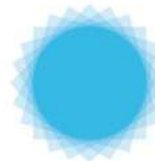


The Changing Theatre Landscape: New Models in Use by Theatre Artists, Groups and Organizations

**Research Paper
By Jane Marsland
with George Krump**

For the Canadian Public Arts Funders (CPAF) network
June 2014



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Note to the Reader from the CPAF Secretariat

Please note that this report was commissioned by the Canadian Public Arts Funders (CPAF) as a discussion paper for a meeting of staff from the 14 members of CPAF (see Appendix). The meeting took place in Winnipeg, Manitoba, from March 20-21, 2014.

The views expressed by the author(s) are based on their interpretations from a variety of sources of information and do not necessarily represent all points of view or the current program structures and policies of the membership of CPAF.

The reader is invited to provide feedback to this report by contacting Melanie Yugo, Partnership and Networks Officer, Canada Council for the Arts, and CPAF Secretariat, at melanie.yugo@canadacouncil.ca or 1 800 263 5588 extension 5144.

June 2014

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About the Authors

Jane Marsland is the main writer of this paper, reviewing all English language sources in Canada, the United States and United Kingdom.

Jane Marsland has managed arts organizations since 1970 and was General Manager of the Danny Grossman Dance Company from 1982 to 1999. Since 1999, Jane has been working as a free-lance arts consultant and has worked with more than 100 arts organizations. Currently Jane is working with the Toronto Alliance for the Performing (TAPA) Arts and ARTS Action Research on a new community initiative, *Theatres Leading Change Toronto*, involving 18 small- and mid-sized theatre and dance organizations. She has been the recipient of two arts community awards: a “*Harold*” in 2001 and the Sandra Tulloch Award for Innovation in the Arts in 2002. In 1995, she received the first M. Joan Chalmers Award for Arts Administration for outstanding leadership in the arts. In 2011, she was the winner of the Toronto Arts Foundation’s Rita Davies and Margo Bindhardt Cultural Leadership Award. In January 2012, Jane was awarded the first Metcalf Foundation Innovation Fellowship in the Arts to examine shared platforms and charitable venture organizations and their applicability to the performing arts sector in Ontario.

George Krump reviewed all French language sources including Quebec, the Canadian Francophonie, and France. George prepared the analysis of the French language literature review.

George Krump represents your typical arts manager: eclectic background, embracing all trades from the artistic stage to the backstage office. Originally trained as a theatre actor at Université du Québec à Montréal (1989), he became a member of the Théâtre La Chapelle staff, from technical assistant to general manager, between 1992 and 2000. He later joined Louise Bédard Danse in 2003 working for over ten years as General Manager, until recently, in 2013. He is currently a project manager at the *Regroupement québécois de la danse* (RQD), developing a plan of action aimed at improving professional relations and coordinating a study centered on preserving and disseminating the heritage of dance. In 25 years as an engaged arts professional, he has also served on several boards, juries, and advisory committees, while committing time to mentoring younger colleagues. He is a proponent of a responsible, collaborative, terrain-based approach of management of human and creative resources.

Introduction

Up until the mid-1990s, most theatre artists in Canada who wished to start a theatre company were able to successfully undertake a process to gather resources and build capacity to be able to incorporate as a charitable, non-profit theatre organization. Often the company was venue-based. During those years, business models for theatre was generally a mix of 50% public funding, 40% earned/box office and 10% fundraising, with some variations for the scale of the theatre. In Quebec, during the early 1980s, choices were made to direct a substantial part of public funding towards independent theatre entities, rather than promoting the theatre institutional model.

These models worked until the growth in the number of artists attempting to start new companies began to outstrip the growth in the funding available, amongst other factors. In parallel, the large venue-based theatre institutions lacked the reinforcement that would help them play out the role of structuring and risk-taking that was still expected.

The 2011 article, “Please Don’t Start a Theatre Company! Next Generation Arts Institutions and Alternative Career Paths”¹ galvanized a powerful conversation in the theatre community in the US as well as in Canada. It brought the changes that had been happening for some time into focus and to the attention of both the funders and the broader theatre community. Its author, Rebecca Novick, posed a critical question to readers: *What if new companies instead combined successful artmaking with visionary ideas about different organizational structures?*

Artistic innovation, new technology, changing demographics, different patterns of audience engagement, and limited resources are increasingly challenging assumptions underlying the theatre sector and the arts sector at-large. Organizational structures, working practices, and behaviours are shifting. Artists, groups and arts organizations are refocusing and reorganizing their work in ways that are effective for them. At the same time, there is a need to critically examine some of the policies and strategies that were created by public arts funders to support and sustain a thriving theatre sector in Canada.

Objectives

Within the Canadian Public Arts Funders (CPAF) network, there is a need to better understand the changing theatre landscape. In preparation for a meeting of CPAF members on the discipline of theatre in March 2014, the network commissioned this literature review. The scope of the project was to investigate emerging approaches or practices which theatre artists, groups and organizations in Canada are adapting or implementing in order to succeed and thrive artistically. Key issues, opportunities and challenges the theatre sector is facing were identified, as were the implications for CPAF members.

This survey of the relevant literature on Canadian theatre from the last five years aims to capture the state of knowledge and opinion about emerging approaches being developed by theatre artists, groups and organizations, as well as determining the cross-cutting issues facing the theatre field. The scope of the review includes a search of relevant online databases; theatre and academic journals; websites of funding agencies, foundations, theatre service organizations and theatres; applicable blogs, articles, and reports was undertaken. It also

¹ “Please, Don’t Start a Theater Company! Next-Generation Arts Institutions and Alternative Career Paths.” *GIA Reader*, Vol 22, No 1 (Spring 2011). At <http://www.giarts.org/article/please-dont-start-theater-company>

included a review of theatre literature from three other countries as selected by the CPAF Working Group: the US, UK and France.

The objectives of the research were to:

- Inform the deliberations of the 2014 CPAF Professional Development Meeting on Theatre, to be attended by public arts funders from across the country;
- Provide participants with an overview of current knowledge within the changing theatre landscape, in order to better support theatre artists, groups, organizations and their audiences;
- Provide a common point of departure for discussions at the meeting;
- Identify knowledge gaps, key questions and the implications for CPAF members;
- Compliment sessions featuring perspectives from guest speakers or keynote speakers or panelists, as well as groups discussions, at the meeting; and
- Help CPAF members explore the need for other initiatives following the 2014 CPAF Professional Development Meeting on Theatre.

Research Questions

Three research questions developed by the CPAF Working Group guided this project:

1. In a rapidly changing arts landscape, what are some key practices, approaches or models that theatre artists, groups and organizations are implementing or adapting to ensure their art-making is viable and thriving?
2. What are the main opportunities and challenges they are currently facing? What are the emerging opportunities and challenges that they will face in the next decade?
3. What are the implications for CPAF members?

Methodology

Method and Scope

We undertook the research in five phases:

- **Phase 1:** Established the scope of the research with the CPAF Theatre Working Group: a literature review of Canadian theatre and arts sources from the last five years, as well as an international search of three countries - the United States, France and the United Kingdom.
- **Phase 2:** The literature review of French sources from Quebec, the Canadian Francophonie and France was conducted by George Krump. The information was incorporated in the relevant sections throughout the paper.
- **Phase 3:** The information was analyzed, organized into appropriate themes/topics, and then assessed for emerging patterns, new ways of working, and interesting ideas. Implications for the CPAF members and key questions going forward are based on this analysis.
- **Phase 4:** Wrote the draft paper for review by the CPAF Secretariat and the CPAF Working Group.
- **Phase 5:** Present the final draft of the paper for discussion at the CPAF Professional Development Meeting on Theatre in Winnipeg on March 20, 2014.

A bibliography is attached which is not comprehensive but includes the key reading that supports the findings in the paper.

Limitations

The current state of research on Canadian theatre presents some limitations, as much of the literature that exists is based on approaches in urban centres (e.g. Toronto, Montreal) and therefore does not present a national perspective. Furthermore, much of it is anecdotal, and in some cases articles are by theatre practitioners whose perspective is their own organization.

We looked first for formal comprehensive reviews by recognized experts/academics and authoritative bodies such as funders, foundations, university theatre programs, sectorial associations, theatre journals, and credible 'think tanks' in the arts. Some of this information has been developed for the arts in general and is not specific to theatre, but many of the issues discussed were certainly applicable to the theatre field.

Within the time allowed for the literature review, we also contacted several theatre practitioners and other sources to determine if there were other resources not immediately available through an online literature search. The findings in this paper are based primarily on the literature review. We have tried to keep anecdotal conversations to a minimum.

We focused on highlighting examples of good practice or promising possibilities to reveal the important role of leadership, entrepreneurial approaches and new structures to provide inspiration and demonstrate commitment to change and the resiliency of the theatre sector.

Findings from the Literature Review

The following themes surfaced as key emerging practices, approaches and models which theatre artists, groups and organizations in Canada are implementing or adapting in order to succeed and thrive artistically. Detailed examples are provided in each section.

Creation and Production Approaches in Theatre: Emerging and Adaptive

In writing the 2013 paper, [Shared Platforms and Charitable Venture Organizations](#)², I spent considerable time researching alternative structures for improving the arts sector. The paper noted:

Insufficient resources are one aspect of the problem, but we also need to question whether it's an efficient use of scarce resources for every artist to incorporate as a stand-alone, charitable, non-profit organization in order to receive public and private funding.

At the same time, there is less desire among many artists to incorporate as a charitable, non-profit organization because they realize that it is increasingly difficult to raise the resources required to support an ongoing organizational structure and keep it healthy.

Also, many artists do not wish to work in an "operational" format, particularly in their initial stage of development. They are exploring various producing models and often prefer to work on a project-to-project basis, building appropriate relationships and collaborations to produce each work of art.

In [Choreographing our Future: Strategies for Supporting Next Generation Arts Practice](#)³, Shannon Litzenberger expanded this research into the need to support emerging producing structures. The paper provides a comprehensive overview of the need to establish more options for individual artists to produce their artistic works and recommendations for new ways to support arts enterprises.

In Canada, there is much interesting work happening in mid-sized and larger venue-based theatres in terms of adapting new producing structures; however, it was difficult to locate specific formal literature on this. [Soulpepper Theatre](#) in Toronto is one example of a Canadian theatre company that has adapted a European approach to programming their season: plays that have sufficient audience demand can be extended to take advantage of increased ticket sales⁴. [WhyNot Theatre](#) in Toronto is pioneering a non-integrated, multi-organizational producing and mentoring format, known as intergenerational collaborative producing, that maximizes shared resources and knowledge bases.

² Marsland, Jane. *Shared Platforms and Charitable Venture Organizations: A powerful possibility for a more resilient arts sector*. Toronto, Metcalf Foundation, June 2013, p. 6. <http://metcalfoundation.com/wp-content/uploads/2013/06/Shared-Platforms-and-CVOs.pdf>

³ Litzenberger, Shannon. *Choreographing our Future: Strategies for supporting next generation arts practice*, Toronto, Metcalf Foundation, November 2013, p.30-41. <http://metcalfoundation.com/publications-resources/view/choreographing-our-future/>

⁴ <http://www.theglobeandmail.com/arts/theatre-and-performance/torontos-soulpepper-theatre-embraces-new-business-model/article564918/>

BOX 1 Conseil québécois du Théâtre (CQT)

Between 2009 and 2010, realizing the need for an in-depth look at the role of theatre institutions within the ecosystem, the *Conseil québécois du Théâtre* (CQT) created a working group⁵, whose meetings eventually led to a *Theatre Institution Charter*. The charter, adopted by the CQT board in March 2012, puts forth a mandate and describes some of the characteristics which institutions in Quebec should hold⁶:

- Artistic mandate determined by an artistic direction;
- Production activities leading to a theatre season;
- Venue-based;
- Artistic activity open to all audiences;
- Artistic activity open to the whole theatre community;
- Continuous operating support; and
- Assessment mode that is consistent with its institutional nature.

The November 2013 CQT meeting saw various groups of people commit to examining and questioning the current producing models. Inspired by a paper by Jacques Vézina and Robert Spickler⁷, the CQT created a second working group with a mandate to “develop new management models aimed at concentrating efforts around the artistic projects of the theatre milieu”.⁸ The work began in January 2014 and will last for at least one year.

After reading numerous theatre blogs, and based on our knowledge of the sector, we observe there is a lot of networking and collaboration among similar-sized theatre organizations to address challenges in the current theatre milieu and in developing effective approaches to co-production and commissioning collaborations. Two recent Canadian examples include the gatherings of the *Conseil québécois du Théâtre* (CQT) and *Theatres Leading Change (TLC), Toronto* (see Box 1 and Box 2 respectively). These initiatives are committed to examining aspects of current theatre structures and new ways of working.

Similarly, in March 2014, the theatre community in Vancouver will convene to discuss similar issues around new models and collaborations in theatre and the arts sector at-large. *WhereNext BC* aims to assess the current challenges in the arts and highlight the adaptive change that is happening in the province. *Making a Scene*, the annual meeting of The Greater Vancouver Alliance for Professional Theatre aims to explore the future of theatre in Vancouver.

The basis for TLC Toronto was *Theatres Leading Change (TLC) New York*, developed by ARTS Action Research (AAR) for a program of the Alliance for Resident Theatres/New York (A.R.T. NY), and funded by the Rockefeller Foundation Cultural Innovation Fund.

⁵ CQT, *Rapport du comité Institution théâtrale*, juin 2011,

⁶ CQT, *Charte du théâtre institutionnel*, CQT, mars 2012 <http://www.cqt.ca/documentation/institution/files/892/CharteTI.pdf>

⁷ *Le théâtre en question*, Jacques Vézina and Robert Spickler, Octobre 2013

http://www.cqt.ca/evenements/colloque_2013/files/1127/Txt_JVezinaRSpickler.pdf

⁸ CQT: <http://www.cqt.ca/conseil/comites>

BOX 2 Theatres Leading Change (TLC), Toronto

In 2011, the Toronto Alliance for the Performing Arts (TAPA) and ARTS Action Research (AAR) invited the Toronto performing arts community to participate in an initiative, *Theatres Leading Change (TLC), Toronto*, based on TLC New York (described in more detail on p. 10).⁹ Over the past two years, ten independent theatre and dance entities and eight mid-sized theatre and dance organizations have been exploring, discussing and working on these questions through a diverse range of initiatives.

The intent of TLC Toronto is to examine all aspects of theatre structures:

- How theatres are developing and producing work;
- Delivery systems (in theatres, homes, site specific, the internet and other media);
- The role of boards; and
- How theatre practitioners need think about audiences from a strategic perspective rather than tactical approaches.

The focus has been on what theatre professional have discovered, invented or adapted that works, rather than dwelling on what is not working. Within the time and resource constraints of the project, they have been asked to try some new and different ideas, assessment tools, leadership concepts and approaches, relational and behavioral constructs.

Key topics for the roundtables have emerged from an acknowledgement of persistent theatre community problems such as:

- How do we develop better co-production processes and facilitate healthier and more supportive relationships between the mid-sized theatres and the independent/self-producing theatre creators?
- How do we find the resources to renovate and make our venues more attractive to the public and environmentally sustainable?
- Is playwriting passé? If we believe that theatre is being developed in new ways, other than just a playwright-centric model, how can our development process reflect that change?
- What are the new ways of generating resources – especially if we are developing new producing models? What are the appropriate structures for our work?

The participants are working on developing a community change agenda to address these topics as well as their own individual change initiatives.

While the report on TLC Toronto won't be available until fall 2014, it is clear that many of the emergent theatre models described in the TLC New York reports are similar to ones being developed in Toronto.

AAR's 2012 report, *The Emerging Narratives in the Arts: A Special Report from ARTS Action Research*¹⁰, by Nello McDaniel and Anne Dunning, describes the new producing and operating formats that have been developed by the theatre professionals to adapt to their changing realities and artistic needs (see Box 3).

⁹ TLC Toronto was funded by the Metcalf Foundation, the Ontario Arts Council and the Canada Council for the Arts

¹⁰ <http://www.art-newyork.org/assets/documents/emerging-narratives.pdf>

We have always asserted that the idea of a singular model for all is absurd in a field in which there is such enormous variety of working processes, curatorial approaches and intentions. We believe that there are many formats and approaches that work and, when allowed to appropriately extend from the values, goals and working processes of the artists, represent effective new ways of working.

BOX 3 ARTS Action Research: The Integrated Project Core

A significant number of theatres—especially ensemble-based companies—structure themselves around project development rather than seasonal programming. In some cases theatres are engaged with one project at a time and others are focused on multiple projects in various stages of development and production.

As resources and challenges change, new producing options and approaches are emerging. Depending on project variables, operating focus may shift from the solely self-produced to co-produced collaborations to commissioned productions, to touring and/or residency projects, all within a single 12-month cycle. In order to accommodate such a range of operating demands many of these theatres have adopted an Integrated Project Core (IPC). The IPC is an operating format that directs maximum resources—human, financial, time, space, technical and audience relationships—toward developing and producing the project(s). The IPC is characterized by a relatively small, well-integrated, multi-tasking staff team that relies on access to a wide array of creative, technical and project-specific resources (internally and externally) to expand and contract as needed. By design, the IPC is interactive and agile and expands to produce each project (play, event or series) according to what the project requires. Equally important is the capacity for the integrated project core to contract between projects when fewer resources are required. In this way, the IPC keeps a low-maintenance operating profile with a high-yield producing capacity, maximizing resources for each project.¹¹

Some examples of emerging formats in the US which McDaniel and Dunning point to include:

- [Peculiar Works Projects](#): For 20 years, this Obie award-winning company has been utilizing an integrated combination format approach in which the three founding artists—any one of which proposes ideas—combine and collaborate to produce their projects.
- [13P](#) recently adopted a non-integrated combination format to serve 13 very different playwrights as sequential artistic directors in an organizational life cycle of terminal intent.

[*Theatres for the 21st Century: A Report on Sustainable Business Models for New York's Off and Off Off Broadway Theatres*](#)¹² by Virginia P. Louloudes presents an excellent overview of the history of the "institutional theatre movement". While the perspective is from an American example, the traditional theatre model described in the report is very similar to the traditional

¹¹ ARTS Action Research, A.R.T. New York, February 2014 newsletter.

¹² <http://www.art-newyork.org/assets/documents/theatres-for-the-21st-century.pdf>

Canadian model. The foundation of the report is ARTS Action Research's TLC New York, but the report presents additional examples of emerging theatre models from a wider group of theatres.

In France, like elsewhere, the public arts funding system is confronted with diminishing financial means or an inability to support all emerging artistic entities. Consequently, some artists and professionals have slowly begun to modify their approach to producing art. Different models have emerged, but what most have in common is the act of resource sharing. One of these models is called "producing organizations" (*Bureaux de production*), and its implementation has expanded quickly during the last 10 to 15 years (see Box 4).

Alternative Venues and Spaces

The ongoing challenge of aging venues without the resources to undertake large capital renovations are a major problem for the mid- and large-scale theatres. While many venue-based theatres frequently voice this as a concern, there was a lack of documentation on how critical this issue is across Canada.

At the same time, there are many non-traditional theatre venues emerging. This has an upside in providing more unique spaces for itinerant theatres organizations in which to rehearse and perform. But it also has the down side of health and safety concerns when using non-purpose built theatre spaces. In Toronto, there has been a noticeable increase of these 'pop-up' venues, causing concern among venues that rely on rentals to keep their theatre spaces operational.

In reading US theatre blogs, there were many interesting approaches to venues and space for theatre. For example, one group raised an initial \$9,000 through crowd sourcing and then was able to develop a 'pop-up' art-colony.¹³ Another group in the United States was planning to turn a vacant shopping mall into a 'theatre mall'.

Following Diane Ragsdale's talk on *Artistic Homes*¹⁴, the theatre blog, *Howlround*¹⁵ initiated a series of blog postings asking theatre artists to talk about their conception of an artistic home. The series provides a wide range of perspectives from all aspects of theatre.

Audiences and Dissemination

There was much concern expressed in blogs and articles about the decline of audiences. Often this was expressed by comments that there was an oversupply of product for the available audience. In the anecdotal online material, there was no consensus as to whether or not the total theatre audience was growing but that individual companies were having greater difficulty attracting audiences to specific shows. The other factor that was troubling to theatres was that annual churn was over 50%, so each year theatres have to replace half their audience.

The Nonprofit Finance Fund featured two interesting US examples on their website on attracting young audiences, from Steppenwolf Theatre Company (see Box 5) and the largest producer and presenter of theatre in Los Angeles, Centre Theatre Group (CTG) (see Box 6). Both examples show that by re-imagining and expanding its process of engagement, price structure and dynamic programming, it was able to attract a younger audience. It reinforced the belief that

¹³ <http://www.fastcoexist.com/3026129/this-artist-colony-in-a-church-has-a-new-spin-on-traditional-arts-funding>

¹⁴ <http://www.artsjournal.com/jumper/2014/01/artistic-homes-excerpts-from-a-recent-talk>

¹⁵ <http://www.howlround.com/tags/artistic-home-series>

audiences are attracted to work that is meaningful to them from a personal or cultural perspective.

BOX 4 *Bureaux de Production* (“Producing Organizations”) (France)

In June 2010, *Latitudes Contemporaines*, a festival and a producing organisation, collaborated with the *Office national de diffusion artistique* (ONDA) to organize the conference European Encounters for Professionals in the Performing Arts Field.

As part of the discussions, characteristics of the *bureaux de production* model emerged that distinguish itself from other alternative models already in existence:

*Among the recurring items was the priority given to the needs of contemporary creation, which is increasingly interdisciplinary, the provision of a framework and support necessary for a process to flourish, the long-term accompaniment of the process, the notions of innovation, uniqueness, nursery and incubator, the desire to provide a space of freedom, sharing and community, the role of a platform, flexibility, adaptability to each project, and professionalism.*¹⁶

One key aspect is that these Producing Organizations seem to play a structuring role at the intersection between artists and theatre institutions.

*In the performing arts sector, producing organisations are first of all quite precisely positioned on the double segment of production-dissemination, which extends in two ways: upstream, to the function of nurturing creativity, if only by identifying potential new projects in the diversified breeding ground of experimentation, but also downstream, to the function of dissemination, if only to exercise a royalty right over projects that will be sufficiently financially successful.*¹⁷

Most seem to function without public operating grants, although some seem to receive a form of funding related to their distinctive nature: curating, producing events, etc.

An analysis of 20 Producing Organizations in the Île-de-France region (Paris) provides extensive data to thoroughly document the model from 2006-2008¹⁸:

- 3,5 employees per organization
- 6,5 artistic projects per bureau
- 75% are multidisciplinary
- 70% act as service providers
- 35% act also as executive producers
- 35% are also full-fledged producers
- 75% are non-profit organizations
- 25% are for-profit organizations

¹⁶ *What role for producing organisations in the field of performing arts in Europe?* Summary of the European meeting on 11 and 12 June 2010, The ONDA report, December 2010, p.3. http://www.onda.fr/_fichiers/documents/fichiers/fichier_7_fr.pdf

¹⁷ Ibid. p. 14

¹⁸ *Démarches et pratiques des bureaux de production de spectacle vivant en Ile-de-France, Étude participative réalisée de septembre 2006 à mars 2008*, La Belle Ouvrage, Arcadi-CNT-ONDA, 172 p. http://www.onda.fr/_fichiers/documents/fichiers/fichier_28_fr.pdf

BOX 5 Steppenwolf Theatre Company: Young Artists, A Key to Young Audiences (United States)¹⁹

Patricia Martin's report on corporate strategies with Millennials, "[Tipping the Culture: How Engaging Millennials Will Change Everything](#)," revealed applicable ways that other important brands are making themselves relevant to young "cultural consumers." Steppenwolf's own market research revealed that, while a large percentage of young Chicagoans enjoy and attend live theater and have a positive impression of Steppenwolf, they perceive the theater to be big and impersonal; they prefer more intimate settings such as storefront venues. Younger audiences are also quite price sensitive.

In response to this information, Steppenwolf re-imagined and expanded how it engages with young audiences. The organization introduced \$20 tickets for Millennial audiences and a special membership program, RED, that offers six tickets to any show on Steppenwolf's roster for \$100. Steppenwolf redesigned its website and the identity of the GARAGE REP program, giving both a hipper look. The advertising firm, Ogilvy & Mather, advised the theater on converting the Garage's cramped lobby into a more club-like space, providing a more intimate feel. Steppenwolf also reformulated its marketing materials to differentiate the Garage from the big theater experience, added more interactive opportunities before and after shows, and upgraded its food service by getting food trucks in place outside the theater during productions.

BOX 6 Centre Theatre Group: New Approaches to Producing Attract Younger Audiences (United States)²⁰

In 2007, CTG was exploring ways that it could experiment with its production model to respond to the needs and interests of a wider range of playwrights and artists, while simultaneously attracting the next generation of theatregoers. The theater's subscription model – which required fixing a schedule of shows 6-12 months in advance of production and following tight production protocols – limited opportunities to experiment with more adventuresome work and test more interactive audience experiences. CTG posited that a more dynamic approach to producing theater and engaging ticket-buyers could help the theater build its audience of the future.

Younger people respond to experimental work and interactive experiences enthusiastically. CTG's tracking data suggests a "generational aesthetic gap. On average, people over 45 [years of age] had a harder time understanding the new works produced under DouglasPlus as theater, whereas younger audiences were energized by shows that, in the words of one, "kept me on my toes and made me think." People under 45 were far more likely than those over 45 to recommend specific new works to other people they know.

¹⁹ <http://nonprofitfinancefund.org/LFF/Steppenwolf>

²⁰ <http://nonprofitfinancefund.org/LFF/Center-Theatre-Group>

BOX 7 TRG Arts: Seattle Repertory Theatre (SRT) (United States)²¹

SRT's initiative focused on inviting all new-to-file buyers to come back that season—and occasionally suggested a “round-up” donation at the box office. New buyers were offered nothing else—no subscription pitch, no annual fund telemarketing, just a same-season single ticket.

Out of all 2009–10 new buyers, 11% came back at least one more time during the season. With that, SRT's “cultivation group” was born and became patron households that SRT purposefully nurtured step-by-step in subsequent seasons.

SRT grew the cultivation group into longer stronger relationships over four seasons. 30% of the cultivation group returned in Year 2 (2011)—triple the retention rate of other first timers. Already, the cultivation group defied the forces of first-year churn and attrition that plague most arts organizations' growth efforts.

“Even though the number of patrons wasn't huge, the change in behavior was. People in the organization and in the arts community were totally impressed. We got that initial validation that this was a good program.

You need perseverance because arts patrons are not made overnight. That's the hard thing; it really is a five-year process, minimum. We had to just say “We're going to put and keep these programs in place now, because we see that it has a benefit.”

In the four years since launching, our sales outside of the program have stabilized and increased. We've been on an upward trend that has given this program momentum. And since 2010, we've continued the program every year with our new-to-season buyers.”

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In the four years since launching, our sales outside of the program have stabilized and increased. We've been on an upward trend that has given this program momentum. And since 2010, we've continued the program every year with our new-to-season buyers.

TRG Arts also had an interesting success story on their website about how the Seattle Repertory Theatre (SRT) built a 'loyalty' program to lower the rate of audience churn (see Box 7). SRT found that a focused program of building audience relationships and customer service

²¹ <http://www.trgarts.com/TRGInsights/Article/tabid/147/ArticleId/198/Case-Study-Seattle-Repertory-Theatre.aspx>

over a minimum of five years seemed to be the key to success to maintain the retention of these new audience members.

Rethinking Services and Professional Development: Shared Platforms

A review of the websites of all the theatre service organizations in Canada did not reveal any research on the current state of Canadian theatres. There also does not seem to be discussion on emerging producing models or ways that theatre artists are making change or adapting to the changing environment being facilitated by theatre service organizations with the exception of Professional Association of Canadian Theatre (PACT) which has gone across the country to facilitate theatre community dialogues. However, the results of these conversations are difficult to access.

There are very few arts management providers for theatre in Canada. The Small Theatre Administrative Facility (STAF) in Toronto is the only one specifically focused on theatre. Eponymous in Vancouver works with the performing arts, and the Dance Umbrella of Ontario and *Diagramme Gestion Culturelle* (Montreal) work primarily with dance artists and small dance groups. These organizations are important players in developing the next generation theatre and dance artists and there is a growing need for more of them to serve the numbers of self-producing theatre entities.

There were several interesting examples from the US and France of arts service organizations using the social enterprise model to scale up their operations in order to provide the most technologically advanced services to their members. We could not find any similar examples in Canada. Part of the problem could be that almost all arts service organizations in Canada are limited in size by being discipline specific or have geographic limitations. They may not have the numbers to be able to develop the kind of services offered by organizations such as Fractured Atlas (see Box 8) or Smart (*Société mutuelle pour artistes*) (see Box 10). It is important to note that the ability to scale up is critical to be able to develop the kind of technological innovations in data management and other management tools that can make a profound impact in the theatre sector.

One of the issues that emerged from the research is the lack of producers to support the emerging producing models and the fact that there is no specific training program to develop producers in Canada. As the emerging theatre models require producers rather than general managers, this is a definite need for the changing ecology of theatre. In conversation with a few emerging producers, they have indicated that they are either learning as they go or have reached a point where they are trying to craft their own training program.

An interesting model from the UK is [Fuel Theatre](http://www.fueltheatre.com/what-we-do-and-why)²². Fuel Theatre is a producing organization – they don't call themselves a service provider, but an initiator - that has a team of producers to assist artists realize their work. As part of this work, they are also training a generation of producers for theatre in the UK. Creative Scotland recently commissioned a very comprehensive report on the need for producers, [Producers' Hub for Performing Artists: A Creative Futures Feasibility Study](http://www.creativescotland.com/sites/default/files/editor/Creative_Futures_Producers_Hub_for_Performing_Artists.pdf)²³ by Lucy Mason.

²² <http://www.fueltheatre.com/what-we-do-and-why>

²³ http://www.creativescotland.com/sites/default/files/editor/Creative_Futures_Producers_Hub_for_Performing_Artists.pdf

BOX 8 Fractured Atlas (United States)²⁴

Based in New York, [Fractured Atlas](#) is an example of an organization that made a very successful transformation from a performing arts producer on the verge of closing in 2001, to a broad-based arts service organization. Since 2002 it has served over 250,000 artists and arts organizations. The organization currently has 31,310 members.

Its key value to the arts sector is its focus on developing very successful and powerful technological tools to address the challenges facing artists and arts organizations that do not have the resources to develop these tools on their own. As most of their services can be accessed online, Fractured Atlas is a national and increasingly, international, arts service organization.

Two of their most popular resources are:

- [Artful.ly](#)²⁵ a cloud based database for managing ticket selling, donations and contacts for relationship building;
- [Spaces](#)²⁶ is an online database to connect artists and venues/spaces. The goal of *Spaces* is to increase the visibility of rental options in a city so artists can find the space they need or can afford while helping venues promote and rent their spaces. *Spaces* has both a searchable calendar for available rental space as well as a booking engine that manages the whole process from request to payment. The Toronto Alliance for the Performing Arts (TAPA), Arts Build Ontario, and Work in Culture are jointly considering the possibility of bringing *Spaces* technology to Toronto as the SpaceFinder Toronto Project.

BOX 9 ArtsPool (United States)

The Alliance of Resident Theatres/New York (A.R.T. NY) just announced a new project called [ArtsPool](#)²⁷ which has been developed from the 2011 concept paper, *Collective Insourcing: A Systemic Approach to Nonprofit Arts Management*²⁸:

ArtsPool is a new project of A.R.T./New York dedicated to developing a next-generation management framework that will reorganize how artists and arts organizations do their administrative work. Though still in development, ArtsPool will eventually provide a hyper-efficient, shared system of tools as well as access to policies, best practices, knowledge, and skilled labor. Governed by the individuals and organizations it serves, ArtsPool will initially support three key infrastructure services: human resources, financial management, and information technology.

A soft launch is scheduled for 2015, with a full roll out by 2016.

²⁴ <http://www.fracturedatlas.org>

²⁵ <http://www.fracturedatlas.org/site/technology/artfully>

²⁶ <http://www.fracturedatlas.org/site/technology/spaces>

²⁷ <http://artspool.co/>

²⁸ <http://www.art-newyork.org/assets/documents/collective-insourcing-a-systemic-approach-to-nonprofit-arts-management.pdf>

BOX 9 SMart (*Société mutuelle pour artistes*) (Europe)

One of the emerging management provider models in France is SMart¹, a cultural and artistic management model that originated in Belgium in 1998. It has since expanded to 10 countries, including the UK and France. The founders envisioned a structure that would “allow creative professionals to work on their projects without being overwhelmed by administrative burdens and the worry of unpredictable cash-flow.”²⁹ Membership to the various SMart entities is not restricted to the performing arts sector, rather the whole creative economy.

Each national SMart entity is independent in order to adapt to local legislations. They have regrouped under a European Union “hat” to better coordinate advocacy goals such as “harmonisation of national regulatory frameworks”.³⁰

While SMart aims to help creative individuals find work and get paid for it, it does so by offering many services, including some not expected from the basic or usual management service providers, including:

- The mutual guarantee fund¹ was set up “to ensure all our users would be paid within a few days of their work, in order to guarantee their cash flow, and to lessen the burdens of debt collection and administrative work”;
- Legal guidance;
- Career development support through in-house training programs;
- A web-based exchange platform.

A small group of people have been trying to establish a SMart organization in Quebec³¹. The initiative was launched in 2011 and incorporated in 2012. Although it received official support from the Belgium network, the process has slowed down after it failed to secure funding for a full market study.

Cross-Cutting Themes, Opportunities and Challenges

Digital Strategies

Several studies exist that point to the impact of emerging digital technologies on the arts in general:

- In [*Beyond the Curtain: How Digital Media is Reshaping Theatre*](#), the author provides a theatre-specific overview of how digital media is or could be used by theatres to enhance both theatre technology and audience engagement.
- In [*Culture 3.0 Impact of Emerging Digital Technologies on the Cultural Sector in Canada 2011*](#), the Cultural Human Resources Council assessed the impact of emerging digital technologies on eight cultural sub-sectors and recommended solutions to address challenges as well as to determine ways to take advantage of the opportunities arising from new technologies. Key recommendations were:

²⁹ <http://smart-eu.org/about/>

³⁰ <http://smart-eu.org/about/charter/>

³¹ <http://smartqc.org/>

- Leverage digital technologies to attract more visitors and enhance the audience participation in theatre;
- Build cross sector collaboration tools: Develop the new 'leanware' that recognizes growing convergence, and strengthens the mechanisms for sharing and pooling new tools, common resources and business processes;
- Facilitate and promote the establishment of incubators for the creation of market ready, cross media products;
- Establish a digital training inventory;
- Knowledge sharing: Promote opportunities for theatre artists to network, share knowledge, best practices, innovations, case studies. Build and promote communities of practice around digital strategies for theatre.

There is also the opportunity for 'live' simulcasting on other platforms such as in movie theatres, similar to 'Live from the Met'. However, the major barrier to achieving the possibilities presented by digital media and technologies is lack of money. There is currently no funding for experimentation in Canada from an organization similar to the UK-based organization National Endowment for Science, Technology and Art (NESTA), which currently has [The Digital R&D Fund](#), a £7million fund "to support research and development projects that use digital technologies to enhance audience reach and or explore new business models for arts organizations". There is also no formula or method currently established on how to pay artists for the online distribution of their work.

Equity Issues

While there are a number of excellent reports on artists and theatre organizations/entities working in diverse theatre practices that contribute essential understanding of the issues and protocols that the mainstream theatre should understand, it was not possible to locate any material on emerging structures or models that are unique to the theatre sector. [Aboriginal Theatre in Canada: An Overview](#)³² by Yvette Nolan, developed for student audiences attending the National Arts Centre, provides a comprehensive history of the development of aboriginal theatre in Canada.

Diane Ragsdale's recent *Jumper*³³ blog post on cultural policies around diversity reflects the current dialogue that has been observed when working with culturally diverse organizations; however, this was not seen in the review of Canadian literature review. Although not documented formally in the literature, there is perhaps a sense of growing tensions in the relationships between mid- and large-scale theatre organizations, independent/self-producing entities, and Aboriginal and culturally diverse theatre organizations.

Hill Strategies recently released one of their statistic insight reports on [Diversity and Arts Attendance by Canadians in 2010](#). The report is based on the 2010 General Social Survey and examines diversity and arts attendance in Canada. It noted that "there are three demographic groups that have a lower arts attendance rate that is statistically significant compared with other Canadians: Canadians with a disability, seniors, and visible minority Canadians (although the difference in this case is relatively small)"³⁴. The report does not look at the causes for this, but it might suggest that theatres are not producing work that is meaningful to these demographic groups.

³² http://www4.nac-cna.ca/pdf/eth/aboriginal_theatre.pdf

³³ <http://www.artsjournal.com/jumper/2013/03/are-we-overdue-to-amend-our-default-cultural-policy/>

³⁴ <http://www.hillstrategies.com/content/diversity-and-arts-attendance-canadians-2010>

Socioeconomic and Working Conditions

While salaries for Canadian artists and their administrative partners have never been able to reach the same levels as corresponding positions in the private sector there is increasing concern about the numbers of artists who are now working for very low or no pay. Reading a number of theatre blogs from Canada, the U.S and the U.K. revealed the increasing level of burn out, frustration and anxiety at the inability to make a living wage in theatre. This seemed to be exacerbated by the sense that the funding inequity that has left the newer theatre entities with far less funding and to feel the situation is not going to improve.

Two recent reports from the United Kingdom reveal that the extent of the problem is not just limited to Canadian theatre artists. [UK Arts Salary Survey 2013/14](#) reveals the average arts worker is female, aged 34.5, is likely to have two degrees, lives in London and works 36.5 hours per week, for which she earns £19,876. She will remain in her current job for less than four years. Equity UK has also requested Arts Council England to tackle the issue of unpaid work in the cultural sector before working for free becomes 'so endemic that many artists are forced out of the profession'.

A recent Australian report, [Don't Give up Your Day Job](#), noted that almost two-thirds of Australian professional artists have more than one job to survive. Australian artists also earn on average one half of the Australian labour force earnings (i.e. average artist earning \$15,400, average labour force earning \$30,800). This is very similar to working conditions in Canada.

Except for those in Quebec, most actors in Canada work under the Canadian Theatre Agreement (CTA) of the Canadian Actors Equity Association (Equity). The CTA has established minimum employment standards for Equity members who are generally employed by mid-sized theatre organizations or institutions. Unfortunately, the inability for theatre organizations to have meaningful engagement with Equity to negotiate agreements that can address the changing complexities and challenges of the theatre sector has resulted in a very strained relationship and could have a serious impact on the health of the sector.

Independent or self-producing theatre artists have worked for a number of years to establish a separate agreement with Equity to recognize the major changes in how theatre is currently being created and produced. For most emerging theatre entities, there is not the traditional breakdown of actors, directors, playwrights, etc. Most theatre artists working as independent theatre entities work part-time and even full-time in other jobs in order to support their theatre work.

The Indie Caucus of TAPA undertook an initiative to work to achieve a new agreement with Equity that would bridge the gap between the Fringe Waiver and CTA. The Indie Caucus worked to update and merge a number of different 'indie' agreements: (1) the Festival Policy; (2) the Guest Artist Policy; (3) the Indie Policy; (4) the Small Scale Theatre Addendum; and (5) the CO-OP Agreement. This work influenced the Tangerine Project, a pilot project jointly created by Equity and PACT for the expansion of theatre producing and artist contracting models, which was formally incorporated into the CTA in 2013. While the project developed from a Toronto perspective, the intention was its adoption across Canada. It is not clear what the status of this project is at the moment.

In Québec, independent or self-produced artists must work within the frameworks of one of four different collective agreements signed between the Union des Artistes (UDA) and each of the four associations of theatre producers. Provisions exist for emerging artists to use a risk-taking

shared revenue type of contract, called *Contrat d'autogestion*. Two hundred seventy-five actors signed contracts of this type while earning an average fee of 291\$ (median is 59\$), for an average of 5.5 performances.³⁵

In France, the *Groupements d'employeurs* (GE) model (or "Employers' Alliance), has been around for a while in other non-cultural sectors. The most interesting aspect of this model is that it helps improve socio-economic working conditions for cultural workers and at the same time, provides a platform for professional development. Specific work legislation was tailored to frame and facilitate the creation of these structures.³⁶ The implementation of this model in the cultural sector seems to be increasing. In 2012, in Bordeaux, there was a national convention specifically aimed at discussing the integration of these organizations in the arts and culture landscape. The report that emerged from this meeting provides a clear picture of the positive aspects as well as the challenges related to this model.³⁷

³⁵ Profil statistique de la saison théâtrale 2008-2009, CQT, novembre 2011

http://www.cqt.ca/documentation/socio_economiques/files/704/Rapport_finalV2.pdf

³⁶ Groupements d'employeurs et associations artistiques culturelles — Enjeux et expériences, Réjane Sourisseau, Association Opale – Cnar Culture, Janvier 2010, 97p., http://www.culture-proximite.org/IMG/pdf/OPALE_GE_2010.pdf

³⁷ Synthèse des "1ères Rencontres nationales Groupement d'employeurs & Emplois culturels", Réjane Sourisseau et Alexandre Col, Opale, Cnar Culture, Agec, 2012, http://www.culture-proximite.org/IMG/pdf/2013_web_synthe_se_1ererencontresnationales_GE_emploi_culturel_opale_agec_france_aquitaine.pdf

Implications for CPAF Members

The major challenge facing Canadian public art funders is developing new ways to support the explosive growth of emerging theatre artists entering the field when public funding is growing at a much slower rate, maintained or reduced.

The evolving theatre producing models and new ways of developing plays will require changes in the grant application process.

- How might grant application forms be changed to incorporate the type of information required to make informed decisions during the peer assessment process? Or do the grant application forms require a complete rethinking and reworking?
- If the development of new plays no longer happens within just one organization (e.g. one organization supports the development of the work and another produces it for an audience), how does this impact current funding criteria?
- Does project funding become more long-term to support projects over a long-term development process, or is it time to completely reframe project and operating funding. What are the implications of using these time periods, if there are fewer theatres structured in the traditional operating format? If there are more theatres structured to use a combination of project/production/operating formats?
- What is the impact of the increasing focus on cross-disciplinary work, especially by emerging theatre artists and groups?
- How might CADAC financial forms support the new producing models more effectively?

Theatre artists are increasingly finding and using non-traditional or temporary spaces to create and/or present their work. Working in non-traditional spaces seemed to be an important consideration to attract younger audiences, but at the same time certain health and safety concerns could arise in spaces that are not purpose built for audiences and performers.

- How can public art funders support these initiatives as well as ensure a safe environment?
- How can public art funders encourage environmental sustainability in theatre venues?
- Does Canada need an organization similar to [Julie's Bicycle](#)³⁸ to push sustainable practices in theatre?

In order to support emerging artists to reach the capacity and where they deem it appropriate to set up their own organization, a number of supporting and shared services/structures could be established in Canada. Some suggestions include:

³⁸ Julie's Bicycle helps arts organisations across the UK and internationally, large and small to help them measure, manage and reduce their environmental impacts. More info at <http://www.juliesbicycle.com/>

- Investigate how the European Production Houses work to ascertain if they provide an effective way to support the early career development of emerging artists. This investigation could also include how to strengthen the existing management providers such as STAF in Toronto.
- Other mechanisms that could make an impact are the setting up of shared platforms/charitable venture organizations to enable theatre artists to raise private money for their projects. Another interesting variation on this concept is ArtSupport Australia. It is funded by the Australian Arts Council to broker relationships between small- and mid-sized arts organizations and small private family foundations, as well as mentoring emerging arts organizations to help them develop funding strategies and prepare effective proposals.
- Encourage and support the development of large scale arts service organizations in Canada similar to Fractured Atlas and SMart. Is there a way to provide initial support to entrepreneurial leaders who have compelling ideas on how to support the arts sector?

It will be important to find the mechanisms or processes to support the interdependencies between mid- to large-size theatre organizations and the small and emerging theatre entities. In *Choreographing our Future: Strategies for Supporting Next Generation Arts Practice*, support systems in Canada, Australia, and the United Kingdom were examined, with a focus on how public funders are supporting contemporary arts practices. Litzenberger noted that if support structures are to work, a collaborative process between arts funders and artists will be necessary.

There are theatre leaders who are starting to initiate dialogues with their colleagues to ensure these interdependencies are positive and do not devolve into further tensions.

- How can public funders support these leaders?

There needs to be a greater emphasis on how Canadian theatres can make use of the technological revolution to go beyond this narrow focus.

- Currently, most theatres have a very narrow view of how digital strategies can make a greater impact on their organizations or entities. How can this view be expanded and linked to developing shared management/service structures?

Overview of Gaps in Research and Key Questions for Future Consideration

A lack of reflective information on the theatre sector makes it very difficult for theatre artists and organizations to be able to successfully navigate the rapidly change theatre landscape. Those who were contacted for additional information on the theatre sector stated that more research specific to theatre was urgently needed. In particular, there are many new approaches being developed by theatre professionals that are working, but the sector as a whole is not aware of them.

From the perspective of CPAF, it is critical to have accurate and trusted information on the state of theatre in Canada in order to develop appropriate funding policies and strategies to support the sector. In my opinion, this lack of information poses challenges for CPAF members to confidently move forward in their development of funding policies, strategies or programs.

Possible questions for further research:

- If there is a variety of new and different producing approaches being explored and discussed in the theatre sector, does the CPAF network have the information required to be able to introduce a 'systemic' way of supporting the whole range of approaches that theatres choose in producing work?
- How adaptable, or not, are theatres and what factors could better influence, even support and encourage greater adaptability?
- What is really working for theatre artists and organizations? What are the 'bright spots' emerging in theatres across Canada that can inspire change?

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l'Association des théâtres francophones du Canada, février 2012. 27 p.

http://atfc.ca/documents/ATFC_Rapport_final_4.RH.Lieux.pdf

THE ISSUE OF SUCCESSIONS (LA QUESTION DES SUCCESSIONS)

Documentation sur le thème de la succession — 30 octobre 2013

<http://www.cqt.ca/evenements/colloques/879>

Le théâtre en question, Jacques Vézina et Robert Spickler, Octobre 2013
http://www.cqt.ca/evenements/colloque_2013/files/1127/Txt_JVezinaRSpickler.pdf

56e Entrée libre : Le dauphin, espèce en péril: les directions artistiques, Michel Vaïs, Pierre MacDuff, Marcelle Dubois, André Laliberté, Jacques Vézina, Jeu 138 Revue de théâtre, 2011.1, p. 88-99
http://www.revuejeu.org/sites/default/files/documents/138_entree_libre.pdf

50e Entrée libre : Y a-t-il trop de compagnies théâtrales pour les fonds disponibles?, Michel Vaïs
David Lavoie, Pierre MacDuff, Richard Simas, Jeu 122, Revue de théâtre, 2007.1, p. 97-114
http://www.revuejeu.org/sites/default/files/documents/122_entree_libre.pdf

SOMES SOURCES FOR STATISTICS IN QUEBEC (QUELQUES SOURCES STATISTIQUES)

GENERAL

L'Observatoire de la culture et des communications du Québec (OCCQ)
The "observatory" collects data on the culture and communications sector in Quebec
<http://www.stat.gouv.qc.ca/statistiques/culture/arts-scene/index.html>

Theatre and circus sector (data is clustered)
Data related to theatre and circus organizations, supported by the Conseil des arts et des lettres du Québec: total revenue, public and private support, spendings, activities, jobs, salaries.
<http://www.stat.gouv.qc.ca/statistiques/culture/arts-scene/index.html>

HUMAN RESOURCES

Conseil Québécois Du Théâtre (CQT)
Various studies and reports documenting the socio-economic aspect of the theatre sector.
http://www.cqt.ca/documentation/socio_economiques

Profil statistique de la saison théâtrale 2009-2010, CQT, octobre 2012
http://www.cqt.ca/documentation/socio_economiques/files/883/?tude_globale_0910_VF.pdf

Profil statistique de la saison théâtrale 2008-2009, CQT, novembre 2011
http://www.cqt.ca/documentation/socio_economiques/files/704/Rapport_finalV2.pdf

La protection sociale des artistes et autres groupes de travailleurs indépendants – Fiches descriptives par pays
Analysis of social protection models for artists in 6 European countries.
Université Laval, octobre 2012
http://www.cqt.ca/documentation/socio_economiques/files/1026/Etude_ULaval_artistes_caspays.pdf

La protection sociale des artistes et autres groupes de travailleurs indépendants – Cadre d'analyse et synthèse des résultats

Analysis of social protection models for artists in 6 European countries.

Université Laval, octobre 2012

http://www.cqt.ca/documentation/socio_economiques/files/1027/?tude_ULaval_artistes.pdf

EMERGING PRODUCING MODELS

NEW INFRASTRUCTURE MODELS

Le cube : Centre international de recherche et de création en théâtre pour l'enfance et la jeunesse <http://www.cubemontreal.com>

Théâtre Aux Écuries : Centre de diffusion et de création théâtrale
<http://www.auxecuries.com/>

Théâtre - État des lieux, Le Devoir | 14 mai 2013 | Alexandre Cadieux | Théâtre
<http://www.ledevoir.com/culture/theatre/378137/etat-des-lieux>

Le Cube s'installe dans l'église Sainte-Brigide-de-Kildare (22 mai 2013)
http://www.portailconstructo.com/actualites/centre_sud_montreal_%E2%80%93_cube_sinstalle_dans_leglise_sainte_brigide_de_kildare

Une nouvelle vie pour deux édifices religieux patrimoniaux de Montréal
L'église Sainte-Brigide-de-Kildare et l'ancienne maison mère des Soeurs de la Providence seront reconverties avec l'aide de Québec, Le Devoir — 18 mai 2013 — La Presse canadienne
<http://www.ledevoir.com/culture/actualites-culturelles/378575/une-nouvelle-vie-pour-deux-edifices-religieux-patrimoniaux-de-montreal>

Mémoire présenté dans le cadre du programme particulier d'urbanisme du Quartier des spectacles – secteur Place des Arts, Groupe CDH, 5 mai 2008
<http://economiesocialequebec.ca/?module=document&action=getDoc&uid=437&subject=14>

Territoires et ressources des compagnies en France

The main Territories and Resources of the French Performing Arts Companies

Daniel Urrutiaguer et Philippe Henry, Ministère de la Culture et de la Communication, France, Octobre 2011, 224 p.

http://www.culturecommunication.gouv.fr/index.php/content/download/26964/225482/file/Territoires%20et%20ressources%20Compagnies_RapportFinal_nov2011.pdf

PRODUCTION ORGANIZATIONS (BUREAUX DE PRODUCTIONS)

What role for producing organisations in the field of performing arts in europe?

Summary of the European meeting on 11 and 12 June 2010,

Quel rôle pour les bureaux de production dans le domaine du spectacle vivant en Europe? Synthèse des rencontres européennes des 11 et 12 juin 2010

Les cahiers de l'ONDA, décembre 2010.

http://www.onda.fr/fichiers/documents/fichiers/fichier_7_fr.pdf (bilingue / bilingual)

Démarches et pratiques des bureaux de production de spectacle vivant en Ile-de-France, Étude participative réalisée de septembre 2006 à mars 2008, La Belle Ouvrage, Arcadi-CNT-ONDA, 172 p.

Étude complète: http://www.onda.fr/fichiers/documents/fichiers/fichier_28_fr.pdf

Démarches et pratiques des bureaux de production de spectacle vivant en Ile-de-France, Synthèse réalisée par Kéa Ostovany, La Belle Ouvrage, juin 2009, 26 p.

Synthèse: http://www.labelleouvrage.fr/pdf/synthese_etude_bureaux_production.pdf

COOPERATIVE MODEL (MODÈLE COOPÉRATIF)

SMart MODEL (MODÈLE SMart)

Statuts de « SMartFr » Société Coopérative d'Intérêt Collectif Anonyme à Capital Variable

2013, 19 p., http://www.smartfr.fr/images/transparence/Statuts_smartfr_SCIC.pdf

Développer ses projets artistiques: Le cas des Activités de SMartBe

Étude réalisée par le Bureau d'études de SmartBe Association Professionnelle des Métiers de la Création asbl, 2012, 58 p.

<http://public.smartbe.be/ftpimages/pdfs/activite%20vf.pdf>

Le Comptoir: le pouvoir du collectif

Carmelo Virone, Association professionnelle des Métiers de la Création-Smart, 2013, 5 p.

<http://www.smartbe.be/docs/news/document-news-1585-SMart-Le-Comptoir.pdf>

SmartBe : The Belgium network where the model originated from: <http://smartbe.be/>

SMartFr : The France network > <http://smartfr.fr/>

SMartUK : The UK network > <http://www.smart-uk.org/>

SMartEu: List of all 11 national networks in Europe <http://smart-eu.org/>

Les CAE : Coopérative d'activités et d'emploi

Artenréel: <http://artenreel.com/>

Artefact : <http://artefacts.coop/>

CLARA : Cooperative de liaison des activités et des ressources artistiques

<http://www.cae-clara.fr/home>

Rencontre avec Artenréel, Coopérative d'Activité et d'Emploi pour les métiers artistiques et culturels, Réjane Sourisseau, CNAR Culture/OPALE, France, 2007, 11 p.

http://www.culture-proximite.org/IMG/pdf/Artenreel_.pdf

EMPLOYERS' ALLIANCE (GE — GROUPEMENTS D'EMPLOYEURS)

Le groupement d'employeurs, Fiche pratique, Arcadi

<http://www.arcadi.fr/rtefiles/File/groupement.pdf>

Le groupement d'employeurs, Fiche technique, ARTECA,
http://www.arteca.fr/documents/docts_externes/docts_presentation/Fiche_groupements_employeurs.pdf

Groupements d'employeurs et associations artistiques culturelles — Enjeux et expériences

Réjane Sourisseau, Association Opale – Cnar Culture, Janvier 2010, 97p.
http://www.culture-proximite.org/IMG/pdf/OPALE_GE_2010.pdf

Synthèse des "1ères Rencontres nationales Groupement d'employeurs & Emplois culturels", Réjane Sourisseau et Alexandre Col, Opale, Cnar Culture, Agec, 2012

http://www.culture-proximite.org/IMG/pdf/2013_web_synthe_se_1ererencontresnationales_GE_emploi_culturel_opale_agec_france_aquitaine.pdf

OTHER MODELS AUTRES MODÈLES / MUTUALISATION

Comment mieux accompagner les artistes — De la production à la diffusion

Enquête menée auprès de 42 professionnels et artistes de décembre 2005 à avril 2006, Office national de diffusion artistique (ONDA), mai 2006, 50 p.
http://www.cgt.ca/documentation/diffusion/files/387/Enquete_ONDA_Accompagner_artistes_2006.pdf

Étude de faisabilité d'un système de mutualisation des charges administratives des compagnies professionnelles du spectacle vivant en région haute normandie

André Fouché et Virginie Vigne, SYNAVI 7627, 2005, 40 p.
http://www.culture-proximite.org/IMG/pdf/rapport_Fouche_Vigne.pdf

ARTISTIC ENTREPRENEUSHIP (L'ARTISTE ENTREPRENEUR)

DOSSIER/ L'artiste, un entrepreneur? Kevin Jacquet, Université de Liège, 2014
http://culture.ulg.ac.be/jcms/prod_815218/dossier/-l-artiste-un-entrepreneur

Opening New Avenues For the Dissemination of Performing Arts in Europe / The ONDA Report, Special Edition, January 2009, 32 p.

De nouvelles voies pour la diffusion du spectacle vivant en Europe / Le cahier de l'ONDA
Hors-série Janvier 2009, 32 p.
http://www.onda.fr/fichiers/documents/fichiers/fichier_14_fr.pdf [bilingue / bilingual]

TOURING — TOURNÉE

The Value of Presenting: A Study of Performing Arts Presentation in Canada

L'importance de la diffusion: une étude sur la diffusion des arts vivants au Canada
Report by Inga Petri (Strategic Moves) — CAPACOA, 2013
<http://www.diffusionartspresenting.ca/> [English and French versions available]

Analyse des pratiques contractuelles dans la diffusion du théâtre entre le Québec et la francophonie canadienne, Rapport produit par Frédéric Julien pour l'Association des théâtres francophones du Canada, mai 2012, 11 p.

http://atfc.ca/documents/Rapport_final_analyse_contrats_20_juillet2012.pdf

Le théâtre en tournée — Rapport final Partie A – Analyse des enjeux, Robert Gagné, Une initiative de l'Association des théâtres francophones du Canada, avec l'appui du Patrimoine canadien et du Conseil des arts de l'Ontario, Mars 2007, 24p.

<http://atfc.ca/documents/ATFC.tournees.A-Enjeux.pdf>

Appendix: Canadian Public Arts Funders (CPAF) Members

There is a CPAF member in every province and territory in Canada. The federal member of the network is the Canada Council for the Arts, which also provides the CPAF Secretariat. The 14 CPAF members are:

[Newfoundland and Labrador Arts Council](#)

[Prince Edward Island Council of the Arts](#)

[Arts Nova Scotia](#)

[New Brunswick Arts Board](#)

[Conseil des arts et des lettres du Québec](#)

[Ontario Arts Council](#)

[Manitoba Arts Council](#)

[Saskatchewan Arts Board](#)

[Alberta Foundation for the Arts](#)

[British Columbia Arts Council](#)

[Government of Yukon, Cultural Services Branch, Department of Tourism and Culture, Government of Yukon](#) (Yukon Arts Advisory Council)

[Government of the Northwest Territories Department of Education, Culture and Employment](#) (Northwest Territories Arts Council)

[Government of Nunavut, Department of Culture and Heritage](#)

[Canada Council for the Arts](#)