

UPDATE : 22/03/2017

Q: In respect of the artistic plan – can you clarify the position in relation the 3/year – 5/year framework. (section 4 C on page 8)

A: There is a minimum requirement to submit a 3–season artistic plan, however, it would be helpful to provide principal repertoire elements for one or two additional seasons to indicate artistic thinking over a longer span.

Q: Can you explain again the position on the calendar years (business plans etc.) vs. cross –year opera ‘seasons, and also the position re promotions and activities outside the Sept-May Season book-ends.

A: (i) The calendar year is used as a standard financial year, used by most companies, and the basis on which the Arts Council provides grant aid. This is the most useful framework for business and financial planning. The Sept-May opera ‘season’ division is used as the standard national and international practice in terms of repertoire planning frameworks and the presenting and marketing repertoire to audiences.

(ii) The call prioritises the presentation of the principal main-scale productions to be done during the standard Sept–May season, when experience and practice indicates the largest local audiences are available for regularly produced opera, theatre, concerts etc. This does not preclude a proposal which would feature production(s) in summer months, but the Council’s priority (and audience focus in that priority) should be borne in mind if making a case for this.

Reference is also made to other activities, programmes and productions (other than the main-scale, predominantly core repertoire productions at the centre of the call) which might form part of an applicant company’s wider programme, and which might of course happen during other months, as appropriate.

Q: I can understand why the Open Call document refers to the number of required productions at some points in terms of calendar (financial) years and at other points in terms of standard operatic seasons, Sept-May. I’d be grateful if you could clarify the following in this context:

Page 8, 4.c.ii: *In terms of the required minimum of 3 productions for the first year, does that refer to presentation in calendar year 2018, or in the season Sept 2018 to May 2019?*

A: This refers to presentation in Calendar year 2018. The idea is that there would subsequently be 4 productions in calendar year 2019, spread across what would be the second part of a 2018/19 season and the first part of a 2019/20 season.

*Q: Could you offer definitions for “main scale” and “core-repertoire”?
If you do not want to offer definitions for this, can you say what is excluded and what is not “main scale” and not “core-repertoire”?*

A: Given the variety of opera and opera-attendance patterns, neither general term can be defined with absolute precision. 'Main-scale' is used here to describe opera which is typically larger in scale than both chamber/baroque-scale opera and classical-scale opera

(with classical period –size orchestra with double wind and chorus size to balance), common from the 19th century onwards, which at its core typically features an orchestra size of quadruple horns, three trumpets, 3 trombones, double or triple wind, strings and percussion, and a chorus size to balance.

‘Core repertoire’ describes that repertoire of operas which is most frequently produced due to their popularity with audiences, which form the core of opera provision for audiences in most countries, and which has been significantly under-represented in Irish opera production in recent years. A good many of these are main-scale works (many from the mid-19th century onwards) but clearly there are some core repertoire operas of classical scale (e.g. the most popular Mozart operas).

CLARIFICATION: In using these terms, it is not intended that baroque-scale or classical-scale works which might be regarded as part of a balanced core-repertoire provision would be excluded from artistic plans of any proposal. The Council’s broad aim is to ensure that the range of all Irish-produced opera repertoire presented to Irish audiences is a balanced one, and that regular presentation of a programme of predominantly core repertoire arising from this process is at the heart of that.

Q: Where the guidelines say “Plans should include performances of selected repertoire in both Cork & Wexford from 2019 (one production) and 2020 (two)” does this mean one production each in Cork and Wexford in 2019 and two each in Cork and Wexford in 2020, or does it mean one production in total in 2019 (for example Cork only) and two productions in total in 2020 (for example one each in Cork and Wexford)?

A: This means a single production with performances given in both Cork & Wexford from 2019 and performances in both locations of two different productions from 2020.

Q: The Guidelines say: “Proposals should be submitted electronically as a single A4 Word Document”. Is this specifically a Microsoft Word document, or is a pdf document acceptable?

A: A Microsoft Word Document

Q: Could you offer a clear definition of what constitutes a conflict of interest for a member of the expert advisory panel?

The following is an extract from the Council’s guidelines for panellists:

Declaration of interest

In order to ensure fairness and equity in decision-making, a panel member must declare an interest where they have a close personal or professional link with an applicant or application. An ‘interest’ is either ‘pecuniary’ or non-pecuniary’ (e.g. familial relationships, or partners, or informal business partnerships etc.).