



跨世紀國際藝文資訊 從世界的視角
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議題一 藝術管理與文化經營
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藝術與文化的民營化及產業化



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藝術與文化的民營化及產業化

海倫·紐金

文化藝術民營暨工業化

今天我很榮幸能代表澳大利亞理事會，在這個重要的國際研討會上作專題報告。恭喜國家文化藝術基金會有此創舉，也期待在未來兩天的會期裏儘可能地多多與各位切磋。這正是就國際藝文活動的趨勢分享觀念的大好機會。世界全球化的速度加遽，提供機會給國際上相互學習極為重要，也值得喝采。

本人應邀談文化藝術活動的民營暨工業化，這是個大題目，可以拿來寫博士論文。今天跟各位談的題目雖然很大，我的企圖心卻比這話題小得多。我先按照主辦單位的要求，把焦點放在澳大利亞。然後我會廣義地探討藝術文化，主題鎖定在重要的表演藝術上。

在澳大利亞我們更能體認到，重要的表演藝術面臨從其他藝術領域來的種種挑戰，因為去年聯邦及州政府有一項創舉，由部會級的行政部門對表演藝術進行調查。據我所知，沒有一個國家有這種措施，如此廣泛地針對單項的藝術活動來調查。本人有幸能擔任這個調查委員會的主席。當局決定把焦點放在重要的表演藝術上，是因為在澳洲接受政府補助的表演藝術環境裏，重要的表演藝術團體僅占補助的 17%，然而在表演藝術的總產值上，重要的表演藝術卻占了 71%。在薪資所得上占 79%。在雇用的總人數上占 86%。

這種說法是吹毛求疵，藝術涉獵之廣，遠超過表演藝術的範疇。藝術是屬於大家的，涵蓋了有補助及無補助的領域、商業性及非商業性的藝術活動、兼有兒童繪畫活動及澳大利亞第一流藝廊裏，待價而沽的頂尖畫家作品。從文學到社區藝術及新媒體藝術，無所不包。我把焦點擺在表演藝術上並沒排斥其他藝術的意思，只是單純地要針對一種藝術領域，務實而更仔細地探討。

根據以上幾點，所以下面要講的主題至為重要。澳大利亞的表演藝術環境從長期來看，其生機和生存力備感壓力。由於在藝術團體、政府和企業界建立創作的合夥關係，澳大利亞在整體利益上大有收獲。

我有以下三個理由支持這種說法：第一、澳大利亞承認重要的表演藝術對澳洲人的生活有

很大的貢獻。第二、澳大利亞承認有必要著手處理這個領域所承受的壓力，尤其是藝術成本增加的速度快過收入的增加。第三、澳大利亞承認藝術團體、企業界和政府的創作合夥關係，乃是發揮這個領域的潛力，並且說明每一家公司在財務、藝術及推廣上所面臨的挑戰。我會逐一探討這幾個重點。

對澳洲人生活上的貢獻

澳大利亞有 31 家重要的表演藝術團體，其中 12 家從事音樂表演，9 家從事戲劇表演，6 家從事舞蹈表演，4 家從事歌劇表演。營收上有大有小，大者有澳大利亞歌劇團，年收入將近 5,000 萬澳幣。小者也有澳大利亞本土的「班加卡拉舞蹈團」，年收入在 1,500 萬澳幣上下。這 31 家重要的表演藝術團體，對澳洲人的文化生活貢獻之大，可以從藝術、推廣及經濟氛圍上看出端倪。

藝術上的重要貢獻

重要的表演藝術在澳洲人的藝術生活上，扮演著重要的角色，有四方面的重大影響。

i. 透過藝術活動的規模

上述 31 家重要的表演藝術團體，乃是透過藝術表演的規模，對澳大利亞的藝術生活產生很大的影響。1998 年，上述的藝術團體在大舞台及區域巡迴演出的場次，總計有 4,184 場，平均每天演出 11 場。其中一些較大的公司演出的場次，比國際上其他同行的演出場次更多。例如「澳洲人舞蹈團」和「澳大利亞歌劇團」每年演出的場次，超過任何國內外舞蹈團或是歌劇團的演出場次。連享有盛譽的「英國國家舞蹈團」及「大都會歌劇團」也望塵莫及。「雪梨劇團」及「墨爾本劇團」每年的演出場次，與美加、英國等規模相當的劇團比較，超出很多。

ii. 透過豐富而多樣的藝術活動

除了規模大，表演上也是多采多姿。1998 年，在 282 個節目中，上述藝術團體總計演出 698 件作品。在節目內容上甚至偏重流行及有挑戰性的作品，其中一半以上是 20 世紀的創作。

iii. 透過製作澳大利亞特有風格的藝術使命感

上述藝術團體演出的作品，都致力於製作澳洲特有風格的節目。有一半以上的戲劇舞蹈作品為澳大利亞本土的創作，這些本土創作的戲劇、舞蹈、歌劇等作品，又有近半數是澳大利亞的新製作物。這類製作物有助於表現澳大利亞的獨特風格，即使是澳大利亞傳統的作品也獨具風格。

iv. 透過致力於培養澳大利亞藝術家的措施

上述的藝術團體在致力培養年輕藝術家方面，表現出很大的使命感。為各種藝術形式訂定節目專業化的進度，有許多方案是採取與民間合作，接受民間的支持。這些藝術團體所資助的藝術家有了專業能力之後，進軍國際影藝界，成就非凡，成為澳洲人的光榮。例如喬福瑞



魯西、梅爾吉勃遜、凱特布蘭琪等。這些國際影壇的巨星，公開承認他們的基本訓練，受惠於澳大利亞的表演藝術獎助制度。

對表演藝術的推廣居功厥偉

重要的表演藝術透過付費與免費等方式，有很廣大的普及率。上述藝術團體每年透過表演，普及 300 餘萬澳洲人，假設每個十八歲以上的澳洲人每人每年只看一次表演，其含蓄的參與率為 23.8%。不過含蓄的參與率也因為不同的城市而異，例如雪梨市所占的比率高達 33.7%，墨爾本市以 26.3% 居次，伯斯市則以 11% 的比率敬陪末座。

經由巡迴演出推廣表演藝術。雖然只有四家公司設在幾個小州的首府，諸如布里斯本、阿得雷德、伯斯等市。而這些城市可以透過巡迴表演看到另外五家公司的表演。這種情形在阿得雷德市更有多達十二個公營藝術機構，諸如「演藝澳大利亞」，提供資金給這些公營藝術表演機構。

此外，31 家表演藝術團體之中，有 22 家到首府以外的地區巡迴演出。事實上，只有四家表演藝術團體沒有在州內及州際地區巡迴演出主要舞台的製作物。1998 年在全澳洲，總計有 270 多個區域性的表演藝術節。舞蹈節 32 個、戲劇節 68 個、音樂節 152 個，還有最昂貴表演藝術—歌劇，有 22 個歌劇節。

在經濟上貢獻卓著

最後談到澳洲重要的表演藝術團體，在經濟上的貢獻卓著。1998 年，重要的表演藝術團體所產生的薪資所得超過 1 億 2 千 4 百萬澳幣，這個數目是公營表演藝術團體薪資所得的 79%。較之整個藝術界的 113 億澳幣總營收額，這只是九牛一毛。重要的表演藝術界所雇用的總人數為 3,300 人，是政府補助的公司雇用人數的 86%。不過這個數字在整個藝術界所雇用的 80,000 人而言，只占了 4.1%。

重要的表演藝術也直接對經濟有利，估計國內生產總值的每一澳元可增值為 2.80 元。增值反映在這些藝術團體所支持的藝術家上，也反映在這些藝術家所屬的公司，而他們的才華吸引那些文化之旅的觀光客，流連得更久，在藝文活動上有更多的消費，不過藝術的價值遠超過經濟上的增值。

藝術不僅界定了身為澳洲人的意義，也向世界傳遞了一個信息，讓世人知道澳大利亞是一個有活力、有創意的社會，擁有自己獨特而豐富的文化。在這個資訊時代，用藝術化的澳大利亞顯示出這是一個有創意的國家，更有利於輸出我們高品質的產品和高科技的服務。

大衛馬爾勞福 (David Malouf) 是在澳大利亞享有盛譽的作家，曾經為「調查研討論文」

(Inquiry's Discussion Paper)寫序，在序文裏他提到藝術上更廣泛的貢獻。「當我們想到英、美、法等國家對世界的貢獻，首先映入腦海的就是她們的民風與國格。想到她們創作的藝術、書籍、繪畫、電影等，還有她們那裏的交響樂團、歌劇團、藝廊、音樂等。意識上或多或少是因為這些印象，使我們在購買這些國家的貨物時，不論是高科技產品或是衣物香水以至家電，都會認為凡是這些國家的表演和設計必屬一流。難道別人不也是根據對我們國家的印象來評估我們嗎？」

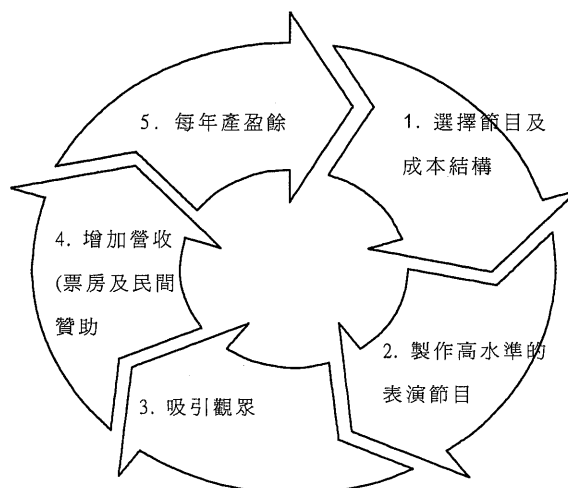
這個觀念普遍地受到媒體、藝術界、聯邦及州政府、反對黨、工商業等各界的熱烈歡迎。澳大利亞總理、澳大利亞航空公司總裁、澳大利亞歌劇團總經理等都引述這番話。這段話成了全國性報紙的頭條新聞，上了「澳大利亞金融報」的第一版，也是我國各大報的社論主題，各行各業對這席話也有熱烈的回響。使得藝術價值在澳大利亞受到全面的肯定。毋庸置疑，藝術與商業乃是環環相扣，兩者相得益彰。

藝術的生機與生存所受的壓力

儘管藝術有利於商業的觀念愈來愈為人所接受，表演藝術的生機和生存仍然面臨很大的壓力。要把一個表演藝術團體經營得成功，向來都是很有挑戰性的，需要經營管理的技巧。

事實上有五大要領使藝術、觀眾、財務之間有良好的循環。第一是藝術節目的選擇，內容不僅要合觀眾的胃口，其成本結構也必須能維持生存。第二，表演的品質全靠製作成本而定，成本決定演出的水準。第三，有了高水準的演出才能吸引更多的觀眾。第四，能吸引更多的觀眾才有更多的票房收入，也增加從民間來的贊助。第五，以上各環結的運作良好就會有盈餘，有了盈餘就有能力斥資作更好的節目。換句話說，藝術、觀眾、財務這三者環環相扣，悠關藝術團體的成敗，缺一不可。

圖一、良性循環圖



不過循環的成功也可能會演變成惡性循環，只要有外在或是內在的因素衝擊到任何一個環節，就會不升反而下降。在澳大利亞不幸的是重要的表演藝術團體，所面臨的威脅主要是外來因素，影響到「良性循環」。

重要的表演藝術調查，對這些因素有詳細地報告，可以摘要成下列幾點：

- 全球化、科技的進步、社會人口統計的改變等使競爭加劇，製作成本提高。
- 這些外在的因素使成本的增加率快過營收的增長。
- 政府的補助來不及填補製作成本的不足。
- 所以藝術的生機和財務的活力感受到壓力。

全球化、科技進步、社會人口結構改變

全球化、科技進步、社會人口統計改變等因素，對澳大利亞的經濟有很大的衝擊，藝術界也難倖免。

i. 全球化

澳大利亞在許多方面感受到全球化的影響，漸漸地，澳洲人不必出國就可以看到倫敦、巴黎、紐約、台北等大城市上演的戲碼。距離再也不能阻隔。譬如 1998 年，雪梨市舉辦一場大型國際表演藝術展，有 6 齣歌舞劇，3 場舞蹈節目，4 齣巨資大戲，17 場音樂演奏會。其中有「悲慘世界」、「綠野仙童」(The Boy From The Oz)、「芝加哥」、「歌舞船」、「河舞」、「浪子大戲」等歌舞戲劇，以及名音樂家凱瑟琳貝特爾的音樂會。同樣在 1998 年，伯斯港舉辦的國際藝展，曾演出國際聞名的歌劇「歌劇魅影」，還有 3 場舞蹈表演、4 齣大戲、17 場音樂會等。儘管雪梨市的人口與伯斯的人口有顯著的差異，在舞蹈、大戲目和音樂會的演出場次上卻不分上下。這反應出一件事，就是國際性的製作不計城市的大小，也不分表演內容的風格，都會巡迴全澳大利亞的都城省會演出。

這類大型的表演藝術主要是由企業界引進，由於每一個城市都有足夠的場地，引進者想要長檔期的製作來填滿各城市的容量。例如凡是都城省會 18 歲以上的居民，必須每人每年看 1.4 至 4.5 場的重要藝術表演才能填滿各核心表演場地。到了 2001 年，雪梨、墨爾本、布里斯本等大城市所需要的觀眾將會遽增。



圖二、充分使用核心表演場地：1996，1999，2001

都城省會	年份		
	1996	1999	2001
雪梨	1.61	1.99	2.12
墨爾本	1.92	1.92	2.00
布里斯本	1.36	1.65	2.01
伯斯	1.88	1.88	1.88
阿得雷德	1.77	1.77	1.77
荷巴特	4.53	4.53	4.53

* 核心場地是指該場所 90% 以上是供表演藝術所用。

** 假設每週有 7 場表演，一年 365 天。

*** 18 歲以上的市民。

國際性的製作也經由藝展節慶引進，這方面得到的政府獎助有巨幅的增長，從 1992 年的 840 萬澳幣獎助金額到 1998 年的 1,820 萬澳幣，年增率高達 14%。1998 年在阿得雷德、墨爾本、布里斯本、雪梨等大城市的藝術節演出的節目，有 45% 到 52% 的表演藝術來自國外。在伯斯藝術節演出的作品 69% 為國際創作。

圖三、1998 年藝術節：節目組成內容
(藝術節的數量 No 及百分比%)

藝術節	節目組成內容					
	調查之公司		其他澳洲公司		國際性表演	
	No.	%	No.	%	No.	%
雪梨	6	14	17	41	19	45
墨爾本	6	13	19	42	20	45
布里斯本	4	12	12	36	17	52
伯斯	4	8	12	23	36	69
阿得雷德	7	12	23	40	28	48
總計	27	12	83	36	120	52

資料來源：調查研討論文, p84

國際藝術製作在本土上演的數量增加，影響深遠，正負面都有，不過在全球化的大環境裏這也是勢在必行。首先，觀眾的鑑賞力因為看這些國際製作而愈來愈高。例如「悲慘世界」、「歌劇魅影」等高成本製作物，上演的成本也相對地提高。單單是前製作業成本（布景、道具、服裝、舞台科技、彩排等的費用）就可能高達 1,000 萬澳幣，而每一週的上演成本也在 40



萬澳幣之譜。但是觀眾並不能明確地分辨何者是營利性的劇院何者是接受補助的劇院。毋庸置疑地，觀眾在接受補助的劇院看戲時，也要求有國際水準的演出。提高了的觀眾胃口逼得澳大利亞重要的表演藝術團體，不得不增加製作成本。

第二，爭取觀眾愈演烈。在過去，歌劇、戲劇、舞蹈、音樂等各類表演藝術，爭觀眾的情形一向緩和。有競爭也是同類型表演藝術團體之爭，很少有撈過界的競爭，但是相安的情勢改變了。大型營利性的歌舞劇、藝術節、歌劇、舞蹈表演興起，使觀眾有更多的選擇。要吸引觀眾就得有更大的競爭力。如圖四所示，受到這種轉變影響最大的是戲劇、歌劇、芭蕾舞等表演藝術團體。受影響最小的是交響樂公司。這種轉變的結果是以門票降價的方式來爭取觀眾，而行銷成本也隨之上漲。

圖四、競爭情況 (自然競爭)

TYPE OF COMPANY	TRADITIONAL COMPETITION							NEW COMPETITION					NUMBER OF H/M	
	Broadline playhouse	Niche playhouse	Ballet	Modern Dance	Opera	Orchestra	Chamber Music	Venues		Globalisation / New Technologies				
								Commercial Musicals	Festivals	Opera Spectaculars	Dance Spectaculars	Film		CD
Broadline playhouse	—	M	L	L	M	L	L	H	H	L	M	H	L	3/3
Niche playhouse	M	—	L	M	L	L	L	L	H	L	L	M	L	1/3
Ballet	L	L	—	M	M	M	L	L	H	M	H	L	L	2/4
Modern Dance	L	M	M	—	L	L	L	L	H	L	M	M	L	1/4
Opera	M	L	M	L	—	M	L	M	H	H	L	L	H	3/4
Orchestra	L	L	M	L	M	—	H	L	M	L	L	L	H	2/3
Chamber Music	L	L	L	L	L	H	—	L	H	L	L	L	H	3/0
NUMBER OF H/M	0/2	0/2	0/3	0/2	0/3	1/2	1/0	1/1	6/1	1/1	1/2	1/2	3/0	—

Level of Substitution:	H	High	M	Medium	L	Low
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資料來源: 調查研討論文, p125

全球化的衝擊也帶來藝術表演者的競爭。國際市場不僅是澳大利亞一流歌劇家的出路，也為演員、舞蹈家、音樂家等另闢蹊徑。同樣的，觀眾也想看各領域裏頂尖的藝術家在澳大利亞表演。



因此從 1992 至 1998 年，一流藝術家的待遇暴增並不教人意外，戲劇界的待遇每年提高 3.2%，音樂界每年提高 8%。音樂萬歲，澳大利亞一流的室內音樂表演團在延攬客座音樂家的支出上，比 1988 至 1998 年增加了 21%。澳幣的疲軟更使這情形雪上加霜。國內外藝術家的待遇暴漲，使得表演藝術的利潤更少。例如現在彩排演出莫札特的「小夜曲」所需的時間和人數，相較於兩百年前並沒有縮短或減少。

ii. 科技的改進

在經濟上的許多領域，科技對藝術有很大的衝擊，尤其是 CD、影片、網際網路愈來愈方便。CD 的銷售量暴增，從 1996 至 1997 年，賣出兩百萬張，總值 3,000 萬澳幣，年增率為 27%。CD 無法複製身歷其境的現場感，觀眾期望聽到世界一流樂團、室內音樂、歌劇等的現場演出。這也使觀眾更熟悉音樂目錄，要求的水準也相的提高。

電影業的增長也很驚人，幅度遠比 CD 更大。1997 年的電影票房年增率為 11%，為 5 億 8 千 4 百萬澳幣。表演藝術的觀眾有 88% 每年每人至少看一次電影，電影顯然是表演藝術的競爭者。雖然電影所提供的科技特效及它給觀眾的親切感，在舞台上不容易做到，電影也滿足了觀眾看舞台表演時期望的效果。尤其是戲院在郊區如雨後春筍般數量倍增，看電影愈來愈方便，觀眾更能滿足自己的期望。

網際網路雖然在表演藝術界才剛發芽，卻已經使得網路使用者更了解哪那一種表演藝術更有趣，也更清楚世界水準的表演有哪些要素。網路使用者的人口統計與表演藝術的出席者人數相當，他們可以很快地知道倫敦或是慕尼黑的舞台，正在上演什麼戲碼，由什麼人演出。而且由於「虛擬」的品質進步神速，觀眾的期望會繼續提高。最後但決不是微不足道，網際網路對表演藝術團體而言有可觀的市場潛力。

科技的進步使消費者大大受益，使他們的消息更靈通。相對的他們需要更高水準的表演，這也使得藝術成本增加。製作成本也因為觀眾期望更好的舞台演出而增加。同時有了替代性的 CD 和電影，門票也承受到壓力。在這些負面的壓力下也有正面的助力，那就是先進的技術使得燈光布景可以電腦化，不僅可以提高製作品質，同時也減少了人力成本。

iii. 社會結構人口統計的變遷

社會結構人口統計的變遷對表演藝術有負面的影響，也有正面的助力。澳洲人的教育水準提高，有學位的人數在人口比率上從 1991 年的 12.8% 增加到 1996 年的 16.5%。有更多的人投入表演藝術，從 1991 年的 30% 增加到 1998 年的 35.4%。旅遊的人更多，從 1991 到 1998 年，有 200 多萬人出國旅遊，結果他們更認清了何謂「世界水準」。因此他們期望的表演水準已經不是澳洲舞台上所見的演出，而是在紐約、倫敦、巴黎等大都會所看到演出。正如前文所述，



這些因素提高了觀眾的期望，促使藝術和製作成本跟著提高。

社會結構人口統計的變遷，婦女就業人數提高，從 1989 年的 50.8% 增加到 1999 年的 53.7%。結果使得婦女跟男人一樣，自由的時間減少了，使得藝術團體的售票方式起了變化。過去的連票訂購帶來大量票房收入的情形不再，觀眾視需要購票，訂購連票的人少了。觀眾改訂少量的連票，而且要在場次選擇上有更大的彈性。此外也有更多的人在上演日期將近時買單場票。這種趨勢使得表演藝術團體的收入不穩定，於是要增加行銷成本來達到預定的營收目標。

正如其他國家一樣，澳大利亞的人口也迅速地老化，觀眾的年齡也隨著老化。從 1991 至 1995 年，45 歲以上的觀眾所占的比率從 38.8% 上升到 42.3% 這個年齡層的人有更多的時間看表演，而婦女可支配的收入也增加了，她們看表演的場次更多，這對表演藝術有利。不過表演藝術團體都很在意更年輕的觀眾，用心製作吸引他們的作品。要滿足胃口不同的觀眾，使得經營更複雜，要滿足不同的市場成本也增加。

最後，就像許多已開發國家，澳大利亞也有財富集中的情形。20% 的高收入者占了總收入的 47.5%，有 10% 的家族其資產幾乎占了民間財富的一半。財富愈來愈集中在少數人手裏，加上人口老化財富傳給下一代，於是個人的財產贈與帶動了贊助藝術的契機。一種更大的贈與文化有待形成。

簡單的說，全球化、科技的改進、社會結構人口統計的變化等，使澳大利亞重要的表演藝術團體之競爭加遽，同時也提高了演出的成本。有些抵消性的趨勢存在，結果把更大的財務壓力帶給澳大利亞重要的表演藝術團體。

成本增加的速度比營收增長來得快

1998 年，重要的表演藝術團體的總成本幾乎高達 2 億 5 百萬澳幣，從 1992 至 1998 年，年增長率為 5.1%，約為 5,300 萬澳幣。薪資支出占了總成本的 54%，製作費占 24%，行銷及宣傳 10%，經營管理 12%。上述各項目的年增長率分別為 4.9%、3.8%、7.8%、6.7% 等，反映出前文所述的趨勢，表演藝術團體面臨愈來愈複雜的經營管理。

票房收入為 9,300 萬澳幣，為總營收的 45%，但是從 1992 至 1998 年，年增長率只有 4.4%，約為 2,100 萬澳幣，不到成本增加率的 5.1%。相反地，民間贊助的收入增長率就快得多，年增長率為 12.9%，約為 1,200 萬澳幣。可惜基數太少，收入只有 2,310 萬澳幣，為表演術總收入的 11%。簡單的說，包括票房和民間贊助在內的營收，增長率並不足以平衡成本的增加率。

政府補助收支落差的不當

澳大利亞藝術團體的主要財源收入，是來自從聯邦及州政府的補助。從營收到政府補助的



比例因公司的不同而有很大的差異。「貝爾莎士比亞劇團」自給自足的能力遠超過其他公司，用政府補助的每一塊錢賺進 12.80 澳幣。在澳洲大陸的另一端有一個地形孤立的塔斯馬尼亞州，人口稀少，擁有一個交響樂團。塔斯馬尼亞交響樂團用政府補助的每一塊錢，只能賺到 15 分錢。

即是同一類的表演藝術團體，所得到的補助也各自不等，而且沒有任何明確的根據來分配補助的多寡，除了沿襲過去的分配方式。例如澳大利亞的兩大州立劇團，墨爾本和雪梨劇團，用政府補助的每一塊錢，分別賺進 5.68 及 6.84 澳幣。設籍墨爾本的「玩具箱劇團」和設在雪梨的「B 劇團」，兩個團都是新澳大利亞劇坊的代表，用政府補助的每一塊錢，分別賺進 1.34 及 5.68 澳幣。

交響樂團的補助遠比劇團的補助更複雜，樂團最近才脫離澳大利亞國家廣播公司（簡稱 ABC），有了公司化的經營。因為沿襲過去的補助方式，政府無法分開撥款補助交響樂團，仍要併入對 ABC 的補助款裏。這樣一來政府的補助就無法明確地反映收支的情形。

政府對表演藝術團體的補助，除了交響樂團其他方面從 1992 至 1998 年期間，都可以看出顯明的趨勢。聯邦及州政府的補助增加了 860 萬澳幣，年增率為 4.4%。州政府提供 570 萬澳幣，占年增率的 66%，由昆士蘭州和西澳大利亞州，以不平均的分擔方式提供補助。額外的補助由各州政府大量提供，來因應州立藝術團體的收支逆差。

相反地，聯邦政府從 1992 至 1998 年期間，增加的補助為 290 萬澳幣，年增率為 2.8%。不過這是 1994 年工黨政府的獎勵創作的顯著成果，後來的聯邦政府補助制度，經調查結果，也相對的靜止不動。

財務及藝術的影響

入不敷出使得澳大利亞重要的表演藝術，在財務、藝術上蒙受損失。

i. 財務的影響

財務上四大影響凸顯準備金不足以彌補未來的赤字。1992 至 1998 年期間，澳大利亞重要的表演藝術團體所累積的赤字，除了交響樂團因隸屬國家廣播公司 ABC 不包括在內，總計為 1,390 萬澳幣。每年有 33% 至 62% 的團體蒙受損失。

1998 年，上述這些團體持有的累積準備金為 1,130 萬澳幣，而單單一個「澳大利亞芭蕾舞團」就占了 860 萬元。其他 20 家公司只能分配剩餘的 270 萬元。這點兒準備金若照過去三年的平均虧損率，只能再維持一年。而且其中六家公司的淨值已呈負數，無力承受未來的營運虧損。



歌劇與舞蹈受影響最嚴重

大量的商業化歌舞劇、節慶、歌劇、舞蹈、電影、CD 等演出形式，使觀眾有更多的選擇，帶來更大的競爭。新的競爭者對歌劇、戲劇、舞蹈等表演藝術的衝擊最大。而且歌劇和舞蹈公司的應變能力最差。這兩種表演的製作過程最複雜，水準要求最高，成本最大，生產作品所間隔的時間最久。

人口少的州受到的衝擊最大

九個團體中有七個設在人口少的州，諸如昆士蘭、西澳大利亞、南澳大利亞等州，從 1992 至 1998 年期間都有赤字，只有兩個團體有進步的跡象。這種趨勢的形成有三個原因：

- 票房的產能減少，平均的門票單價遠比雪梨市的單價低，而且人口少的州，看表演的人數一直沒有增加，參與藝術活動率低。
- 民間贊助那部份的產能減弱。在布里斯本、伯斯、阿得雷德等人口少的省會，很少有大藝術團體所設的總公司。交響樂團除外，民間贊助的 66.3% 那部份的產能都是來自設在雪梨的藝術團體，設在墨爾本的公司其產能為 21.8%，設在布里斯本、伯斯、阿得雷德等城市的公司產能為 11.9%。這些藝術團體的成本—票房收入較不看好。設籍在雪梨和墨爾本市的各種藝術形態的團體，以票房彌補成本的能力，要比設在布里斯本、伯斯、阿得雷德等的團體更強。
- 更加倚賴政府的補助。設在布里斯本、伯斯、阿得雷德等的藝術團體，遠比設在雪梨和墨爾本的團體更加倚賴政府的補助。而且人口少的州其藝術團體更加倚賴政府的補助，相反地，設在雪梨和墨爾本的團體對政府的倚賴有減少的趨勢。

ii. 藝術上的影響

推出高水準的表演是每一個藝術團體的終極目標。然而節節上升的製作成本使得這些公司為了減低風險，搶短線以求存活。從長遠來看這種作法危及藝術的生機。這些潛在的風險從四方面開始凸顯。

- 新作品的數量下降
新作品從 1997 的 50 部，下降到 1998 年的 32 部。其中舞蹈類從 17 部降為 11 部；音樂類從 12 部降為 8 部；戲劇類從 21 部降為 13 部。
- 對現有的作品更形倚賴
舞蹈、歌劇、戲劇等乃是靠新創作和新製作而活躍。然而 1997 至 1998 年，全面的新作品數量從 60% 下降到 49%。在舞蹈方面，舊舞碼的重演率從 57% 上升到 64%；歌劇從 73% 上升到 81%；戲劇從 15% 上升到 23%。
- 減少了表演藝術家的創作機會
愈來愈倚賴現有的作品，減少了藝術創作人的工作機會。此外，為了降低成本而採取合



作方式或是購買現成的作品，這種作法也侷限了藝術創作和表演者的工作機會。1997、1998 兩年間，40%的歌劇團是採取合作製作或是購買現成作品。戲劇方面，合作或是買現成作品的情形比較少，但是也從 1997 年的 14.9% 上升到 1998 年的 24.6%。戲劇方面，演員陣容的縮水也降低了工作機會。舞蹈的演出規模也縮小了。

■ 年輕藝術家的發展機會減少

戲劇和舞蹈的新作品不僅減少了，而且還面臨財務壓力，戲劇和舞蹈團體愈來愈不願意冒險雇用非資深的劇作家和編舞家。在音樂方面，交響樂旺季的演出的新作品少了，即使有新曲正在創作為數也不多。而且有一些州的歌劇團和「澳大利亞歌劇團」的節目規模縮小了，年輕的表藝術家也沒有繼續創作。

iii. 管道的影響

有三大趨勢湧現，藝術團體努力要確保藝術核心。

1. 教育計劃的重新調焦。由於財務上的壓力，音樂和歌劇團收縮教育計劃，短程上使其計劃在教育 and 成本的認知上更有效。缺少行動下，其長程的生存計劃會受到質疑。
2. 巡迴演出的減少。1997 年，重要的表演藝術團體在巡迴演出上虧損 830 萬澳幣，其本身主辦的巡迴演出虧損 560 萬元，售出的巡迴演出虧損 270 萬元。即使把巡迴演出的補助納入結算，這些團體在巡迴演出所蒙受的總虧損也有 590 萬澳幣。
上述虧損，導致 1997 和 1998 年的首府巡迴演出重新調焦。巡迴演出的總數維持不變，至於到較小的市場，如達爾文與荷巴特港巡迴演出的次數則減少了。1997 至 1998 年期間，這些藝術團體到地方市鎮演出的場次也減少 7%，地方上的藝術季演出也減少了 9.6%。
3. 主要舞台節目的減少。撇開政府的補助不談，1997 年，這些藝術團體在 152 場的主要舞台表演上虧損 1,330 萬澳幣，其中只有 3 家略有盈餘。歌劇上虧損 890 萬，戲劇上虧損 360 萬，舞蹈上虧損 120 萬澳幣。這結果使 1996 至 1998 年，每個州立戲劇團體的預訂季節減少一個節目，「昆士蘭歌劇團」也如法炮製。一些其他的團也考慮採取同樣的措施。

簡單的說，澳大利亞重要的表演藝術團體，由於全球化、科技進步、社會人口統計改變等帶來的衝擊，而面臨很大的財務壓力。短程的因應上，各藝術團體減少藝術和節目的取得來節流。不過從長遠來看，這種作法會減低藝術活力及節目的取得。澳大利亞當局也知道不能坐視眼前的情勢惡化下去。

藝術價值會妥協，而藝術家往國外謀出路的結果，澳大利亞的藝術人才會逐漸凋零，藝術表演的觀眾會減少，社區接觸表演藝術的機會減少，教育上各科的學生欣賞澳大利亞傳統藝術、接受藝術遺產等的機會也會減少。而且澳大利亞要藉著藝術上的表現，使其產品和科技



輸出增加附加價值的期望將因此落空。澳大利亞面臨的挑戰乃是扭轉這種惡性循環，反敗為勝。

實施創作合夥關係

要處理澳大利亞重要的表演藝術團體，所面臨的財務上、藝術上、取得上等的壓力，就要鼓勵政府、企業界、表演藝術界等三方面有創作的合夥關係。就這些合作關係一一說明。

- 與政府的合夥關係。聯邦及州政府在補助重要的表演藝術團體上，已經有策略根據。這樣的補助提供了持續的核心資金，同時也有使用一次的資金。

i. 前進的補助

澳大利亞的 31 家重要的表演藝術團體，接受補助有其歷史，聯邦及州政府的補助將近 9,000 萬澳幣。不過這項調查發現補助款的分配並沒有邏輯的支撐，只有循前例的一貫照舊。這項調查提出新的模式，這個模式是根據對每家公司在澳大利亞的藝術生活上、藝術形態的成本上、地域上接觸的重要性上所扮演的策略性角色。按這種史無前例的合作及合夥模式，聯邦及州政府在未來會以這種新方式補助重要的表演藝術團體。

以其在澳洲人生活中被認定的策略性角色定位為根據，其定位分別為國際性的團體、澳大利亞的旗艦團體、專家或州政府的旗艦團體，以上述等級來定補助模式。與這些藝術團體諮商，每個藝數團體的經濟和藝術水準、製作的廣度，經評估後達成決議。五種步驟如下：

第一，個別團體的策略角色認定之後，設定正常化的成本基數，但是不作無效的補助。這是基本的措施，因為這個模式的前提是補助支持既定策略的團體。

第二，一般藝術形態的補助比例，乃是以中央和地方政府所計算的成本為準。其比例如下：對戲劇的補助為 13%，對室內音樂的補助為 15%，對舞蹈的補助為 20%，對歌劇的補助為 25%，對交響樂的補助為 50%。對交響樂補助將俟其脫離國家廣播公司之後而遞減。

第三，對於設在阿得雷德、布里斯本、荷芭特、伯斯等市的表演藝術團體，乃是按其地理特徵訂定補助標準。這反映出這些團體目前在票房及民間贊助那部份的產能，無法與設在雪梨和墨爾本的團體一樣高。

第四，對設在雪梨和墨爾本的藝術團體而言，是以藝術上的風險適應程度為補助的標準。這四家團體在創作新作品上有很大使命感，所以在藝術水準和票房收入上有很大的風險。



第五，聯邦及州政府的補助，是根據這些團體的策略取向來分配，分配方法如下：

藝術團體的策略角色	聯邦補助百分比	州政府補助百分比
國際性藝術團體	90	10
澳大利亞旗艦團體	80	20
專家團體	50	50
州旗艦團體	20	80

根據這個補助模式，聯邦及州政府同意提供額外的補助金，每年高達 1,270 萬澳幣。此外，為了使藝術團體有前瞻及更穩定的長遠發展計劃，這項補助每三年才審核一次。每一家藝術團體要跟聯邦及相關的地方政府，簽下一份三方協議的合約。這份三方協議基本上是一份業務計劃書，每一家公司必提出成本運用的實質進度，策略的取向偏重總營收。以這個計畫為基礎，協定重要的表演指標。如此一來新的補助模式，使每一家公司跟聯邦及相關的州政府補助機構建立合夥關係。對於每家公司所面臨的財務、藝術及推廣上的挑戰，多少有所幫助。

ii. 使用一次的產業調整資金

另外提出更具策略性的核心資金，這項調查所推薦「使用一次」的產業調整資金，為各級政府所接納。這筆資金有 1,820 萬澳幣，目的在於改善各團體的財務，尤其是要增進票房收入及民間的贊助。

有些措施直接針對這個結果，經由著重行銷及開發，特別是強演職員的技術來達成。另一方面也有間接的措施，經由投資改善藝術水準，這包括擴大若干團體全員演出的規模。也有採取團體合併的措施，以團體的擴大來吸引演職員，也吸引增加營收所需要的技術。

與企業界的合夥關係

有兩項措施正付諸實施，為的是鼓勵企業界乃個人投入，與藝術團體建立創作的合夥關係。

■ 建立私人贊助

各級政府支持創造誘因使企業界加強與藝術的關係，也使藝術團體有前攝的作品來吸引企業界的支持。要達到這目的，有四大措施。

第一，每一家公司必須按三方協議的資金合約，訂定私人慈善團體及遺贈計畫，此一計畫將從兩代之間的財富轉移上得利。

第二，以立法從寬、減稅的誘因來獎勵多多贊助的風氣。這些能使重要的表演藝術得利的措施如下：

- 捐去遺贈可以減稅，諸如房地產，市價在 5,000 澳幣以上。不論捐贈人是何時獲得遺贈。
- 免除資本獲得稅，凡是把遺產贈予慈善機構及團體者可免稅。



- 建立新的私人基金類，訂定減免稅措施。

第三，根據調查報告的推薦，訂定「準備金誘因計畫」獎勵民間更大的贊助。民間額外贊助的每一塊錢將會吸引額外的兩塊錢資金；一塊錢來自聯邦政府，另一塊錢來自相關的州政府。這個計畫以三年為期，只能用來建立準備金，而所產生的資金要按合約等三年期滿後交給出。

第四，團體的演職員在集中訓練後技術精進，訓練包括短期調職到大企業的行銷及贊助部門。如此可期望重要的表演藝術團體會更加了解企業界的需要。

使企業界更認識藝術

另一項措施是成立澳大利亞企業藝術基金會(ABAF)，使企業界更認識藝術。ABAF 由澳大利亞各重要的公司負責人組成，目標是對文化方面的投資建言，幫助擬定策略尋找適合的文化合夥人。誘過諸如企藝術技術交流的措施來交換知識；擬定企業藝術欣賞計劃，讓藝術機構向企業界間報作品；擬定文化合夥行銷機會之計劃，讓藝術機構向法人經營者提企業合夥的案子。讓藝術對企業的貢獻更為人所了解，同時提供更大的誘因吸收更多的民間贊助，多在改善民營公司的收支，經由這項措施幫助公司建立長期的「良性循環」。

民營公司之間的合作

藝術機構受到鼓勵彼此合作創造共同利益。事實上重要的表演藝術的調查結果，促使表演藝術團體一起跟調查委員會合作，也使各級政府有更受歡迎的結論。

i. 調查結果產生的措施

調查結果產生的措施促成更大的合作，可以從四方面見證。

- 1.重要的表演藝術團體之間的合作：幫助民營的財務，各公司檢驗交叉藝術形態的措施如下：
 - 歌劇：成就更大的經濟面，滿足區域市場的個別需要，澳大利亞的三家州營歌劇團及「澳大利亞歌劇團」都在尋找潛在的主要舞台預訂季節作品。
 - 戲劇：降低成本，改良品質，戲劇團體都在找尋合作製作及買現成作品。
 - 交響樂：改善藝術水準及總營收，確保更大的營運效率，「音樂家社區」的觀念，在布里斯本的「昆士蘭交響樂團」和「昆士蘭愛樂交響樂團」之間形成。
- 2.重要的表演藝術團體的地緣合作關係：為了增加總營收，特別是強化行銷及開發能力，州立歌劇的多樣組合，南澳大利亞的芭蕾舞及交響樂團體，西澳大利亞及昆士蘭正在建立資源共享的組織來提供財力、行銷及開發的功能。這些團體與雪梨及墨爾本的同行相比規模小很多，無法吸引高水準的管理人才。這項措施可以一方面確保每個團體的自主性，同時也能使他們具有吸引高水準管理人才的條件，藉管理長才之手增加總營收。



3. 與小團體的藝術形態合作：澳大利亞重要的表演藝術團體受到獎勵，與小團體及個人合作受委託製作新作品，這樣的合作可以加強藝術開發的過程。最近有一個合作成功的例子，由「玩具箱」這家藝術大團跟「易比傑利」這家本土的戲劇團體合作，創作了一齣叫「失竊」的戲，描述所謂被竊的原住民兒童。這齣「失竊」在澳洲和倫敦都獲得好評。同樣地，由大團體拉拔地方性小團體的合作關係，也使大團體推廣到各地區。
4. 與藝術集合地及藝術節的合作：藝術集合地受到獎勵扮演更前瞻性的角色，來幫助藝術團體改善排檔期、減少舐觸，尤其是首演之夜。同樣地，藝術團體受獎勵與藝術節合作開創新作品，適合國際藝術季的作品。如此一來，若干澳大利亞藝術團體會有更好的條件在國際性的藝術節慶上，有更大的貢獻。在過去若干個月裏，調查委員會的建議完成，使更大的藝術形態及地緣關係的合作上蒙利，包括與藝術節及藝術集合地的合作，希望會看到成果反映在「良性循環」上。

ii. 澳大利亞理事會促進藝術價值的措施

調查委員會對重要的表演藝術團體除了特別措施以外，藝術方面從澳大利亞理事會促進藝術價值的措施上，獲利更多。澳大利亞理事會剛剛由薩亞特奇提出一項重要的研究報告，檢驗澳大利亞人對藝術的態度。

這項研究顯示當藝術與澳大利亞社會密不可分時，藝術上的利益並非必然得到全體澳洲人享受或是認知。因此有更大的空間來推廣藝術價值使澳大利亞人受益的觀念。尤其是這項研究發現藝術受歡迎的程度還有更大的空間，而且認為藝術只是給少數菁英欣賞的觀念，也有改變的空間。調查結果，澳大利亞理事會現在進行與藝術界合作，設法來改變大眾對藝術的態度。在未來的六個月裏這個過程會呈現。

簡言之，澳大利亞承認藝術的活力、推廣及民營藝術財力充裕，將為國家帶來最大的利益。但是，澳大利亞跟世界其他地區一樣，深知要成功就要應因全球化、科技的進步及社會人口統計的改變。為了達到這些目的，澳大利亞正在擬定積極的方案，使藝術機構、各級政府及企業界建立創意合作的合夥關係。



Privatization and Industrialization of Culture and Arts

Dr Helen Nugent

On behalf of the Australia Council, it is a privilege to address you today at this important international symposium. I congratulate the National Culture and Arts Foundation for their initiative and look forward to meeting as many of you as possible over the next couple of days. This is a wonderful opportunity to share views on international trends in the arts. In a rapidly globalising world, the opportunity to learn from each other is important and is to be applauded.

The topic on which I've been asked to speak today is the privatization and industrialization of culture and arts. This is a vast topic that would probably make for a large doctoral dissertation.

In talking with you today, my ambitions are far more modest. First, as requested, I will focus on Australia. Second, while I will refer to the arts more broadly, my focus will be on the major performing arts. In Australia, we understand more about the challenges facing the major performing arts – versus other areas of the arts – because, last year, the Federal and State Governments instituted a landmark Ministerial Inquiry into the major performing arts. As far as I'm aware, no other country has undertaken as comprehensive a review of one section of the arts as occurred in this case. I was privileged to Chair the Committee that undertook that Inquiry. The Government decided to focus on the major performing arts because, in the Australian context, while they represent only 17% of the number of subsidised performing arts companies, they generate 71% of the paid attendance, 79% of the earned income and employ 86% of the people.

Having said that, it is critical to say up front that the arts involve far more than the performing arts. The arts are for everyone. They cover the subsidised and the non-subsidised sector. They include both commercial and non-commercial activities, be it children's painting activities at home or paintings by Australia's leading artists sold in our top commercial galleries. And they cover everything from literature to community arts to new media arts. My focus on the performing arts is not meant to be exclusionary, but simply reflect a practical desire to deal with one area in greater detail.

With those caveats, therefore, I would suggest the following as my overarching theme: that, in an



environment where the performing arts long term vitality and viability is under pressure, Australia's interests are being well served by the establishment of creative partnerships among arts organisations, governments and business. I have three reasons for supporting this statement. They are:

- First, Australia recognises the importance of the contribution made by the major performing arts to Australian life;
- Second, Australia recognises the need to act to address the pressures facing the sector, particularly caused by costs rising faster than revenue; and
- Third, Australia recognises that creative partnerships among arts organisations, business and governments is a way of leveraging the sector's potential and addressing the financial, artistic and access challenges it faces.

I will address each of these points in turn.

CONTRIBUTE TO AUSTRALIAN LIFE

Australia has 31 major performing arts companies, including 12 companies focused on music; 9 on theatre; 6 on dance; and 4 on opera. They range in size from Opera Australia with annual revenues close to \$50 million, to the smallest, Bangarra – Australia's indigenous dance company – with revenues around \$1.5 million. These 31 major performing arts companies make a significant contribution to Australia's cultural life. That contribution is seen in the artistic, access and economic spheres.

Major artistic contribution

Australia's major performing arts companies play a major role in Australia's artistic life. They do this in four key ways.

i. Through the size of their artistic presence

The 31 major performing arts companies are a major influence in Australia's artistic life through the sheer size of their artistic presence. In 1998, the companies gave 4184 mainstage and regional touring performances – more than 11 performances every day of the year.

Some of the larger companies put on more performances than any international peer. For instance, The Australian Ballet and Opera Australia present more performances per annum than any other leading ballet or opera company, including such respected organisations as The English National Ballet and The Metropolitan Opera. Sydney Theatre Company and Melbourne Theatre Company also present more performances per annum than most comparable UK, USA and Canadian companies.



ii. Through their large and diverse repertoire

Equally, they present a huge array of diverse works. In 1998, the companies presented 698 works over 281 programs. In the process, they programmed an even balance of popular and challenging works, with more than half of those works being 20th century in origin.

iii. Through their commitment to distinctively Australian product

In the works they present, they are committed to presenting distinctively Australian product. More than half of the works in theatre and dance were Australian in origin, with close to half of the theatre, dance and opera performances being new Australian productions. Such productions help present a distinctive image of Australia, even when the works are Australian productions of traditional works.

iv. Through their commitment to developing Australian artists

The companies show a major commitment to the development of young artists. They have established a range of ongoing professional development programs in all artforms, in many cases with partnership support from the private sector.

Some of the artists whom the companies have helped develop professionally have gone on to successful international careers in which Australians take pride. For example, Geoffrey Rush, Mel Gibson and Cate Blanchett all openly acknowledge Australia's subsidised performing arts sector as their training ground.

Major contribution to the accessibility of the performing arts The major performing arts reach a very large number of Australians - through paid and free performances. Each year, the companies reach over three million Australians each year, with an implied participation rate – assuming each person over 18 years attended only once – of 23.8%. However, the implied participation rate varies widely among the cities, with that for Sydney and Melbourne being the highest at 33.7% and 26.3% respectively, whereas Perth is the lowest at 11%.

Access is improved through touring. While only four companies are based in the smaller state capitals – Brisbane, Adelaide and Perth – they have access to at least another five companies through touring, and in the case of Adelaide, up to another 12. Government initiatives, such as Playing Australia, provide funding for such initiatives.

In addition, 22 of the companies tour outside of the main capital cities to regional Australia.



Indeed, only four companies did not undertake intrastate or interstate regional touring of mainstage product in 1998. In total, more than 270 seasons of performances took place throughout regional Australia in 1998: 32 in dance, 68 in theatre, 22 in opera – an expensive artform to tour; and 152 in music.

Significant economic contribution

Finally, Australia's major performing arts companies make a significant economic contribution. In 1998, they generated over \$124 million in earned income, which was 79% of the earned income in the subsidised performing arts sector. This is a tiny proportion of the income generated by the arts sector as a whole, which is estimated to be \$11.3 billion.

The major performing arts employ 3300 people, which is 86% of the employment in the subsidised performing arts sector. However, this represents only 4.1% of the estimated total of 80,000 people employed in the arts more generally.

The major performing arts also provide indirect benefits to the economy. The GDP multiplier for every additional dollar generated is estimated to be \$2.80. Such a multiplier is reflected in the support the companies provide for other artists and companies with whom they work, as well as their ability to attract cultural tourists who stay longer and spend more.

However, the value of the arts extends far beyond a simple economist's multiplier. Not only do the arts help define what it means to be an Australian, but they send a message to the rest of the world that Australia is a vibrant and innovative society that has its own rich and distinct cultural identity. In an information age, the image the arts portray of Australia as a creative country makes it easier to export our high quality and high tech goods and services.

David Malouf, one of Australia's most eminent writers, wrote the Foreword to the Inquiry's Discussion Paper. David summed up the broader contribution of the arts when he wrote: When we think of other places, France or Britain or the US, what comes first to our mind as characterising their contribution to the world, their identity or style, is the arts they have produced, books, paintings, films, their orchestras and opera companies, their galleries, their music. Either consciously or not, it is this that guarantees for us that the goods we buy from them, everything from high tech to clothes and perfumes and domestic appliances, will be of the highest quality, both of performance and design. Shouldn't we assume that others will make the same assessment of us?



This view is one that has been warmly embraced in the press, by the arts community, by Federal and State Governments and the opposition, as well as by the business community. The Prime Minister quotes this passage, as does the Chief Executive of Qantas, and the General Manager of Opera Australia. It has been the basis of front page newspaper stories in our national business daily, The Australian Financial Review, as well as the subject of editorial comment in many of our major daily newspapers. It has resonated at all levels in our society and provides a rallying call that is galvanising a more general recognition of the value of the arts in Australia. It provides indisputable evidence that the arts and business are inextricably linked and that involvement in the arts makes good sense for Australian business.

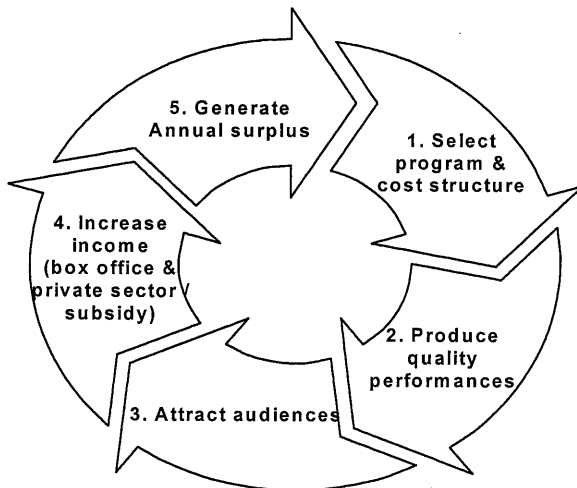
PRESSURE ON VITALITY AND VIABILITY

Despite increasing acceptance that involvement in the arts makes good business sense, the vitality and viability of the performing arts has been under severe pressure. Successfully managing a major performing arts company has always been a difficult and challenging task, requiring significant management skill.

Indeed, five key artistic, audience and financial elements must come together to produce a cycle of success. The primary driver is selecting an artistic program that meets audience expectations with a viable cost structure. This underpins the production and presentation of quality performances. By putting on quality performances, the potential exists to attract larger audiences, which in turn results in increased income from the box office and facilitates increased income from the private sector. Success in this area results in the generation of an operating surplus, which then provides the basis for a repetition of a cycle of success. In other words, the artistic, audience and financial aspects of a companies' success are inextricably interwoven.



EXHIBIT 1: CYCLE OF SUCCESS



Source: Managing for the Future report, Major Organisations Fund, Australia Council, 1998, p6

However, a cycle of success can equally become a cycle of decline by factors – either external or internal – adversely impacting on any one of these five factors. Unfortunately, in the case of Australia’s major performing arts companies, factors – predominantly external – have threatened the companies’ cycle of success.

While the Major Performing Arts Inquiry outlined these factors in great detail, they can be summarised as follows:

- Globalisation, technology changes and socio-demographic shifts are increasing competition and putting upward pressure on costs;
- These external trends have caused costs to rise faster than revenue;
- Government funding has not risen fast enough to cover the shortfall; and
- The financial viability and the artistic vitality of sector has, as a result, been under pressure.

Impact of globalisation, technology changes and socio-demographic shifts

Globalisation, technology changes and socio-demographic shifts are having a profound impact on large parts of the Australian economy. The arts are no exception.

i. Globalisation

Globalisation is making itself felt in a number of ways. Increasingly, Australians do not have to leave their shores to see the same shows as are being performed in London, Paris, New York or Taipei. Distance is no longer a barrier. In 1998, in Sydney, for example, a large array of international product was presented: six musicals, three dance productions, four spectaculars and



17 concerts. These included productions of Les Miserables, The Boy from Oz, Chicago, Showboat, Riverdance, the Grease Spectacular, as well as a concert by Kathleen Battle.

Similarly, in Perth in 1998, international productions comprised one major musical (The Phantom of the Opera), three dance productions, four spectaculars and 17 concerts. Despite the significant difference in the size of Sydney and Perth's populations, the relatively similar number of dance productions, spectaculars and concerts reflects the tendency of international productions to tour all Australian capital cities, regardless of their size, with event style performances.

Such events are predominantly brought in by commercial entrepreneurs, encouraged by venues, who want long production runs to use up the significant excess capacity that is available in each capital city. For instance, each resident over the age of 18 in each capital city would have to attend between 1.4 and 4.5 performances a year to fill all available core performing arts venue space. By 2001, the number of required attendances in Sydney, Melbourne and Brisbane will increase significantly.

EXHIBIT 2: FULL CORE VENUE UTILISATION: 1996, 1999 and 2001

(number of performances per resident***)

CAPITAL CITY	YEAR		
	1996	1999	2001
Sydney	1.61	1.99	2.12
Melbourne	1.92	1.92	2.00
Brisbane	1.36	1.65	2.01
Perth	1.88	1.88	1.88
Adelaide	1.77	1.77	1.77
Hobart	4.53	4.53	4.53

* Core is where more than 90% of the venues' utilised capacity is used for performing arts performances.

** Assumes 7 shows a week, 365 days a year.

*** Over the age of 18.

Source: Major Performing Arts Inquiry Discussion Paper, p78

International product is also brought in through festivals, which have received a significant increase in their level of Government funding – up from \$8.4 million in 1992 to \$18.2 million in 1998, a rise of 14% per annum. In 1998, between 45% and 52% of all performing arts events at the Adelaide, Melbourne, Brisbane and Sydney Festivals were from overseas. In the case of the Festival of Perth, 69% of events were international in origin.



EXHIBIT 3: COMPOSITION OF PROGRAMMING: FESTIVALS 1998

(number and per cent of events)

FESTIVAL	COMPOSITION OF PROGRAMMING					
	INQUIRY COMPANIES		OTHER AUSTRALIAN		INTERNATIONAL	
	No.	%	No.	%	No.	%
Sydney	6	14	17	41	19	45
Melbourne	6	13	19	42	20	45
Brisbane	4	12	12	36	17	52
Perth	4	8	12	23	36	69
Adelaide	7	12	23	40	28	48
TOTAL	27	12	83	36	120	52

Source: Major Performing Arts Inquiry Discussion Paper, p84

The rise in the amount of locally available international artistic product has had a number of profound consequences – both positive and negative – but in a globalising world, absolutely inevitable.

First, audiences have become much more sophisticated as a result of seeing such productions. The production values associated with shows such as *Les Miserables* and *The Phantom of the Opera* are very high, as are the costs associated with staging such performances. The pre-production costs alone (covering sets, props, costumes, staging technology and rehearsals) can be upward of \$10 million, and weekly running costs can be around \$400,000. But, audiences do not always adequately distinguish between commercial and subsidised theatre. There is no doubt that audience expectations for the quality of stagecraft they want to see on stage in subsidised theatre have increased as a result of the greater presence of world quality commercial productions. This has put upward pressure on the production costs of Australia's major performing arts companies.

Second, competition for audiences has increased. Traditionally, competition among the artforms of opera, theatre, dance and music has been modest. The companies competed among themselves, but there was relatively little cross-over of audiences. This situation has changed. The rise of large-scale commercial musicals, festivals as well as opera and dance spectaculars has given audiences more choice, with far greater competition to attract audiences. As Exhibit 4 indicates, the artforms that have been most affected by these alternative forms of entertainment have been

broadline theatre, opera and ballet. Orchestras have been least affected. The consequence has been continued downward pressure on ticket prices for these artforms and intense competition for audiences, with an accompanying rise in marketing costs.

EXHIBIT 4: PROFILE OF COMPETITION (nature of competition)

TYPE OF COMPANY	TRADITIONAL COMPETITION							NEW COMPETITION						NUMBER OF H/M
	Broadline playhouse	Niche playhouse	Ballet	Modern Dance	Opera	Orchestra	Chamber Music	Venues		Globalisation / New Technologies				
								Commercial Music	Festivals	Opera Spectacul	Dance Spectacul	Film	CD	
Broadline playhouse	---	M	L	L	M	L	L	H	H	L	M	H	L	3/3
Niche playhouse	M	---	L	M	L	L	L	L	H	L	L	M	L	1/3
Ballet	L	L	---	M	M	M	L	L	H	M	H	L	L	2/4
Modern Dance	L	M	M	---	L	L	L	L	H	L	M	M	L	1/4
Opera	M	L	M	L	---	M	L	M	H	H	L	L	H	3/4
Orchestra	L	L	M	L	M	---	H	L	M	L	L	L	H	2/3
Chamber Music	L	L	L	L	L	H	---	L	H	L	L	L	H	3/0
NUMBER OF H/M	0/2	0/2	0/3	0/2	0/3	1/2	1/0	1/1	6/1	1/1	1/2	1/2	3/0	---

Level of Substitution:	H	High
	M	Medium
	L	Low

Source: Major Performing Arts Inquiry Discussion Paper, p125

Another area where the impact of globalisation manifests itself is in competition for artists. An international market exists not just for Australia's leading opera singers, but also for its actors, dancers and its musicians. Equally, Australian audiences expect to see the best artists in their field performing in Australia.

It is, therefore, not surprising that salary costs for leading artists increased significantly between 1992 and 1998, ranging from 3.2% per annum in theatre to over 8% in some areas of music. Musica Viva, Australia's leading presenting company of chamber music, has demonstrated an increase in costs of over 21% for the same guest artists over the decade from 1988 to 1998. The weakness of the Australian dollar has exacerbated this trend.

The challenge of covering increasing overseas and local artist' salary costs is made more difficult because few productivity gains can be realised in the performing arts. For instance, today it takes the same number of people as long to rehearse and perform Mozart's Eine Kleine Nachtmusik as it



did when it was first performed over 200 years ago.

ii. Technology Changes

As in so many other areas of the economy, technology is having a major impact on the arts, particularly through the increased availability of compact discs (CD's), film and the Internet. A veritable explosion has taken place in the sales of CD's, with some two million classical CD's, worth \$30 million, being sold in 1996-97. Sales are growing at the rate of 27% per annum. While a CD cannot replicate the experience of a live performance, the ability to hear world-class performers with CD quality, raises audience expectations for live orchestral, chamber music and operatic performances. It also increases audiences' familiarity with the musical repertoire and raises the bar on what constitutes acceptable quality.

Film has also seen impressive growth from a far larger base than CD's. In 1997, takings from the film box office, which were growing at 11% per annum, stood at \$584 million. With 88% of performing arts attendees also going to the cinema at least once a year, film is a clear competitor to the performing arts. However, film, which provides the kind of technological effects and communication intimacy not easily managed on stage, also contributes to audience expectations of the quality of performance they expect to see on stage. Moreover, with the expansion of cinemas occurring predominantly in the suburbs and a doubling in the number of screens per cinema, audience expectations of greater convenience and more choice have increased.

The Internet, while still somewhat embryonic in the performing arts, is already making the user more knowledgeable about an artform that interests them and about what constitutes world-class quality in the performing arts. Users, whose demographics match those of performing arts attendees, can quickly verify what is being performed on stage and by whom in London or Munich. Moreover, with rapid improvements occurring in the quality of "virtual" productions, audience expectations will continue to increase. Last, but far from least, the Internet offers significant marketing potential for performing arts companies.

Such technology changes offer consumers' major benefits, including making them better informed. Equally, they drive up artistic costs through the need to have higher quality – and typically more expensive – artists perform on stage. Production costs are also increased because of the production values audiences expect to see on stage. At the same time, CDs and film, being substitutable products, keep downward pressure on ticket prices.

An offsetting factor to these negative pressures are the technical advances made in areas such as



computerised lighting and set changes. Such advances have made it possible to improve production values, while reducing labour costs.

iii. Socio-demographic shifts

The performing arts are also affected – both negatively and positively – by a range of socio-demographic changes. Australians are better educated (in 1996, 16.5% of the population had a degree or diploma versus 12.8% in 1991); more are employed in the professions (35.4% in 1998 versus 30% in 1991); and they travel more (over 20 million overseas visits were made between 1991 and 1998). As a result, they have a far better idea of what it means to be world-class. Their expectations for entertainment are increasingly set by what is available in New York, London or Paris, not just by what can be seen on the Australian stage. In the ways outlined in the previous section, these factors increase audience expectations, thereby contributing to driving higher artistic and production costs.

Another major socio-demographic trend is the higher proportion of women in the work force, which increased from 50.8% to 53.7% between 1989 and 1999. The result is that women, like men, have less discretionary time than previously. This has resulted in changing purchasing patterns for companies who, historically, have relied on subscribers for the largest proportion of their income. Instead, audiences are purchasing fewer subscription packages – preferring instead to buy tickets as and when they need them; they are purchasing smaller subscription packages; and they want greater flexibility in the composition of such packages. In addition, they are purchasing more single tickets closer to the date of a performance. These trends increase the companies' level of revenue uncertainty, resulting in an increased marketing spend to meet revenue targets.

As in other countries, the Australian population is also rapidly aging, with a concomitant increase in the age of audiences. The percent of audiences over the age of 45 rose from 38.8% to 42.3% between 1991 and 1995. These people have more disposable time to attend performances, which along with the greater disposable income of women – who are also attending more performances – is beneficial to the performing arts. However, companies are mindful of the need to engage younger audiences and to put on artistic product that they find attractive. The need to cater for audiences with diverse tastes complicates the management task and increases the cost base in catering for these diverse markets.

Finally, as with most developed countries, a concentration of wealth exists in Australia. The top 20% of Australian earners account for 47.5% of the income, while the richest 10% of families own almost half of Australia's private wealth. The increased concentration of wealth, combined with

the coming transfer of inter-generational wealth as the population ages, presents an opportunity for individual Australians to create endowments to support the arts. To do this, a culture of greater giving needs to be created.

In summary, therefore, globalisation, technology changes and socio-demographic shifts are increasing competition for Australia's major performing arts companies, at the same time as they are driving up costs. While some countervailing trends exist, the overwhelming result is to put greater financial pressure on Australia's major performing arts companies.

Costs rising faster than earned revenue

In 1998, overall costs for all the major performing arts companies was almost \$205 million, rising at a rate of 5.1% per annum (or \$53 million) over the period 1992 to 1998. Salaries and wages accounted for 54% of total costs, production expenses 24%, marketing and promotion 10% and administration 12%. The annual rate of growth in each of these expense categories was respectively 4.9%, 3.8%, 7.8% and 6.7%, reflecting the trends outlined earlier and the accompanying increased administrative complexity confronting the companies.

Box office provided revenue of \$93 million or 45% of total revenue, but over the period 1992 to 1998, only rose at a rate of 4.4% per annum (\$21 million), less than the 5.1% rate of growth in costs. In contrast, private sector income rose at a far faster rate – 12.9% per annum or \$12 million – but, unfortunately, off a far smaller base of \$23.1 million, accounting for 11% of total income. In summary, therefore, earned income – comprising box office and private sector income – did not increase at a rate fast enough to cover the increase in costs.

Government funding inadequate to bridge gap

In Australia, the other major source of company income is Federal and State Government funding. The ratio of earned income to government funding varies dramatically among companies. Bell Shakespeare Company was more self-sufficient than any other company, generating \$12.80 of earned income for every dollar of government support. At the other end of the spectrum, Tasmania – a state geographically isolated from the mainland with the smallest population – has a symphony orchestra, the Tasmanian Symphony Orchestra, which is only able to generate 15cents of earned income for every dollar of government support.

Even within the same artform, however, funding support for companies varies widely, without any evident underpinning logic, except the accident of history. For instance, Australia's two main state theatre companies – the Melbourne and Sydney Theatre Companies – earned \$5.68 and \$6.84 for



every dollar of government assistance. More starkly, the Melbourne based Playbox Theatre Company and Sydney resident Company B – both companies that present new Australian works – received \$1.34 and \$5.68 respectively.

The funding situation is further complicated by the symphony orchestras. They have only recently been corporatised and separated from Australia's national broadcaster, the Australian Broadcasting Commission (ABC). Historically, therefore, Government funding for the orchestras was unable to be separated from that for the ABC. In this environment, government funding was implicit and reflected the difference between revenue and expenses.

The level of government funding for the companies, excluding the orchestras, therefore provides a more reliable indicator of trends in government funding over the period 1992 to 1998. Federal and State Government funding rose by \$8.6million, or a rate of 4.4% per annum. The State Governments provided \$5.7 million (or 66%) of this increase, with a disproportionate share coming from the States of Queensland and Western Australia. The additional funding provided by these State Governments was in large measure a response to the adverse cost—revenue dynamics facing their State based companies.

In contrast, the Federal Government's increase over the 1992 to 1998 period was \$2.9 million (or an increase of 2.8 % per annum). However, it was predominantly the result of the Creative Nation initiative taken by the Labor Government in 1994. Subsequent Federal Government funding – until the outcome of the Inquiry - had been held relatively static.

Financial and artistic consequences

Escalating costs, not matched by revenue growth, has taken its toll on Australia's major performing arts companies, financially, artistically as well as from an access perspective.

i. Financial consequences

Four main financial consequences have become obvious.

■ Inadequate reserves to cover further deficits.

Over the period 1992 to 1998, the cumulative deficits of Australia's major performing arts companies, other than the orchestras which were part of the ABC for most of the period, were \$13.9 million. In each year, between 33 and 62 percent of the companies incurred a loss.

In 1998, the cumulative reserves held by these same companies were \$11.3 million, with one company, The Australian Ballet, accounting for \$8.6 million of those reserves. The other 20

companies held aggregate reserves of only \$2.7 million. Such reserves would only cover one more year of losses at the average rate incurred over the previous three years. Moreover, six companies had negative net assets, with no ability to cover future operating losses.

■ Opera and dance worst affected

Large scale commercial musicals, festivals, opera and dance spectacles as well as film and CD's have given audiences more choice and provided greater competition for audiences. Opera, theatre and dance are the most impacted by these new competitors. However, opera and dance are the least able to respond. They have the most complex artistic development processes; they have the highest level of production and artistic costs; and they have some of the longest lead times.

■ Less populous states worst impacted

Seven of the nine companies based in Australia's less populous States – Queensland, Western Australia and South Australia – incurred a deficit over the period 1992 to 1998, with only two companies showing any sign of improvement.

This trend is occurring for three reasons:

Their box office generation ability is less. Their average ticket prices are significantly lower than those able to be obtained in Sydney. Moreover, attendance numbers have been static in the less populous States, with lower implicit participation rates.

Their private sector income generation ability is less. Fewer large companies are headquartered in Brisbane, Perth and Adelaide, the capitals of the less populous States. Excluding the orchestras, 66.3% of private sector income was generated from Sydney-based companies, 21.8% from those based in Melbourne, and 11.9% from those based in Brisbane, Perth and Adelaide.

Their cost—revenue dynamics are less favourable. In every artform, the companies based in Sydney and Melbourne are able to recoup more of their cost per attendee from box office revenue than is possible for their artform counterparts based in Brisbane, Perth and Adelaide.

■ Dependence on government funding increasing

The companies based in Brisbane, Perth and Adelaide have become much more dependent on government funding than those based in Sydney and Melbourne. Furthermore, the level of dependence for the companies based in the less populous States has increased, whereas the opposite is the trend for the companies based in Sydney and Melbourne.



ii. Artistic consequences

Presenting high quality artistic performances is fundamental for any performing arts company. However, faced with ever-rising costs, the companies' artistic response has been to 'minimise risk and survive by optimising for the short term', which over the longer term, can put the companies' artistic vitality at risk.

These potential risks have begun to manifest themselves in four main ways.

Declining number of new works

The overall number of new works programmed declined from 50 to 32 between 1997 and 1998. Dance declined from 17 to 11 new works; music from 12 to eight; and theatre from 21 to 13 works.

Increasing reliance on existing productions

Dance, opera and theatre are enlivened by new works and by new productions of existing works. However, between 1997 and 1998 the overall percent of new productions reduced from 60% to 49%. In dance, revivals of existing productions increased from 57% to 64%; opera from 73% to 81%; and theatre from 15% to 23%.

Reducing opportunities for creative and performing artists

Increasing reliance on existing productions is reducing employment opportunities for creative artists. In addition, employment opportunities for creative and performing artists are being constrained by the use of co-productions and buy-ins, undertaken to reduce costs. In both 1997 and 1998, over 40% of all productions presented by the opera companies were co-productions or buy-ins. In theatre, the level of co-productions and buy-ins is lower, but increased from 14.9% in 1997 to 24.6% in 1998. In theatre, the flexibility to perform plays with smaller size casts is reducing employment opportunities, while in dance, ensemble sizes have been reduced.

Fewer development opportunities for young artists

Not only are fewer new works being undertaken in theatre and dance, but faced with financial pressures, the theatre and dance companies are less inclined to take a risk with less established playwrights or choreographers. In music, fewer new works are being included in the orchestras' main subscription seasons, even though the development of those works is still being undertaken.

Moreover, Young Artists' programs have been discontinued in some State opera companies and Opera Australia's program has been reduced in size.

iii. Access consequences

Three main trends are emerging with companies trying to ensure they preserve their artistic core.

Refocus of education programs

As a result of financial pressures, music and opera companies have scaled back their education programs, in the short run making their programs more effective from an education and cost perspective. Without action, the long-term viability of some of these programs would have to be questioned.

Reduction in touring

In 1997, the major performing arts companies lost \$8.3 million from touring activities, \$5.6 million through their self-entrepreneuried touring and \$2.7 million from sold off tours. Even when specific touring grants are taken into account, the overall loss incurred by the companies from touring was \$5.9 million.

As a result, capital city touring was refocused between 1997 and 1998. While the overall number of touring seasons remained constant, the extent of touring to the smaller markets of Darwin and Hobart was reduced. Between 1997 and 1998 the number of regional towns visited by the companies also decreased by 7% and the number of regional seasons was reduced by 9.6%.

Reduction in mainstage programming

Without taking government funding into account, in 1997, the companies lost \$13.3 million on their 152 mainstage programs, with only three companies making a marginal profit. Opera lost \$8.9 million, theatre lost \$3.6 million, and dance \$1.2 million.

As a result, between 1996 and 1998, each State theatre company reduced its subscription season by one program, as did Opera Queensland. A similar step has been under consideration by a number of other companies.

In summary, therefore, Australia's major performing arts companies face significant financial pressures as a result of the impact of globalisation, technology changes and socio-demographic shifts. In the short-run, companies have behaved in a fiscally responsible way by cutting artistic and access programs. However, if sustained, such actions run the risk of undermining the companies' long-term artistic vitality and reducing access.

Australia has recognised that allowing current developments to continue unabated is not sustainable. Artistic values will be compromised; Australia's artistic talent will be eroded as artists seek work overseas; audiences will decline; community access will be reduced; and there will be reduced



accessibility to education programs that give students from all walks of life an appreciation of Australia's artistic heritage and traditions. Moreover, a key platform in Australia's desire to be recognised as a clever country that sells high value added goods and services abroad will be lost.

The challenge Australia has taken up, therefore, is how to transform the cycle of decline being experienced by many companies into one of success. A multi-faceted approach has been adopted to addressing this challenge.

LEVERAGE CREATIVE PARTNERSHIPS

To address the financial, artistic and access pressures facing Australia's major performing arts companies, a range of creative partnership initiatives are being encouraged among government, business and within the sector itself.

Each of these relationships will be addressed in turn.

Partnerships with Governments

The Federal and State Governments are entering into strategically-based funding partnerships with Australia's major performing arts organisations to support Australia's objectives for the sector. Such funding is provided both on an ongoing basis as core funding, as well as on a one-off basis.

i. Ongoing funding

Australia's 31 major performing arts companies have historically received close to \$90 million in funding from the Federal and State Governments. However, the Inquiry found that no logic underpinned the way in which such funds were allocated, other than the accident of history.

In its place, the Inquiry recommended a new model based on recognising the strategic role each company could play in Australia's artistic life, the cost of the artform and the importance of ensuring geographic access. In an unprecedented example of co-operation and partnership, the Federal and State Governments have accepted that, in future, all the major companies will be funded according to the new model.

Acceptance of the strategic role of each major company in Australian life as an International, Australian Flagship, Specialist or State Flagship Company, is the basic building block for the model. In consultation with the companies, each company's economics, artistic quality and breadth of product offering was assessed to reach such a decision.

Five steps follow.

First, a “normalised” cost base is established for each company that recognises the company’s strategic role, but does not reward inefficiency. This step is fundamental, because an underlying premise of the model is that companies should be funded in a way that supports the strategic intent implicit in their specific designation.

Second, a common artform funding ratio is applied to the company’s cost base to calculate the base level of Federal and State funding. The artform funding ratios are 13% for theatre, 15% for chamber music, 20% for dance, 25% for opera and 50% for concert orchestras, with an expectation that the latter will be reduced over time, once their transition out of the ABC is complete.

Third, for the companies based in Adelaide, Brisbane, Hobart and Perth, a geographic adjustment factor is applied to the base level of funding. This reflects these companies’ current inability to generate the same proportion of revenue from the box office and private sector as is possible for companies based in Sydney and Melbourne.

Fourth, for companies based in Sydney and Melbourne, an artistic risk adjustment factor is applied to the level of base funding. These four companies are all heavily committed to the development of new work, with an associated higher level of artistic and box office risk.

Fifth, the Federal and State Governments’ funding responsibilities are allocated based on the strategic designation of the companies according to the following formula.

Strategic Role of Company (% Funding)

	Federal	State
International companies	90	10
Australian Flagship companies	80	20
Specialist companies	50	50
State Flagship companies	20	80

Based on the funding model, the Federal and State Governments have agreed to provide additional ongoing funding of up to \$12.7 million a year. In addition, to allow the companies to plan forward with greater certainty, such funding will be provided on a rolling triennial basis with reviews every three years.



In return, each company will sign a tripartite agreement with the Federal Government and the relevant State Government. The basis of that tripartite agreement will be a business plan, where each company will be required to demonstrate substantial progress towards improving their cost—revenue dynamics within the context of their strategic designation. Based on that plan, key performance indicators will be agreed, with reporting against such indicators being made publicly available.

In this way, the new funding model establishes a partnership relationship for each company with the Federal and the relevant State Government's funding agency, in a way that supportively addresses the financial, artistic and access challenges facing each company.

ii. One-off industry adjustment funding

In addition to proposing a more strategic approach to core funding, the Inquiry recommended and Governments have accepted the need for a one-off industry adjustment funding package. Such a package, valued at \$18.2 million, aims to change the companies' financial dynamics – particularly to increase income earned from the box office and the private sector.

Some initiatives directly target this outcome by increasing the focus on marketing and development, particularly by enhancing staff skills. In other cases, the route is indirect, by, for instance, investing in improved artistic standards, including increased ensemble sizes for some companies. In yet other cases, mergers between companies are envisaged to ensure companies have the critical mass to attract staff with the skills needed to generate increased revenue.

Partnerships with Business

Two different approaches are underway to encourage business and individuals to enter into creative partnerships with arts organisations.

i. Build private sector support

Governments are supporting incentives for business to strengthen its relationship with the arts and for the arts companies to proactively work to attract the support of business. To that end, four main initiatives are being activated.

First, each company will be required, as part of its tripartite funding agreement, to put in place a private philanthropy and bequests program that will take advantage of the coming inter-generational wealth transfer.

Second, as part of a broader program of legislative changes, tax incentives have been introduced to



encourage a culture of greater giving. Aspects of those initiatives which major performing arts companies can take advantage of include:

- income tax deductibility for donations of assets, such as real estate, with a market value of more than \$5,000, regardless of when the asset was acquired by the donor;
- the removal of capital gains tax on bequests to charitable organisations and institutions; and
- the establishment of a new category of private foundations with tax deductible status.

Third, based on the recommendation of the Inquiry, a “reserves incentive program” is being put in place to encourage greater private sector support. Each additional dollar of private sector support over a benchmark figure will attract two dollars of additional funding: one dollar from the Federal Government and the other from the relevant State Government. The program is capped over a three year term; can only be used to build reserves; and the funds so generated must be held in escrow for three years.

Fourth, the skills of the company’s development staff are being improved by focused training, including by secondments to the marketing and sponsorship departments of large corporates. In this way, it is hoped that the major performing arts companies will build a greater understanding of the needs of business.

ii. Create greater business awareness of the arts

As a separate initiative, the Australian Business Arts Foundation (AbaF) has been established to promote greater business awareness of the arts.

Consisting of many of the Chief Executives of Australia’s major companies, AbaF aims to promote advice on the business case for cultural investments and to help with strategies to find good fit cultural partners. It is doing this through initiatives such as a Business Arts Skills Exchange to trade knowledge; a Business Arts Appreciation Program for arts organisations to brief business on productions; and a Cultural Partners Marketing Opportunities program for arts organisations to present a business partnership case to corporate managers.

By creating a broader understanding of how the arts can contribute to business, at the same time as providing greater incentives and ability to generate private sector income, much will be done to improve the sector’s cost—revenue dynamics, as a platform for helping the companies build a cycle of success over the long term.



Partnerships within sector

Arts organisations are also being encouraged to work together to their mutual advantage. Indeed, the outcome of the Major Performing Arts Inquiry is a tribute to the way in which the companies worked together in cooperation with the Inquiry, and with Governments to produce a favourable result.

i. Inquiry generated initiatives

The Inquiry's initiatives for greater sector co-operation are evident in four areas.

Artform co-operation among major companies: To help change the sector's financial dynamics, the companies are examining cross-artform initiatives in the following areas:

- **Opera:** To achieve greater economies of scale, while meeting the distinct needs of regional markets, Australia's three State opera companies and Opera Australia are exploring the potential for greater common mainstage subscription season productions;
- **Theatre:** To reduce costs and improve quality, theatre companies are exploring ways to continue to undertake co-productions and buy-ins;
- **Orchestral Music:** To improve artistic standards and revenue and to ensure greater operating efficiencies, a "community of musicians" concept is being put in place in Brisbane between the Queensland Symphony Orchestra and the Queensland Philharmonic Orchestra.

Geographic co-operation among major companies: To enhance revenue, particularly by flexibly strengthening marketing and development capability, various combinations of State-based opera, ballet and orchestral companies in South Australia, Western Australia and Queensland are exploring the establishment of shared resources companies to provide finance, marketing and development functions. These companies are small relative to their peers in Sydney and Melbourne, and do not have the scale to attract and retain administrative staff of the highest calibre. This initiative is designed to ensure each company's independence is maintained, while enabling them to be of a size that will attract staff who can help increase revenue.

Artform co-operation with smaller companies: Australia's major performing arts companies are being encouraged to undertake the commissioning of new works with smaller companies and individuals, where such collaborations can enhance the artistic development process. One recent example of success with such collaboration is between Playbox (a major company) and Ilbjerri (an indigenous theatre group), which resulted in the development of *Stolen*, about the so-called "Stolen Generation" of indigenous children.

Stolen has received critical acclaim in both Australia and London. Equally, mentorship relationships by major companies with smaller companies in regional areas is being encouraged as a way of extending regional access by the major companies.

Co-operation with venues and festivals: Venues are being encouraged to play a more proactive role in helping the companies improve scheduling and reduce program conflicts, particularly on opening nights. Equally, the companies are being encouraged to work with festivals to develop new and innovative work that would be suitable for the international festival circuit. In this way, some Australian companies should be better positioned to become a greater contributor on the international festival circuit.

Over the coming months, as the Inquiry's recommendations are implemented, the benefits of greater artform and geographic co-operation, including with festivals and venues, will hopefully be seen and eventually be reflected in an improved cycle of success.

ii. Australia Council's initiative to Promote the Value of the Arts

In addition to the Inquiry's specific initiatives for the major companies, the arts sector more generally stands to benefit from the Australia Council's broader initiative to Promote the Value of the Arts. The Australia Council has just released a major report by Saatchi and Saatchi that examines Australians' attitude to the arts.

The study showed that while the arts are very much part of Australian society, the benefits of the arts are not necessarily enjoyed or recognised equally by all Australians. Hence there is significant scope to more broadly promote the value of the arts to the benefit of all Australians. In particular, the report found that the opportunity existed for the arts sector to be more welcoming and to change the perception that exists in some quarters that the arts are only for an elite.

As a result, the Australia Council is currently embarked on a process to work with the arts sector to find ways of changing public attitudes towards the arts. That process will unfold over the next six months.

In summary, therefore, Australia has recognised that its national interest is best served by having an artistically vibrant, accessible and financially viable arts sector. But Australia – like the rest of the world – knows that, to succeed, it must address the forces of globalisation, technology change and socio-demographic shifts. To that end, Australia is working on an active agenda of fostering creative partnerships among arts organisations, governments and business.