticket to a different ROOKE show, and 82.4% said they'd buy a ticket to see the same show again.

We also have incredible engagement from our online audiences. Our average engagement rate on Facebook is 5.89% and 11.99% on Instagram, which is far higher than average (0.07% on facebook, 4.7% on instagram). Our open rate for our email mailing list is 61.3%, far above the average of 21.5%.

When asked how they first heard about our work, the three highest areas were through the venue, festival or theatre we were performing at (42.6%), through friends and family, ie. Word of mouth, (17.6%) and social media (14.9%). When asked why they bought a ticket to our shows 25.2% bought because of a pre-existing relationship with the theatre and seeing our work through their advertising, 18.9% said that they bought a ticket because of what they'd seen on social media. The third highest was speaking to someone else who was going to see the show at 12.2%

What this tells us is that it's really important to maintain excellent relationships with venues and festivals we're performing at, giving them high quality marketing assets to promote our works. As a relatively new organisation we are still building our audiences, so leveraging their existing audience network is fundamental in building our engagement and audience base.

We also see that word of mouth is powerful in Tasmania, people talk, let's give them something to talk about. We'll continue to create high quality works that get people excited, and connect with the local community early to spread the word.

Our social media is working well for us. We have a clear social media plan, and we are confident that as we continue to grow as an organisation; performing and touring more often, so too will our audience and we'll be able to communicate more directly with our audience and community through email and social media.



“Watching the show I felt a sense of wonder and inclusion...

I was gifted with something that night that I've carried with me for the week since the performance. I really hope that ROOKE gets funding to keep performing because I need them and because I want me and my kid and my friends to be able to enjoy the medicine that comes from this circus.”

Interloper audience member

Engagement Programs

REAP - ROOKE's Emerging Artists Program

ROOKE's emerging artist program (REAP) is our way of fostering the next generation of circus artists and audiences. After a lifetime on the road we have a wealth of skill and experience to share. With REAP we will pass that knowledge on, giving budding Tasmanian artists a leg up by providing them with valuable experience following our tours, insight into our creative process and how we run as an organisation, de-mystifying what goes on behind our doors; as well as one-on-one mentoring and coaching in the participant's area of interest.

This in turn strengthens the circus industry and the performing arts sector. We aim to inspire and support the next generation of artists, arts administrators and technicians. We hope those artists will go on to inspire the next generation of audiences and leave a legacy of incredible circus and performing arts in Tasmania.

In 2023 we are piloting REAP as a six-month program for four participants. We've already received incredible feedback from our participants and intend to develop the program to be a full year of support for six emerging artists.

"I have learned more in the last two weeks than I have in the whole of the rest of the year!" Ivy Marshall, ROOKE Emerging Artist, after the first two weeks of the REAP program

"My young daughter and her friend (both 5) were particularly inspired by the two female performers who truly embodied the truth that anything boys can do girls can do too. I believe this performance will have a lifelong positive effect on the confidence levels of these two young girls. More please!"

Interloper audience member

Circus Around Tasmania - Community Engagement

CAT is not only about bringing our shows to regional audiences, we know that communities benefit far more when they are actively engaged. With all CAT performances we will deliver a tailored community engagement program, mostly in the form of circus workshops. We will work closely with local organisers to develop a program that works for that specific community, meeting them where they are.

Circus is an amazing tool to inspire children to move and engage them in conversations about trust, dedication, communication and risk. This program is a chance to share the power for healing, growth and community building that circus has to offer.

Government Funding

ROOKE has been supported by Arts Tasmania, Regional Arts Northern Tasmania, Launceston City Council, CAIAF's Major Festival Initiative and The Tasmanian Performing Arts Collective Strategic Touring Fund. We are incredibly fortunate to have this support.

Government funding is an integral part of our projects, programs and general operations and we will continue to apply for government funding to support our work. However we recognise that it is important to diversify our funding and income streams in order to create stability for our future. Our projection for 2024 is that 30% of our annual turnover will come in the form of the Arts Tasmania annual programs funding, while a further 10-15% will come from other government funding sources.

Philanthropy

ROOKE are in the process of fostering our philanthropic network. We are developing relationships with potential donors, as well as assessing potential partners with aligned values and the capacity to support us. We have identified philanthropy as a key skill in our board matrix and are seeking board members that can support us in developing our approach.

In August 2023 we applied for an Australia Council Plus One grant to support our fundraising efforts, and help to kickstart our skills and networks in this arena. If successful, Plus One will match donations we receive up to \$25,000. Making for a total of \$50,000.

As yet, philanthropy and private donations or partnerships accounts for 0% of our annual turnover, but 2024 will be the year we change this, and we are aiming for around 5-10% of our turnover to come from this stream.

Earned Income

This is our main earned income, and currently accounts for around 50% of our annual turnover. Where possible, we are working towards contracted fees rather than box office splits as it reduces the workload on the company and guarantees that our costs are covered. We are also working with various local venues to find a split risk/reward deal, whereby the costs of the venue and the production are covered first, and then anything beyond this is split at agreed percentage between us and the venue.

While we aim to focus our energies on creating, presenting and touring our shows, we cannot ignore the double-pronged benefit of workshops. Our audiences love workshops, and they create revenue for the company as well as work for our artists. We deliver workshops mostly alongside shows, and occasionally at request from local schools or community groups.

We are slowly exploring the avenue of selling merchandise, with small runs of stickers and t-shirts. This is something we will continue to explore into the future, but will remain a very small percentage of our earned income.

In-kind support

ROOKE currently relies heavily on in-kind support in a variety of ways. We are deeply grateful for the support we receive, but will take time to identify which of this support is viable to maintain through partnerships, collaborations or donation and which is unsustainable. We will put official agreements in place with organisations who have been generously supporting us, as well as seeking other viable agreements with a joint benefit to both parties.

We aim to foster the relationships that give us in-kind support, to ensure that support remains possible. We also recognise that the Artistic Director and CEO, as well as the other founding members are giving a lot of their time in-kind to support the running of the company. We know this is not sustainable and aim to reduce the amount of in kind hours we rely and fully remunerate all our staff for their hours worked.

Measuring our Success

WHAT	HOW	KPI
By 2028 we will	We will achieve this by	Our measures for success in this area are
<p>1. Have a large, engaged audience.</p>	<ul style="list-style-type: none"> • Continuing to engage with our current audience, maintaining our presence in the local community; as well as presenting works aimed at them. • Continuing to implement a clear marketing strategy to reach new audiences. • Maintaining active mailing lists, based on how audience members have engaged with us. • Maintaining active social media accounts to maintain engagement when no shows are on. • Creating works specifically for Launceston audiences. • Building new audiences through our CAT program. • Building new audiences outside of Tasmania by touring strategically to choice venues and festivals. 	<ul style="list-style-type: none"> • Our engagement rates on social media remain higher than average at around 5% on Facebook and 10% on Instagram. • Our number of shows delivered per year has increased to an average of 40. • Our mailing list has increased from 395 in 2023, to 750 in 2028 • We get high levels of enthusiastic response to our audience surveys.
<p>2. Have elevated and educated our audiences, and they are well-versed in contemporary circus.</p>	<ul style="list-style-type: none"> • Presenting works using our stepping stones model to educate audiences and take them on an educational journey. • Creating a network through CAT that delivers our works throughout the state. • Educating audiences about circus through our CAT engagement programs. • Sharing other circus companies works through our networks when they are in Tasmania. • Working with larger venues to deliver engagement and education programs alongside our works. • Sharing our experiences through our social media and mailing lists. 	<ul style="list-style-type: none"> • Audience surveys demonstrate an understanding and appreciation of circus in their responses. • Venues are able to pass on feedback from their audiences that demonstrates understanding and appreciation of circus.
<p>3. Have a network of regional venues through CAT</p>	<ul style="list-style-type: none"> • Developing strong and lasting relationships with community leaders and regional venues across Tasmania • Maintaining relationships with larger Tasmanian venues that act as hubs. • Delivering high quality work and engagement programs, returning to the same towns regularly to foster a lasting relationship. • Continually fundraising through private donor networks, trusts and foundations and government funding to support the costs of touring. 	<ul style="list-style-type: none"> • We have a network of 7-10 venues who host shows and workshops through CAT each year. • The four main Tasmanian Performing Arts Centres have built their regional audiences through working with us on CAT, and are able to send other work out through these networks. • Continued diverse financial support for the program.

Measuring our Success

WHAT	HOW	KPI
By 2028 we will	We will achieve this by	Our measures for success in this area are
<p>4. REAP supports new emerging artists every year.</p>	<ul style="list-style-type: none"> • Holding a yearly nation-wide selection process for new emerging artists to join the program. • Supporting six artist every year through the program, on a rotation so that each artists can spend up to two years in the program. • Continuing to seek professional opportunities for artists who have come through REAP • Continually fundraising through private donor networks, trusts and foundations and government funding to support the costs of REAP 	<ul style="list-style-type: none"> • We have clear records of the artists we have supported through REAP • Participants are providing feedback which demonstrates a high level of benefit to them and their careers from the program • Participants are going on to work in the industry. • Continued diverse financial support for the program.
<p>5. ROOKE is a stable organisation.</p>	<ul style="list-style-type: none"> • Diversifying income streams, seeking philanthropic support and aligned parntnerships. • Continuing to present competitive applications to government funding rounds. • Building a healthy reserve fund, managed by the board of directors. • Putting key personnel on salary, and creating new roles to meet demand as we grow. • Clearly outlining our capacity, and levelling out in 2028 to find a consistent and stable rate of delivery of our shows and programs. 	<ul style="list-style-type: none"> • Our reserve fund balance is \$50,000 or more. • Our Artistic Director is on a full-time salary. • We have adequate staff to deliver our annual program. • We are contracting artists at or above the Live Performance Award rates of pay.

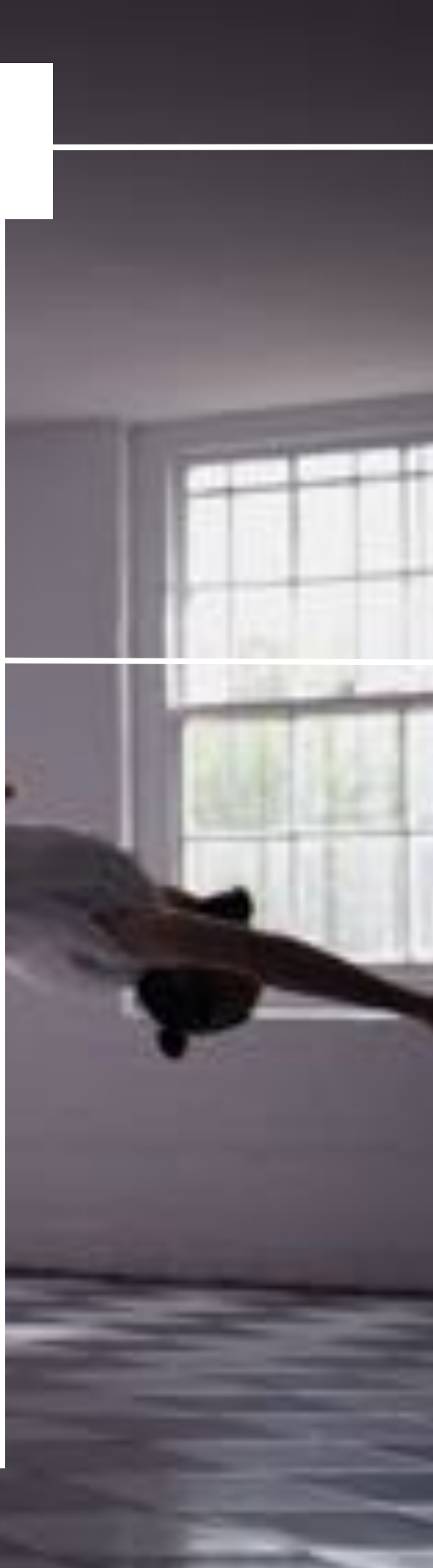
RISKS	ACTIONS TAKEN TO MITIGATE RISK
To our people	
Loss of our artistic director	<ul style="list-style-type: none"> • Aiming to increase the artistic directors salary to relieve financial stress as a potential course of burnout or sickness. • Aiming to employ a part-time producer to make the artistic directors work load more reasonable. • Have a clear strategic plan, guiding values and constitution so that the board of directors can steer the ship until our artistic director has returned or a suitable replacement can be hired. • All planning and budgets are stored on a shared drive that everyone on the board and all management and founding members have access to. • Each project will have a co-ordinator so they can continue to run for a limited time without our artistic director.
Artist Injury	<ul style="list-style-type: none"> • Take artist's health and longevity into account in all our planning. • Create shows and plan tours within our capacity to perform and tour safely. • Have work cover for all our artists so they are financially covered if they are injured at work. • Create relationships with local physiotherapists and healthcare professionals to support us in making decisions about load, and support artists in injury prevention and management. • Ensure each project has at least two artists in the room with experience of touring and body care so that they can mentor and support less experienced artists in caring for their bodies whilst performing.
Unable to find or engage skilled workers	<ul style="list-style-type: none"> • Maintain strong connections in the arts industry by attending other works, arts markets and industry events. • Foster good professional relationships with other arts professionals, creating rapport with potential future collaborators or employees. • Work hard to make ROOKE an exciting place to work, with competitive wages and the opportunity for personal and professional development. • Continue our REAP program to facilitate the growth of new, skilled professionals. • Offer on the job training so we can train skilled workers when we find amazing people without all the relevant experience. • Increase project lead-in times, so we can offer solid dates well in advance, and ideally offer extended periods of work to make working with ROOKE more attractive.

Risks

RISKS	ACTIONS TAKEN TO MITIGATE RISK
Financial	
We don't receive funding	<ul style="list-style-type: none"> • Work to build a reserve so that we have money to fall back on. • Apply for funding from multiple sources. • Diversify our income streams, developing a strong philanthropy plan as well as generating earned income through contracted fees, ticket sales, merchandise.
Project goes over budget	<ul style="list-style-type: none"> • Every project budget includes a contingency incase unexpected costs arise. • Work to build a reserve so that we have money to fall back on. • All budgets are cross-checked by our accountant and treasurer.
Financial mismanagement	<ul style="list-style-type: none"> • We work with a financial manager with extensive experience working in arts organisations. He works alongside our artistic director and CEO to ensure our finances are handled correctly. • Regular financial reports to the board of director, and ensure we have at least one board member with enough financial experience to check our financial planning. • Clear budgets for every project which are accessible to everyone on the board, all management and founding members. • We never spend any money on a project until the funding of that project is confirmed.
Invoices aren't paid	<ul style="list-style-type: none"> • Ensure that there are always contracts in place prior to the project. • We use Xero accounting software to track all the invoices and payments to ensure all payments are accounted for and we can follow up unpaid invoices promptly. • Foster positive relationships with the venues and organisations we work with to avoid invoices being unpaid in the first place.
Shows don't sell well	<ul style="list-style-type: none"> • Where possible we sell our shows for a contracted fee, so it is low risk for ROOKE financially. • We budget all our seasons assuming 30% tickets sales. For our CAT seasons we budget for 10% tickets sales whilst we are still seeking to understand new markets, so our reliance on ticket sales is relatively low.

Risks

RISKS	ACTIONS TAKEN TO MITIGATE RISK
Artistic	
Disagreement in direction between founding members	<ul style="list-style-type: none"> • Regular contact and discussions between the founding members. • Clear leadership structures within the company. • Clear guiding values and company ethos to inform what type of work is ROOKE work. • Clear documentation of Tony's ethos so that even as he steps back as he gets older we maintain his generosity and spirit within our work.
Decline in artistic quality	<ul style="list-style-type: none"> • Conduct audience surveys to gauge audience response to our work. • If a work seems to be missing the mark we aren't afraid to question it and rework it to improve artistic quality.
Material	
Show props or set damaged	<ul style="list-style-type: none"> • Ensure we have property and travel insurance to cover damages. • Buy the best quality equipment, sets and props we can afford. • Check all props and costumes at the end of any season and as they are being put into storage. • Seek out safe secure external storage for our sets, props, equipment and costumes. • Conduct a yearly inventory to ensure all our gear is in good working order and stored securely. • Maintain a database of all the companies belongings and where they are stored, and if they need to be checked or replaced to age / usage. • Work towards purchase of purpose-build freight cases and a company van for safe transportation. • Educate new staff members in how to care for our equipment, how it is used, packed and stored.



Thank you.

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Credits

Images used in this plan are by Gabriel Comerford, Emina Džananović, Nick Hanson, Hamish McCormick, Rosie Hastie, Al Betts, Tom Chapman and Tom Wood.
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