ISSUES TO BE ADDRESSED

Chapter 8: Where the companies should head

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| **8.1** | **The basis on which companies should be supported** |
| 8.1.2.1 | Continue with current approach |
| 8.1.2.2 | Modify the criteria and increase an artform/strategic focus |
| 8.1.2.3 | Modify the criteria and introduce separate artform/strategic focus criteria |
| **8.2** | **Role of Governments in agreeing companies’ strategic direction** |
| 8.2.2.1 | Continue 2011 CMC arrangements |
| 8.2.2.2 | Define each company’s role more strategically |
| 8.2.2.3 | Adopt a segmented approach based on the nature of activities |
| 8.2.2.4 | Significantly reduce government strategic oversight |
| **8.3** | **What type of activities should be supported** |
| 8.3.2.1 | All activities considered for government funding |
| 8.3.2.2 | Only fund core activities |
| 8.3.2.3 | Provide base funding for core activities and project funding for events |
| **8.4** | **Which companies should be supported** |
| 8.4.2.1 | Give Opera Queensland time |
| 8.4.2.2 | Exit Opera Queensland now |
| 8.4.2.3 | Consider Victorian Opera for entry |

Chapter 9: How the Major Opera Companies should operate

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| **9.1** | **Within the same geographies** |
| 9.1.2.1 | Provide funding for Opera Australia to deliver opera elsewhere |
| 9.1.2.2 | Encourage co-productions between Opera Australia and other Major Opera Companies |
| 9.1.2.3 | Encourage Opera Australia to focus on Sydney and Melbourne |
| 9.1.2.4 | Have Opera Australia focus exclusively on Sydney, find another approach for Melbourne |
| **9.2** | **With productions** |
| 9.2.2.1 | Continue with the current approach |
| 9.2.2.2 | Allow three of the four companies to determine the repertoire choice for Opera Conference funding |
| 9.2.2.3 | Encourage international co-productions via Opera Conference |
| 9.2.2.4 | Allocate Opera Conference funding to each company on the proviso they co‑operate with at least one other Major Opera Company |
| 9.2.2.5 | Discontinue Opera Conference funding with its either being reallocated to the companies as core funding or used for another purpose |
| **9.3** | **With touring** |
| 9.3.2.1 | Continue with the status quo |
| 9.3.2.2 | Have one company undertake the activity for all regional Australia |
| 9.3.2.3 | Have several but not all companies undertake the activity for all regional Australia |
| 9.3.2.4 | Establish a new company just for touring, or turn Opera Queensland into solely being a touring company |
| 9.3.2.5 | Introduce a requirement for broader and more frequent state and regional coverage, including for Tasmania and the Northern Territory |
| 9.3.2.6 | Allocate specific Playing Australia funding to the core funding of any company undertaking sustained regional touring |

Chapter 10: Improving artistic vibrancy

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| 10.2.1 | Increase the number of productions |
| 10.2.2 | Increase the number of Australian sourced new productions |
| 10.2.3 | Increase the number of less familiar works |
| 10.2.4 | Increase the variety of repertoire choice |
| 10.2.5 | Co-operate with festivals to develop new more challenging work |
| 10.2.6 | Use Opera Conference funding every second or third year to produce a new work |
| 10.2.7 | Create alternative formats for the staging of new works |
| 10.2.8 | Selectively enlarge Opera Australia’s ensemble to increase the number of principal artists on contracts and increase employment certainty |
| 10.2.9 | Selectively enlarge the size of Opera Australia’s chorus |
| 10.2.10 | Selectively enlarge the size of the Australian Opera and Ballet Orchestra |
| 10.2.11 | Support further development programmes for young artists |

Chapter 11: Improving access

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| 11.3.1 | Review ticket pricing |
| 11.3.2 | Change ways of engaging with the subscriber base |
| 11.3.3 | Build appeal with a wider demographic group |
| 11.3.4 | Create more significant engagement for audiences with artists and their careers |
| 11.3.5 | Create even greater digital communication and interaction with audiences |
| 11.3.6 | Strengthen education programmes |

Chapter 12: Addressing financial stability

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| **12.1** | **Improve box office revenue** |
| 12.1.3.1 | Invest to further lift marketing skills |
| 12.1.3.2 | Investigate how yield management techniques could be further applied by the companies |
| 12.1.3.3 | Introduce ticketing specials |
| **12.2** | **Generate additional private sector income** |
| 12.2.2.1 | Set targets for percent of private sector income to be generated |
| 12.2.2.2 | Put in place a private sector income matching scheme with governments |
| 12.2.2.3 | Further build capabilities of business development staff |
| 12.2.2.4 | Provide seed capital to support development functions |
| 12.2.2.5 | Utilise the skills and contacts of Board members |
| 12.2.2.6 | Focus on generating bequests |
| **12.3** | **Address costs** |
| 12.3.2.1 | Make it a performance requirement to improve performance cost-revenue dynamics |
| 12.3.2.2 | Reduce the scale of productions |
| 12.3.2.3 | Significantly overhaul overhead costs |
| 12.3.2.4 | Reduce the scale of activities |
| 12.3.2.5 | Combine administrative functions |
| 12.3.2.6 | Tender for productions |
| 12.3.2.7 | Reduce the impact of dark nights on the venue and the Major Opera Company |
| 12.3.2.8 | Improve venue efficiency through improved technical capability |
| 12.3.2.9 | Avoid new builds where other options exist |
| 12.3.2.10 | Reduce the number of international singers |
| 12.3.2.11 | Choose repertoire that utilises available Australian singers |
| 12.3.2.12 | Renegotiate terms of employment for artistic and technical employees |
| **12.4** | **Strengthen the balance sheet** |
| 12.4.2.1 | Request that Opera Australia consider options for its property portfolio |
| 12.4.2.2 | Reconsider the funding requirement to hold a minimum level of reserves |
| 12.4.2.3 | Enforce companies not being able to use reserves in other than extreme circumstances |
| 12.4.2.4 | Establish a reserves policy in conjunction with a Reserves Incentive Scheme |

Chapter 13: Providing strong governance and management

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| **13.1** | **Support strong governance** |
| 13.1.1 | Ensure appropriate skills mix |
| 13.1.2 | Provide insightful data |
| 13.1.3 | Conduct workshops for new directors |
| 13.1.4 | Establish protocols for dealing with inherent tensions |
| 13.1.5 | Select management members that provide the appropriate balance and contention between artistic ambition and financial acumen |
| 13.1.6 | Set clear expectations and roles and responsibilities for the artistic leader and/or the CEO |
| 13.1.7 | Ensure management are held accountable for adverse financial and artistic outcomes |
| 13.1.8 | Create a culture of openness of debate |
| 13.1.9 | Undertake regular board evaluations |
| 13.1.10 | Refine SOSA’s corporate status |
| **13.2** | **Strengthen management** |
| 13.2.1 | Strengthen management accounting |
| 13.2.2 | Improve understanding among all relevant staff of cost-revenue dynamics |
| 13.2.3 | Separate out operating results from capital fund reporting |
| 13.2.4 | Balance strength and respect in management |

Chapter 14: Providing government funding

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| **14.1** | **Provide funding** |
| 14.1.1 | Basis for level of funding |
| 14.1.1.1 | Make incremental adjustments to level of funding |
| 14.1.1.2 | Base decisions on a funding model |
| 14.1.2 | Determine distribution of funding |
| 14.1.2.1 | Make incremental adjustments to distribution of funding |
| 14.1.2.2 | Base distribution on an articulated principle or designation |
| 14.1.3 | Define the basis for seeking project funding |
| 14.1.3.1 | Continue with annual project funding for HOSH |
| 14.1.3.2 | Fund HOSH for the same tenure as Dr Handa’s funding |
| **14.2** | **Clarify responsibility for funding** |
| 14.2.1 | Where should Federal funding responsibility reside |
| 14.2.1.1 | Leave funding responsibility with the MPAP |
| 14.2.1.2 | Revert to the prior system of direct line funding Opera Australia |
| 14.2.1.3 | Create a new body to fund the Major Opera Companies and/or the other major performing arts companies with appointments made by the Federal Minister for the Arts |
| 14.2.2 | Address quality of data provided by funding agencies |
| 14.2.2.1 | Lift the quality of data provided to the funding agencies |
| 14.2.3 | Improve the ability of the funding agencies, particularly the Australia Council, to monitor the companies |
| 14.2.4 | Require the Major Opera Companies to publicly report against performance targets |
| **14.3** | **Deal with nature of funding agreements** |
| 14.3.1 | Provide additional reserve powers to the funding agencies for companies facing financial difficulties |