

01142021 -- Consortium Leadership Community Meeting

Date and Time:

15 January 2021 - All items on the board
02:03 (UTC+00:00)

Facilitator:

Brian Parker

Attendees:

Dana, Nancy Hackett, Andrew Chew, Kirstin, Mindee, Sarah Whelan (Sydney Opera House), Krystal Nolan, Nancy Hackett, Miriam Ayles, Andrew Chew, Allison A, Andrew Chew

Summary:

Actions:

Learnings:

Topics discussed:

Gated digital content and its impact on venue usage - is anyone seeing any trends yet?

Votes: 7

Suggested by: Nancy Hackett

Comments:

- **Brian Parker**
Nancy: Not as big of a COVID impact, so able to hold performances at 60% capacity. Seeing increased interest in livestreaming and on-demand services. Interested in seeing how this change might affect venue usage, or if any trends have begun to emerge.
- **Brian Parker**
Sarah: Introduction of digital programming creates another KPI to be tracked, for certain.
- **Brian Parker**
Kirstin: Just started putting together digital content. Quick pivot to digital content sales for a Christmas concert. Access was given out as a thank you, but some sales also were made. Upcoming digital programming of smaller-scale pieces in the future. Not a lot of data to work from, so follow back up in July when data is in.
- **Brian Parker**
Krystal: Have been doing digital content for a while. Great way to keep engagement up while patrons haven't been able to attend. With performances returning in-person, digital has

become a supplement to programming. Have yet to see a dive in ticket sales, so it feels complementary. Seeing an increase in engagement as a result.

- **Brian Parker**
Krystal: Livestreams were free during shutdown, but are no paid with shutdown ending.
- **Brian Parker**
Nancy: Prevalence of digital is driving new hardware purchasing to help put together a more polished product. Currently, those wanting to record are required to bring their own equipment. Interested to see if standardization will develop over time.

Consortium Boards: How do you recruit members? What do you look for in identifying candidates?

Votes: 6

Suggested by: Brian Parker

Comments:

- **Brian Parker**
Nancy: No board for Perth, as the organization is not separate. Led by the CEOs and GMs of the organizations on a steering committee.
- **Brian Parker**
Mindee: Advisory committee of executive or executive-adjacent folks who meet monthly.

Starting a new consortium - what are the Things To Know?

Votes: 6

Suggested by: Miriam Ayles

Comments:

- **Brian Parker**
Miriam: Potentially starting a new consortium. Some hesitancy regarding the hierarchy of the organizations involved, so interested in any tips about the process.
- **Brian Parker**
Andrew: Do it now, and do it straight away!
- **Brian Parker**
Andrew: Previous experience with Tessitura was in a single-organization environment before joining a consortium. Pleased to see the level of collaboration that exists when in a consortium setting versus organizations using Tessitura on their own. There may need to be compromises along the way, but the majority of issues are things that can be technically resolved. #ButWhatIfItsAConsortium
- **Brian Parker**
Nancy: The reasoning behind the Perth consortium was driven by dissatisfaction with the ticketing operations in the arts; had been outsourcing to commercial providers. Presenting organizations did not have access to their own data. The state government invested in research which made a strong business case to establish a consortium with shared access. A joint purpose and agreement for why the consortium has started helps to quell any potential issues along the way.
- **Brian Parker**
Andrew: It helps the business case to have Tessitura as more than just a ticketing platform, but a full CRM which can have fundraising components as well.
- **Brian Parker**
Sarah: Question about whether seeking a consortium is to take an opportunity or to solve a problem. Complexities around how the consortium itself relates to the organizations, and whether there is any potential friction there. Sydney Opera House is the largest user in the consortium, but if the consortium was established today, no guarantee they would be the primary license holder.
- **Brian Parker**
Krystal: With the opportunity to do it again, would set up a separate organization to govern the consortium versus holding the primary license with Sydney Opera House. Questions and

concerns over the attention given to the various member organizations when the leading organization is also a user.

- **Brian Parker**
Mindee: Specific case -- recommendation to establish users and tokens at the organizational level, even when part-time employees may be shared between members of the consortium. This helps to simplify things later on.
- **Brian Parker**
Mindee: Very important to establish a strong foundation early on to avoid issues later.

What are some of the biggest challenges of managing a Tessitura consortium?

Votes: 2

Suggested by: Kirstin

Comments:

- **Brian Parker**
Mindee: There's only one me in charge.
- **Brian Parker**
Nancy: Too much to do, not enough resources. Being pulled in too many different directions.
- **Brian Parker**
Andrew: Seconded.
- **Brian Parker**
Mindee: Balancing time between member organizations and managing their expectations when everyone is investing but organizations might have different levels of need.
- **Brian Parker**
Andrew: Navigating time and prioritization between organizations and projects. Strategic meeting every month that begins with a "whip-around" from each organization and what's currently happening. Utilizes a Trello board to help organizations communicate their priorities and times of greater need. Collaboration as a discussion between each organization.
- **Brian Parker**
Mindee: Determine a single tool that can be used to manage projects between consortium organizations. Otherwise, the opposite of profit.

Topics voted on but not discussed:

Quick Question: Anyone who offers central box office services willing to talk to me and our Master License executive about that?

Votes: 2

Suggested by: Mindee

Comments: