

Ensemble Offspring



STRATEGIC PLAN

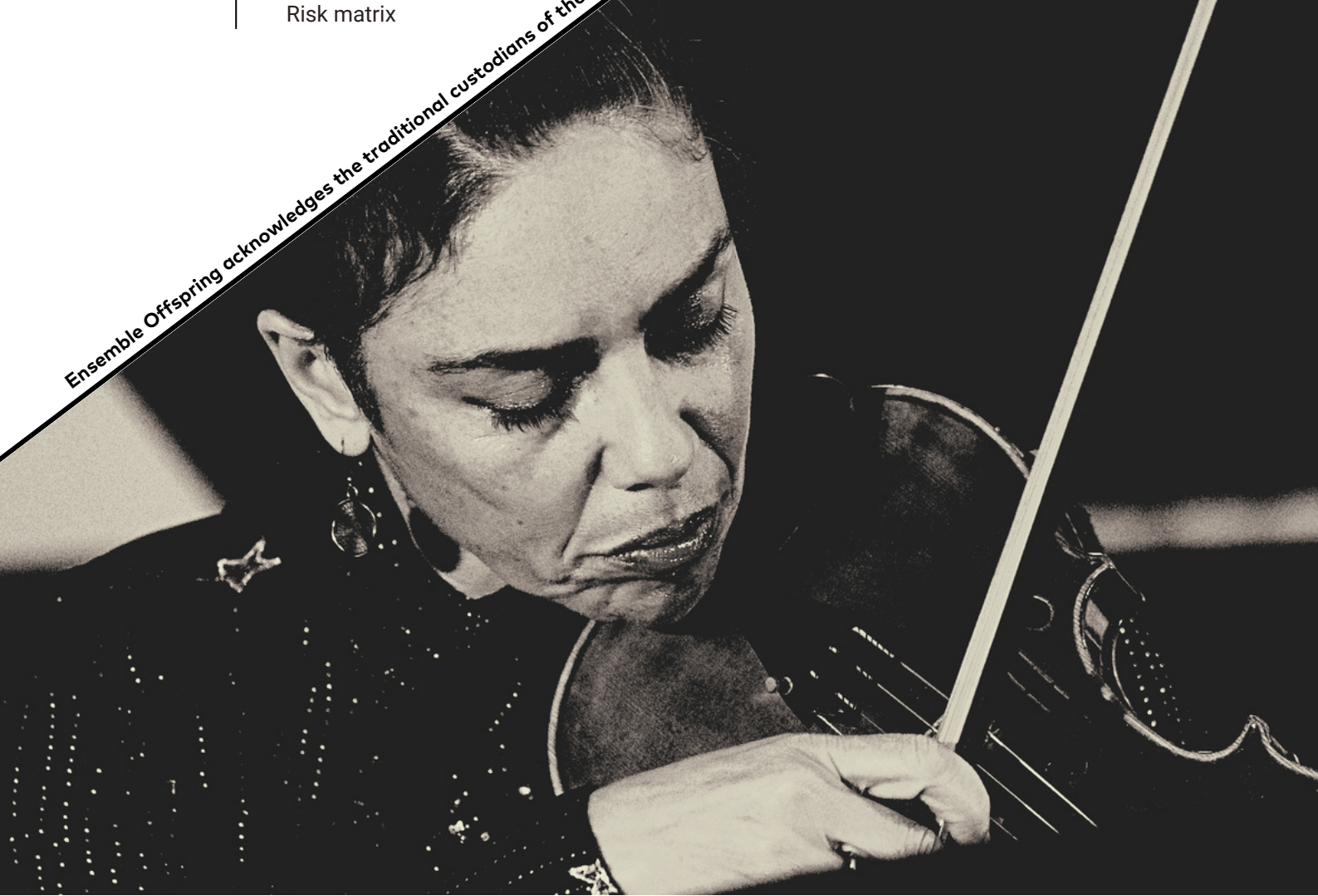
2025-2028



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Ensemble Offspring acknowledges the traditional custodians of the lands on which we work and play and extends our respect to Elders past and present.



VISION, MISSION, PURPOSE & VALUES

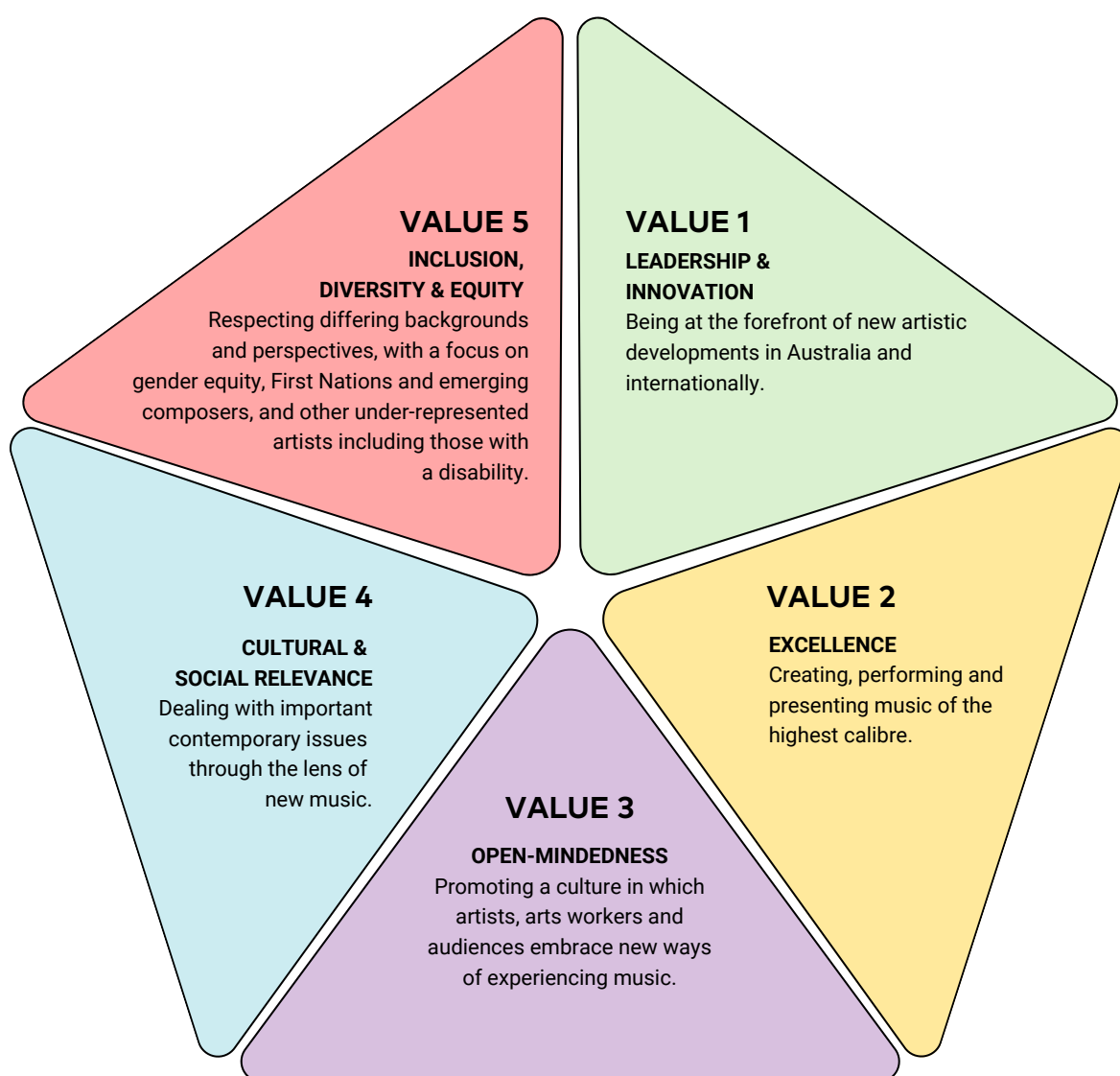
SECTION 1

Vision

To be Australia's foremost new music ensemble, representing Australian stories and composers on the world stage.

Mission

Ensemble Offspring strives to nurture an Australian musical ecosystem that places diversity of human experience and expression at the fore, creating, developing & presenting the work of living artists.



Purpose

Our company gives a high-profile voice to a broad range of Australian performers and creators, prioritising emerging and under-represented artists. We present bold musical experiences characterised by innovation, excellence, open-mindedness and cultural relevance. Subverting classical traditions, Ensemble Offspring's core sextet of innovative instrumentalists engage a wide range of audiences by delivering experiential concerts of living new music that transcend genre and place.

SUMMARY OF ACHIEVEMENTS

SECTION 2

Ensemble Offspring (EO) is Australia's leading new music group, standing at the forefront of musical innovation. By boldly subverting classical traditions, we present kaleidoscopically varied performances that blaze a trail for Australian music.

Led by internationally acclaimed percussionist Claire Edwardes OAM, the ensemble unites the country's most fearless and virtuosic instrumentalists. Our core ensemble comprises six of Australia's most established and versatile instrumentalists, all respected across diverse fields of music making. Deep artistic stability is drawn from the fact that all current members have been with the group for an impressive average of 12 years.

Widely respected for making challenging musical and artistic concepts accessible, Ensemble Offspring promotes a refreshing approach to music-making. We often present in more casual settings, as well as collaborate across genre and artform including projects with experimental film, video, theatre and dance, ensuring our music is positioned within a broader milieu of arts practices.

Our unique role in the art music sphere is leveraged through collaborations with our Australian colleagues such as Sydney Chamber Opera, Australian Art Orchestra, Synergy/Taikoz, The Song Company and TURA New Music. We work collaboratively rather than competitively to build the appetite for, and appreciation of, living new music in Australia.

"This is an ensemble of Australia's finest musicians performing innovative, relevant and engaging new music that bursts with imagination, energy and inspiration."

Seesaw Magazine

Our unique practice is strongly aligned with emerging performance practices. While our foundations are contemporary classical notated music, our performances are informed by exploratory music practices including improvisation, sound art and electronic music. We are recognised for taking our unique brand of living music out of the Western classical niche and positioning it in dialogue with other forms of cultural expression in unusual venues.

Ensemble Offspring stands shoulder-to-shoulder with major international equivalents including Eighth Blackbird (USA), Red Note Ensemble (Scotland), Asko|Schönberg (The Netherlands) and International Contemporary Ensemble (New York). This is reflected in recent and upcoming co-commission and collaborative partnerships including with Asko|Schönberg at the 2023 Sydney Festival and a three-way collaboration with International Contemporary Ensemble and Ensemble Adapter with 2018 performances in Sydney, Berlin and New York. Further, our new ENMESH exchange platform established in partnership with Stroma Ensemble (New Zealand) features 10 partner ensembles from around the world who share musical knowledge and opportunities.



In Australia, regular inclusion in mainstream festivals such as Sydney, Melbourne and Adelaide Festivals, as well as extensive airplay on ABC Classic of our Ngarra-Burria: First People Composers project, have created a broader public awareness of our work and brand over the past 8 years.

Our audience trends show a positive upward trajectory despite COVID, with overall attendance growing by 14% in the past 2 years, representing the best box office in the ensemble's history. Leveraging new audiences coming from outside the new music niche, covering a broad demographic and defined by an affinity for the arts, new ideas and the written word will also help to ensure further audience growth over the coming period.

Through our pioneering spirit, pursuit of excellence and relentless commitment to equality, Ensemble Offspring aims to consistently shape a vibrant and diverse future for Australian music.



"Ensemble Offspring's mission is not just honourable, but essential. In other words, they are not just doing the right thing, they are doing what is necessary for the survival of new music in Australia."

CutCommon



Ensemble Offspring collates and analyses data to review our core objectives. Our sources of data include:

- **INTERNAL FEEDBACK**
direct feedback from collaborating artists via surveys and anecdotal feedback
- **EXTERNAL FEEDBACK**
audience surveys, audience feedback emails and anecdotal feedback
- **CRITICAL REVIEW**
press reviews, verbal, email and blog feedback from respected industry peers
- **SECTOR ACKNOWLEDGMENT**
awards, nominations and other significant indicators (eg. industry article mentions)
- **INTERNATIONAL BENCHMARKING**
feedback from, and communication with, our international sister ensembles, analysis of comparable international activity and standards in the sector, and repertoire and idea sharing platforms
- **INVITATIONS**
performance engagements by high profile festivals, presenters and collaborators nationally and internationally.

Our **Creative Committee** employs a rigorous evaluation method to measure, assess and continually improve our artistic vibrancy. They oversee this process of artistic reflection and are responsible for collating and analysing this data for all projects for consideration by the Board. The Committee is chaired by our Artistic Director and its membership comprises core musicians, a Board Director with relevant expertise and an independent sector representative. Our Artistic Director and the board are responsible for synthesising the data and identifying areas of improvement.

The Creative Committee also oversees our Commitment to First Nations Artists policy in collaboration with our First Nations Director and in consultation with community, to ensure it is updated annually, adhered to and reported against.



Core musicians' overall performance is appraised by the Artistic Director, and the Artistic Director's performance is appraised by the Board Chair in annual performance reviews.

Core staff all hail from the world of music. They support the ensemble's high-level artistic output and vision, led by our CEO & AD and assisted by our newly instated Hatched Academy and First Nations Director roles.

SECTOR DEVELOPMENT & COMMISSIONING

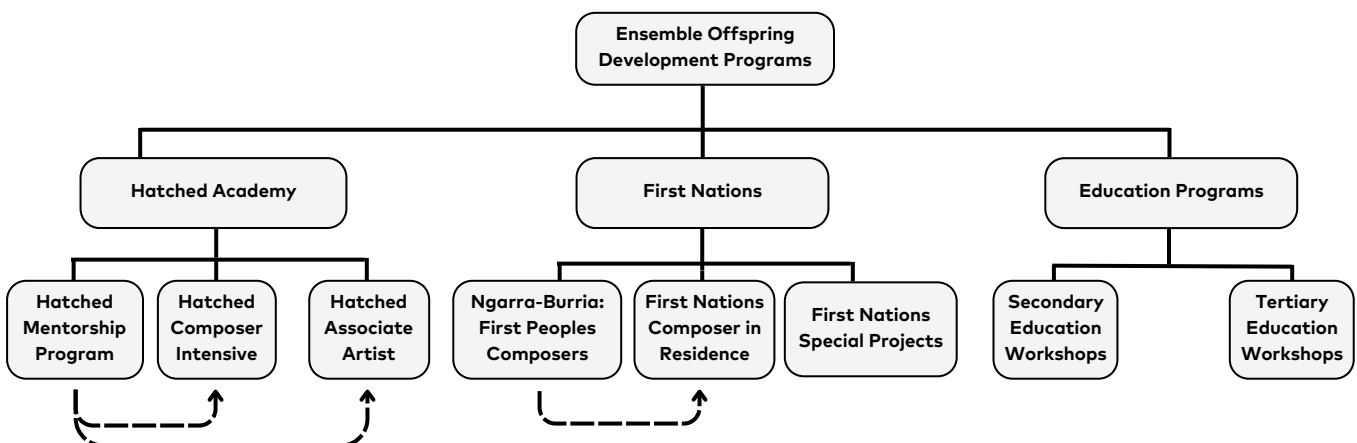
SECTION 4

At the heart of Ensemble Offspring's mission is an unwavering commitment to the creation and dissemination of living new music. Since forming in 1995, the group has commissioned and premiered over **350 new works**, solidifying our position as the foremost champions of contemporary music in Australia. Since launching our Offspring Commission Fund in 2012 we have seen a substantial investment in our new commissions from private donors.

Through our commissioning program we promote and support under-represented voices including female-identifying (Noisy Women Commission), First Nations (First Nations Composer in Residence), and emerging artists (Hatched Academy). This dedication has earned the ensemble the 2022 Classical:NEXT Innovation Award, the 2019 Sidney Myer Performing Arts Group Award, multiple APRA Art Music Awards and a 2019 ARIA Award nomination.



Ensemble Offspring's **annual development programs** are an essential pillar of Australia's musical ecosystem. Hatched Academy is an incubator for emerging Australian artists, nurturing the next generation of cultural leaders through a Composer Intensive, individual mentorships, and an Associate Artist position; the Noisy Women Commission has amplified the voice of an exceptional female-identifying or non-binary composer since 2017; and the First Nations Composer in Residence and Ngarra-Burria: First Peoples Composers programs elevate the music of Indigenous artists, foregrounding their rich cultural perspectives.



GOAL 1	PROGRAM	ANNUAL KPIs
<p>Champion Australian composers, particularly under-represented artists, through commissions, performances and documentation of their music</p>	<p>OFFSPRING COMMISSION FUND</p> <ul style="list-style-type: none"> • Commission composers in a broad range of career stages, from emerging to established, including First Nations and female identifying artists • International co-commissions to enhance reputation of Australian composers and ensure EO's involvement in high profile composer commissions • Utilise the experience & skill sets of core musicians, prioritising workshops and long-term creative developments to create work across artform and genre of the highest standard <p>FIRST NATIONS</p> <ul style="list-style-type: none"> • Ngarra-Burria: First Peoples Composers – collaboratively building bridges for First Peoples artists to step forward, further develop their composition skills, and connect with the art music sector through workshops, recordings and performances. • First Nations Composer in Residence – a flexible two-year professional development opportunity with workshops, premiere of a new commission and documentation. • First Nations Special Project – a longer-term project that gives voice to our First Nations collaborators in a larger collaborative project with a high-profile festival outcome (e.g. <i>-barra</i> by Nardi Simpson at 2022 Sydney Festival) <p>All First Nations activities are guided by our Commitment to First Nations Artists policy.</p>	<ul style="list-style-type: none"> • 70% Australian content per annum • At least 50% of all commissions by female-identifying composers • At least 6 First Nations works workshopped & presented publicly • At least 3 Offspring Creation commissions • At least 1 international co-commission per year • All new works workshopped and documented professionally • Appointment of new First Nations Director

Case Study 1

Ngarra-Burria: First Peoples Composers

In 2016, Ensemble Offspring was approached by Dr Christopher Sainsbury to be ensemble-in-residence for Ngarra-Burria – the first program of its kind in Australia’s history. A partnership between the Australian Music Centre, Australian National University, Moogahlin Performing Arts, ABC Classic and Ensemble Offspring, in 2018 the program was featured in a Platform Paper titled *Ngarra-Burria – New music and the search for an Australian Sound* by Dr Christopher Sainsbury. As a result of Ngarra-Burria and EO’s championing of the participants, the past 7 years have seen a raft of new First Nations Australian art music voices including Brenda Gifford, Nardi Simpson, Rhyan Clapham and Aaron Wyatt rising to prominence. Some of the fruits of the program include the recent ABC Classic album release *To Listen, To Sing* (2022) which received much ABC Classic and Fine Music airplay and a nomination for a 2023 AIR Award. In 2022, the program was the recipient of an international Classical: NEXT Innovation Award and 2023-2024 sees the fourth cohort joining the program with yet more exciting new voices to nourish and share with the wider community.

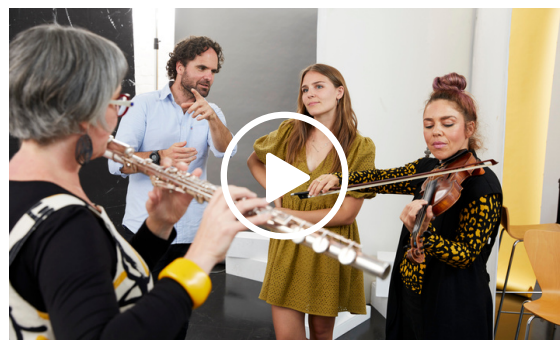


Watch the Ngarra-Burria showreel

GOAL 2	PROGRAM	ANNUAL KPIS
<p>Nurture the next generation of composers and performers through supportive iterative creative processes</p>	<p>HATCHED ACADEMY</p> <ul style="list-style-type: none"> • Hatched Composer Intensive – an invaluable opportunity for 5 emerging Australian composers to develop a new work in collaboration with Ensemble Offspring, international mentors and a lead composer mentor across the year, culminating in a high-profile public showcase. • Hatched Associate Artist – one elite Australian instrumentalist is selected to join Ensemble Offspring as part of our annual concert season and is given a unique opportunity to build a successful performance career specialising in living new music. • Hatched Mentorship Program – diverse emerging artists from age 16 are connected with our experienced core musicians and collaborators for one-on-one mentorships to build career paths. 	<ul style="list-style-type: none"> • Appointment of new Hatched Academy Director • 18 emerging Australian musicians mentored and championed • 5 Hatched works created, performed & documented • At least 12 mentors employed • At least 2 secondary school workshops or tertiary residencies

Case Study 2 Hatched Academy

Since 2014, Ensemble Offspring has nurtured the next generation of Australian voices through our Hatched Academy. The first program of its kind in Australia, it began as a national opportunity that mirrored the two artistic directors' skill sets, offering one composer (Jeremy Rose) and one performer (Callum G'Froerer – trumpet) the opportunity to work with Ensemble Offspring for a year. Over the past 10 years, Hatched Academy has grown to feature a Composer Intensive, an Associate Artist performer position and a Mentorship program for 16- to 21-year-olds. Alumni of the Hatched Academy tend to feature prominently in the commissioning of the MPAs such as Musica Viva and the state orchestras – performers including Jacob Abela, Eliza Shephard, Jasmin Leung, Will Hansen, and composers including Angus Davison, May Lyon, Thomas Misson and Connor D'Netto. While programs similar to Hatched have emerged in recent years, EO's long-term commitment to nurturing emerging Australian talent has already proven its impact and worth for the Australian new music ecosystem at large.



Watch the 2022 Hatched Composer Intensive showreel

"The experience and attention to detail that the players brought to Hatched is something I have rarely had access to as an emerging composer. They were able to pinpoint key moments in my piece where a small change could be made that was so much more effective than what I had put on the page. The piece was elevated by their feedback and incredible playing, and this is now one of the pieces I am proudest of."

Gabrielle Cadenhead (Hatched Composer Intensive 2021)

GOAL 3	PROGRAM	ANNUAL KPIS
<p>Build audiences through performances and collaborations in Sydney, regionally, nationally and internationally</p>	<p>CORE NATIONAL TOURING SERIES <i>present the music of today, engaging audiences' imagination</i></p> <p>Four self-presented programs each year for hometown, national touring and festival inclusion. Presented in Sydney, Western Sydney, Canberra and Melbourne or Brisbane. These concerts are an essential platform for the programming of new commissions alongside new and current trends in local and international art music.</p> <p>COMMUNITY OUTREACH <i>make new music engaging, accessible to all and participatory</i></p> <p>Activating non-traditional venues (incl. Avart Gardens) in metropolitan and regional centres to make new music more accessible to all ages, backgrounds and abilities.</p> <p>Secondary Workshops & Tertiary Residencies including Australian Music Days, ARCO Voyage of Discovery and an ANU Residency.</p> <p>Ongoing implementation of Disability Initiatives including relaxed performances, utilising AUSLAN interpretation where appropriate, and exploring further collaborations with deaf and disabled artists.</p> <p>INTERNATIONAL COLLABORATIONS & SHOWCASES</p> <p>We plan to leverage ENMESH and international co-commissioning opportunities to create touring pathways. We will alternate international showcase years (Classical:NEXT/APAM) and international touring/collaborations years. As the majority of our current collaborators are based in Europe, this will be our main focus for international touring for the next 5 years.</p>	<ul style="list-style-type: none"> • 4 national concert tours • 1 regional tour or at least 3 regional performances & workshops per year • 15% audience growth each year • 4 Avart Gardens concerts • At least 3 educational outreach workshops • At least 1 secondary workshop or tertiary residency • At least 2 relaxed performances • At least 1 annual international co-commission that leads to international touring possibilities



GOAL 4	PROGRAM	ANNUAL KPIS
<p>Celebrate and grow our legacy and expand our reach through innovative digital strategies</p>	<p>OFFSPRING BITES & DIGITAL RELEASES</p> <p>Continue to build on our archival legacy for Australian art music established in 2014, giving newly commissioned works a life beyond the concert hall with digital releases collating the most successful recent commissions. Leverage exposure through airplay of recorded content on ABC Classic etc.</p> <p>CONCERT AND STUDIO VIDEO DOCUMENTATION FOR YOUTUBE</p> <p>Making Australian art music accessible for all to experience and using Ensemble Offspring's presence on the international stage to amplify Australian musical voices nationally and globally.</p> <p>INFORMATIVE AND EDUCATIONAL SOCIAL MEDIA VIDEOS & THE OFFCAST PODCAST</p> <p>Short form videos in the TikTok style, created by our musicians and collaborators for organic social media to broaden audience reach (audiences of 2.7K and 2.1K on Facebook and Instagram respectively) & special release episodes of The Offcast podcast to highlight special projects.</p>	<ul style="list-style-type: none"> • 1 digital Offspring Bites album release every 2 years • Produce video and/or audio recordings of all new works in any given year • 7.5% growth on link clicks from social videos • 10% growth on social media audience reach year on year

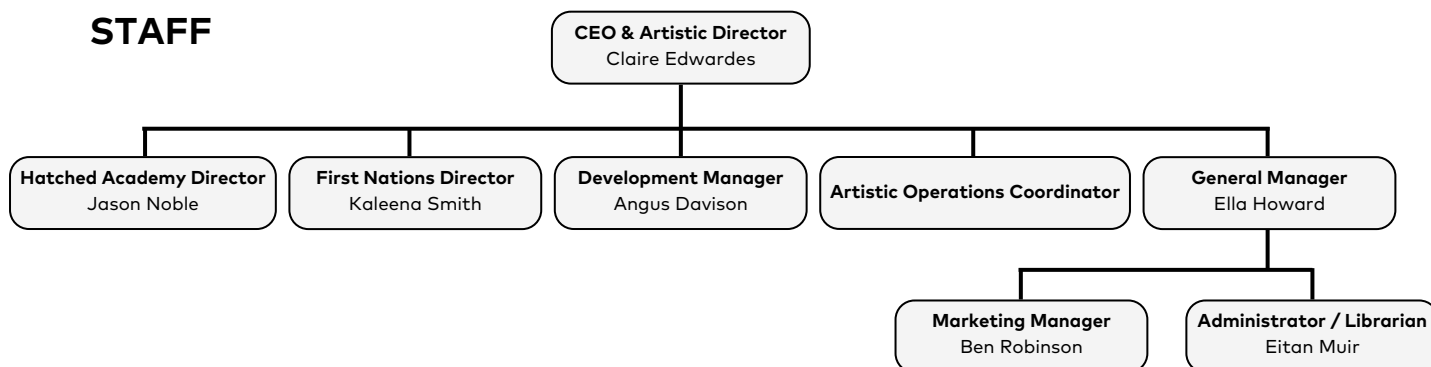


GOAL 5	PROGRAM	ANNUAL KPIS
<p>Strengthen organisational resilience by expanding box office revenue and philanthropy, supported by appropriately resourced administration and best practice governance</p>	<p>Increase earned income year on year through more high-profile festival and venue contracts and increased box office through repeat performances and a strong marketing plan.</p> <p>Grow philanthropic revenue prioritising company resources through biannual fundraising campaigns, Avant Gardens intimate concerts, private donor functions and events, foundation/trust applications along with specific commission investment and musician chair support by private donors.</p> <p>Maintain best practice governance standards with prudent management and appropriate investment of Reserves to maintain stability and support strategic initiatives.</p>	<ul style="list-style-type: none"> • 5% growth in box office • 5% growth in philanthropic supporters • 5% growth in philanthropic revenue

OUR PEOPLE

SECTION 6

STAFF



CORE ENSEMBLE



Claire Edwardes
percussion



Lamorna Nightingale
flute



Jason Noble
clarinet



Véronique Serret
violin

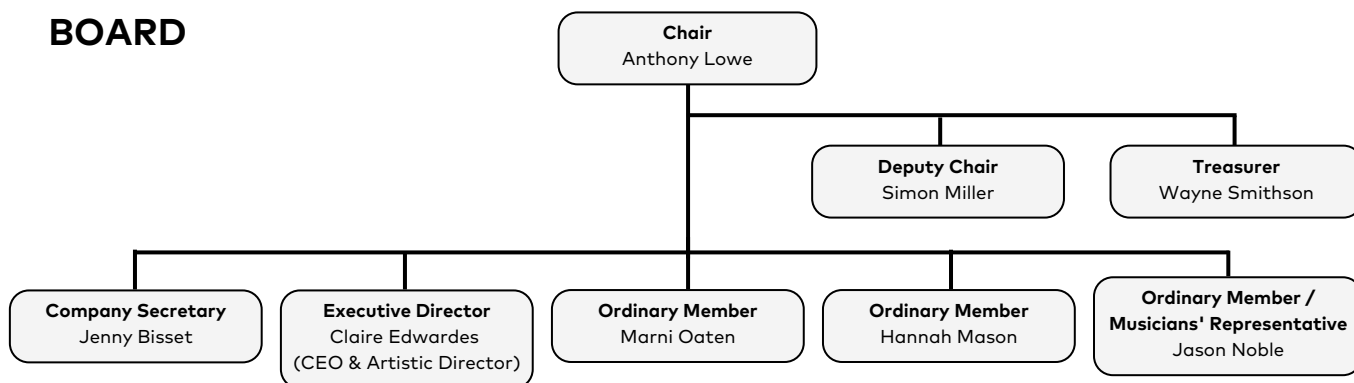


Blair Harris
cello



Benjamin Kopp
piano

BOARD



PATRON

Shane Simpson AM (2019-current)

SWOT ANALYSIS

SECTION 7

STRENGTHS

- **Organisational reputation** – original programming, quality performances, audience engagement
- **Artistic Director reputation** – innovator, changemaker and leader in the sector
- **Market-makers (creators)** ie. innovators, not imitators
 - Considered, diverse, unique programming
 - Distinctive and engaging mode of presentation, outside of the classical norms
- **Loyal audiences** – especially in Sydney, with growing audiences outside of hometown through collaborations
 - Demonstrated ability to communicate new, often unfamiliar, music to audiences of all ages
- **Demonstrated organisational sustainability**
 - Length of time established in market (27 years)
 - Strong governance and accountability through diverse Board
 - Proven financial management and resilience

WEAKNESSES

- **Resource allocation** – balancing programming resources against operational and administrative resources
- **Operational capacity** – our vision is larger than we have capacity to realise, we are heavily reliant on the commitment of a small team
- **Branding** – musical style can vary substantially from concert to concert, making trust in a consistent brand integral for audience development
- **Perception of artistic product** – distinctiveness and newness of sound worlds may mean appeal is perceived as too niche, cerebral or specialised before even experiencing a concert
- **Low penetration in the broader contemporary arts spheres** – music is perceived quite separately to dance and theatre, making it difficult to communicate with these potential new audiences

OPPORTUNITIES

- **Artistic product development**
 - Repetition of successful programs leading to a known product, better efficiency in preparation and cost savings
- **Audience development**
 - Expanding our audience base beyond the accepted new music niche, lifting profile among broader contemporary arts followers
 - Audience growth through community workshop opportunities on tour
 - Use of technology and digital media (eg. streaming via Instagram Live) to increase audience engagement and reach
- **Business development and marketing**
 - Nurturing potential and current donors through deeper engagement in the journey of the creation of the art
- **Organisational infrastructure**
 - Exploit increasing availability of collective rehearsal spaces

THREATS

- **Audience development** – potentially finite and niche audience of loyal followers
- **Income diversification limitations**
 - Increasingly limited government funding opportunities to support growth trajectory
 - Competition for the 'philanthropist dollar', especially in a context of greater support for genuinely classical genres such as opera and early music
- **Organisational and artistic infrastructure**
 - High cost of real estate in Sydney creating difficulty to find a permanent rehearsal and reliable, affordable concert venues
 - Cost and time associated with regularly moving percussion equipment and expensive cost of hiring and tuning grand pianos

BOARD AND GOVERNANCE

Ensemble Offspring is a not-for-profit public company limited by guarantee registered in NSW. We are also registered with the Australian Charities and Not-for-Profits Commission (ACNC) and Register of Cultural Organisations (ROCO).

Governed by a Board of Directors with diverse skillsets and perspectives, Ensemble Offspring is ideally positioned to realise our vision and mission. Through our strong governance and organisational capacity dictated by our past Strategic Plans and secured funding, we have delivered artistic and organisational outcomes exceeding what might be expected of a company our size.

Over the past five years, with recurrent annual surpluses we have sustained a high average operating reserve ratio, ensuring financial resilience and strong working capital.

We adopt a best-practice governance framework that addresses principles of good governance, including:

- Diverse board composition, roles and responsibilities;
- laying foundations for management oversight through policy development;
- recognising and managing financial and non-financial risk;
- safeguarding integrity in reporting, and
- remunerating fairly and responsibly.

The board regularly identifies new risks, reviews existing risks and assesses the likelihood of risks occurring. Based on this analysis, we have identified the eleven strategic and operational financial and non-financial risks that may impact the delivery of this strategic plan, and the control measures and strategies we have put in place to mitigate these risks. The current Risk Matrix is attached as an appendix.



BOARD COMPOSITION AND RESPONSIBILITIES

Ensemble Offspring is committed to ensuring diversity on the Board through a skills matrix and annual self-assessment. Our 'Board Composition and Recruitment Policy' is applied in recruitment to ensure diversity of thought, background and perspective and maintain a wide range of expertise and experience. The Board meets six times a year plus the AGM, Board Staff Strategic Planning Day and extraordinary meetings where necessary.

The Board maintains a Board Charter and has established three committees with specific delegated responsibilities governed by their respective charters. The Creative Committee assists the Board to fulfil its responsibilities concerning artistic self-evaluation. Finance, Audit and Risk Committee assists the Board to fulfil its responsibilities in managing budgets, financial results, financial and non-financial risk, and compliance. The Philanthropy Committee oversees philanthropic initiatives and new fundraising opportunities for the company.

SUCCESSION PLANNING

EO recognises the importance of succession planning for future artistic and organisational resilience. In 1997 Damien Ricketson and Matthew Shlomowitz founded Ensemble Offspring. Claire Edwardes became co-artistic director with Damien Ricketson in 2006, and in 2015 she took over as sole artistic director.

Our six core performers, who are respected soloists, have all been members of the ensemble for an average of 12 years. They are highly invested in our vision and are increasingly tasked with leading ensemble programs, as part of our longer-term succession planning. Jason Noble has been the musician board representative for the past 2 years (with Lamorna Nightingale taking over in 2024) and he will become the Hatched Academy Director from 2024. Echoing the starting model for Ensemble Offspring, long-term composer-collaborators provide another strong potential for artistic leadership succession.

ENVIRONMENTAL IMPACT & WELLBEING

EO is committed to the environmental sustainability of our operations. EO plans to minimise costs and environmental impact, creating tours leveraging the proximity of venues, carpooling, local percussion hire and reduced air travel. The mental and financial wellbeing of our artists is prioritised through the use of an access rider for artists and collaborators, ensuring adequate days off during tours with regular wellbeing check-ins. For our staff a combination of remote working environments and face-to-face office hours will continue to be how our staff operate. All jobs are advertised with a Diversity and Inclusion clause and for those who require it assistance is offered for all our development program applications. A recent digital accessibility audit was undertaken by Morwenna Colett which will be built upon in the coming period. An EO staff member is assigned as the accessibility officer each year and they are tasked with ensuring accessibility in all areas is prioritised.



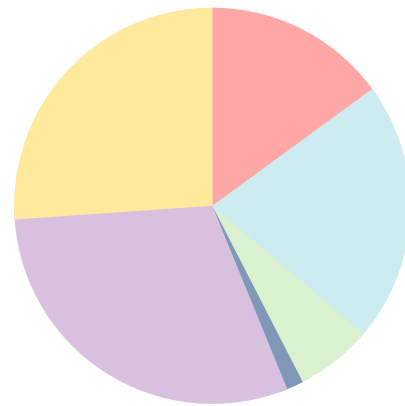
FINANCIAL MANAGEMENT AND OVERSIGHT

Ensemble Offspring sets an annual budget which is approved by the Board in October each year. We have a strong track record of managing budgets effectively through careful financial monitoring, coupled with regular Finance, Audit and Risk Committee/Board budget reviews, regular reports from 'Accounting for Good' and regular reforecasting. There are clear financial delegations and authority limits in place.

Since the loss of multi-year Australia Council funding in 2021, Ensemble Offspring has strategically invested reserves and prioritised revenue diversification to ensure less reliance on government funding. We utilised extensive financial modelling to work through the challenging pandemic period, coming out the other side with stable reserves. This period has also seen growing philanthropic support thanks to strategic investment in our development capabilities. We have also increased the percentage of income earned from box office and contracts post COVID.

2022 Revenue Streams

- Federal Government Funding (14.9%)
- State Government Funding (21.2%)
- Local Government Grants (6.3%)
- Box Office and Program Income (26.1%)
- Donations and Sponsorships (30.1%)
- In-Kind Income (1.4%)



Our philanthropic strategies include a diverse fundraising portfolio of individual giving, private ancillary funds, foundations, and trusts. Since gaining DGR status in 2013, we have seen significant growth in private giving to Ensemble Offspring. From a standing start in 2012, we have built our philanthropic support over the past 10 years, with nearly \$200,000 raised in the 2022 calendar year. Our annual target reaches a quarter of a million by 2025. We note that the current industry trend for Australian arts organisations is to increase revenue but lose number of donors and it is likely to be the same for EO, although we aim to increase donor numbers by 12.5% pa as economic conditions allow.

We run several fundraising campaigns each year, including an EOFY campaign, an end of year campaign, as well as fundraisers for specific initiatives such as our 2023 European Tour Fundraising Dinner. Our Avant Gardens series alongside at least two private functions at the homes of supporters each year assist in attracting new financial supporters. Increasingly, we seek to align donors with specific areas of our work such as commissions and patrons of our Hatched Academy, First Nations Composer Program, and Performer Chairs. EO supporters' deepening and ongoing connection with our work and mission has already led to growing gifts over time.



RISK MATRIX

APPENDIX 1

DIMENSION	IDENTIFIED RISK	LEVEL OF RISK	CONTROL MEASURES / STRATEGIES	MITIGATED RISK LEVEL
Financial (Strategic)	Company is subject to change of government policy, with subsequent loss of core funding (e.g. funding reductions or significant changes in funding policy)	HIGH L: Possible C: Extreme	<ul style="list-style-type: none"> Diversify income sources (e.g. philanthropic support) and increase earned income Timely and accurate reporting Maintain strong relationships with key funding partners, including regular meetings and continuous disclosure of significant strategic and staff changes and results 	MEDIUM
Financial (Operational)	Slim operating budget and low performance revenue to funding ratio	MEDIUM L: Possible C: Moderate	<ul style="list-style-type: none"> Board maintains tight control over budget, including thorough financial delegations on budget variance Artistic Director has regard to budget constraints in artistic programming decisions Increase income (e.g. philanthropic support) and reduce expenses (eg. operational efficiencies) wherever possible 	LOW
Management (Strategic)	Lack of capacity and capability to facilitate company growth	MEDIUM L: Possible C: Moderate	<ul style="list-style-type: none"> Introduce expertise over time in administration, operations, development, and production/special events, with pathways from casual engagements to part-time permanent status Maintain succession plan, and implement as required Provide professional development where possible 	LOW
Management (Operational)	Loss of key personnel (eg. Artistic Director or General Manager leave or become incapacitated)	HIGH L: Possible C: Extreme	<ul style="list-style-type: none"> Maintain appropriate conditions and competitive salary structure Maintain succession plan Provide professional development where possible Promote and facilitate mentoring relationships for key personnel 	MEDIUM

DIMENSION	IDENTIFIED RISK	LEVEL OF RISK	CONTROL MEASURES / STRATEGIES	MITIGATED RISK LEVEL
Cyber Security	Loss of data through cyber risks	HIGH L: Possible C: Extreme	Review using Australian Government Cyber Security Assessment Tool and take mitigating actions	MEDIUM
Reputation (Strategic)	Company sustains negative exposure or feedback	LOW L : Possible C: Moderate	<ul style="list-style-type: none"> • Maintain good relationships with all stakeholders, especially funding partners, Patron and sponsors • Ensure company delivers what it promises in a timely way • Ensure artistic credibility with a focus on integrity and vibrancy • Develop a communication protocol in case of sustained negative exposure 	LOW
Competition (Strategic)	Company is subject to competition	LOW L : Possible C: Moderate	<ul style="list-style-type: none"> • Ensure artistic credibility with a focus on integrity and vibrancy • Ensure marketing and publicity emphasises the company's highest artistic standards • Keep abreast of competitors through regular environmental scanning • Collaborate with potential competition where possible 	LOW
Program related (Operational)	Company unable to fulfil obligations to audiences or funding bodies (eg. presenters withdraw from advertised programs; musicians not available at short notice)	MEDIUM L: Possible C: Moderate	<ul style="list-style-type: none"> • Ensure company fulfils its obligations in a timely way • Ensure all insurances are up-to-date and adequate • Ensure good relationships and clear lines of communication with presenters • Maintain pool of musicians who can fill in if required, with repertoire options in case replacements are needed • Ensure good accounting practices so that refunds can be made to audiences if necessary • Ensure good publicity consultant available to manage the communication process if risk eventuates 	LOW
Asset management (Operational)	Loss of assets or data	HIGH L: Likely C: Major	<ul style="list-style-type: none"> • Ensure all insurances are up-to-date and adequate • Maintain assets register • Ensure computer files are backed up regularly • Ensure computers and equipment are maintained and replaced as necessary 	MEDIUM

DIMENSION	IDENTIFIED RISK	LEVEL OF RISK	CONTROL MEASURES / STRATEGIES	MITIGATED RISK LEVEL
Legal and regulatory (Operational)	Complaint or case brought against company, or employee, volunteer or audience member injured	MEDIUM L: Possible C: Major	<ul style="list-style-type: none"> • Ensure all insurances are up-to-date and adequate • Ensure all employees function under an agreed employment contract • Regular reporting to the Board on workplace health and safety, with all incidents reported • Ensure compliance with workplace health and safety regulations at workplace • Maintain culture of compliance, with 'zero tolerance' for intentional breaches and all stakeholders comfortable to be 'whistleblowers' if needed 	LOW
External trends (Operational)	Adverse economic and market conditions affect ticket sales or earned income	MEDIUM L: Possible C: Moderate	<ul style="list-style-type: none"> • Undertake regular environmental scanning to stay abreast of economic and market trends • Understand audience and set ticket prices appropriately • Diversify income sources and increase earned income 	LOW



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