

ISSUES TO BE ADDRESSED

Chapter 8: Where the companies should head

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

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

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

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

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

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

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