



Interim Report of Findings

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

www.valueofpresenting.ca

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Executive Summary

This *Interim Report of Findings* consolidates facts and figures collected during the first year of work on identifying the value and benefits of performing arts presentation. Additionally, it presents a profile of the performing arts presenting ecosystem as a whole and highlights how several groups of presenters differ from the field as a whole.

Presenting organizations exist in many different forms, with a range of mandates

Performing arts presenters range in size, audience reach, venue use, artistic focus, and various other aspects. Most are not-for-profit organizations that rely to some extent on public funding in addition to box office, fundraising and other revenue streams. Some artists also undertake presenting activities.

Presenters are the essential conduit in bringing live performing artists and companies to communities across Canada and in so doing contribute important benefits to individuals and communities.

Presenter's priorities

Long-term financial sustainability and reliable, stable funding mechanisms are of paramount importance to presenters (95%). They are seeing the effects of the erosion of arts education in schools and consider young audience development and arts education a key area of concern (87%); numerous presenters are taking action on this issue by making professional arts experiences readily available to young Canadians.

Other high priorities for presenters are continuing to develop partnerships and networks with other presenters, artists, producers and community groups (82%); fostering professionalism among a new generation of staff working in arts presenting (71%). Several other areas, driven by external changes in demographics and technology, present an ongoing concern, such as building audiences among ethnic/cultural groups (63%) and integrating emerging technologies into both productions and communications (59%).

Benefits span many aspects of life

Canadian presenters and the general public have cited numerous profound benefits of performing arts presentation through the *Value of Presenting Study's* national surveys and consultations. These benefits build on each other on three levels: individual, community and society. And they touch many aspects of life: from bringing energy and vitality to their community to contributing to economic development, from improving educational outcomes to increased personal health, from integrating diverse populations in communities to a better quality of community life and a more creative society.

Attendance has broadened in recent years

Not only have 3 out of 4 Canadians attended a performance by a professional performing artists or company within the past year, but fully 86% report having attended a performing arts event at some time in the past. This is the highest annual attendance that has been measured in Canada since Statistics Canada has kept track in its *General Social Survey* in 1992. This finding suggests that professional performing arts do not merely cater to some privileged elite but reach broadly across socio-economic differences. These factors nonetheless do affect frequency of attendance: those with higher incomes, i.e. who can afford attending more often, and those living in or near a large centre, i.e. who have relatively easy access, do attend more frequently. Importantly, regardless of attendance at live events, Canadians watch performing arts at high rates in various media channels: on television (71%), on the Internet (46%), on DVDs (34%) and in cinemas (28%). Only people living far from larger centres use media options somewhat less (e.g. 61% watch performing arts on television compared to 71% overall).

Attending live performing arts is a pre-requisite for realizing many of the benefits individuals reported. As such, this evidence of increased attendance (a 54% increase compared to the *2005 General Social Survey*), suggests that government funding and supplemental corporate and private donations together with wide-spread audience development efforts by the presenting field have been effective in broadening the reach and benefits of the performing arts in Canada.

Performing arts venues provide community-wide benefits

Canadians experience live professional performing arts in a variety of settings beyond the concert hall or theatre. Yet, they believe performing arts facilities/venues provide significant community-wide benefits, such as improved quality of life (87% – moderate to high importance), fostering a sense of community pride (87%) and contributing to economic development (88%). Another 78% attribute better understanding between cultures to the presence of performing arts facilities, and 60% believe that their community is safer due to the increased evening activity in neighbourhoods with facilities.

This highlights an understanding in the general public that the facilities, places, and structures that host the performing arts have both symbolic and functional importance.

Partnerships and benefit for the whole community

2 in 3 Canadians (65%) believe that the community as whole benefits more or as much as individual attendees from the presentation of the performing arts. 29% believe the individual is the primary beneficiary.

This opinion held by Canadians may not be surprising when considering that presenters report that one of the most important roles they play is in building partnerships with other organizations in the community. As expected, presenters most often engage in partnerships with other arts presenters or producers (86%), but nearly as common are partnerships with community-based organizations (84%), educational institutions (78%) and government (67%) – and many of these partnerships are with organizations outside of the arts sector in areas such as education (69%), social services (37%), cultural diversity/immigration (33%) and health (29%).

Enrichment of the community lies at the heart of 82% of presenters' most recent community-based partnership, followed by audience development (63%) and supporting the artistic community (52%).

Volunteers are crucial in performing arts presenting

Presenters who participated in the *Survey of Performing Arts Presenters* provided information on the number of staff and volunteers. The average ratio of volunteers is 17 for each paid staff member. This is considerably higher in organizations that present in a festival format where it is 25 volunteers to one paid staff member. In organizations presenting series it is closer to six volunteers for each staff member.

The profound reliance on volunteers is even more evident in organizations that offer series programming in the smallest communities. They are less likely to have any staff and instead tend to be entirely volunteer run. These rural organizations rely on a day-to-day volunteer complement of an average of 36 which increases to an average of 167 during the height of their operations.

Methodology and Activities

Context

On behalf of Canada's performing arts presenting networks we have been conducting the largest national study to-date in the presenting field. The study is spearheaded by the Canadian Arts Presenting Association (CAPACOA), in partnership with the regional and other presenting networks, and an advisory committee of sector representatives. The study activities have been undertaken by Strategic Moves in collaboration with EKOS Research Associates, beginning in May 2011 and expected to be completed in March 2013.

This Interim Report of Findings summarizes the results of the research and consultations we have completed in the first year of this two-year project.

Many important trends have been affecting the performing arts sector in general:

- The concept of creative cities has been becoming more widely acknowledged but still is facing skepticism as the economic downturn beginning in 2007 resulted in shorter term planning.
- The rapid development of Internet and mobile technologies has been creating new information and entertainment options and induced changes in customer behaviour and marketing, increased indirect competition and created both new challenges and opportunities for the arts sector as a whole.
- Demographic changes, such as a generally aging population, the continuing urbanization of Canada, changes in immigration patterns, and the rapid growth among Canada's aboriginal population creating a distinctly aboriginal demography.

All that and the emergence of new artistic genres that attract niche audience segments, make audiences and experiences more fragmented than ever before.

With this study, presenters—who act as links, bridges, or brokers between communities, municipalities, and performing artists—set out to envision their current and future role within the arts and in society.

Goals

- To identify, understand and communicate the value and benefits of performing arts presentation for Canadians.
- To define the role of the presenter in the performing arts ecosystem, in communities and in the society with the next 20 years in mind.
- To raise awareness of this freshly defined role.

To achieve this, we explore live performing arts presentation from the diverse perspectives of artists, creators, producers, and managers as well as municipalities, people working in related sectors like health, social services or education, the public and presenters themselves.

Activities

In order to gain engaged participation throughout this two-year project, we have been employing an open action research framework where information is shared in draft form and feedback and input is encouraged on an ongoing basis. We have enabled participation by members of the presenting field

using various modes, from phone interviews, to face-to-face dialogues and workshops, to Facebook, Twitter and a dedicated project website.

- To facilitate project communications, we created – and continue to maintain – a bilingual website (www.diffusionartspresenting.ca) and designed branded templates, as well as aided in the preparation of various promotional texts and media releases.
- *Literature Review* was undertaken at the outset of the project and fully updated in April 2012.
- *Historic Overview of Presenting* was initially prepared last summer and circulated; an extensively updated version has been published in April 2012.
- In-depth interviews with 42 contributors from within the presenting and touring sectors, education, health and social services.
- Designed and conducted 11 live Dialogue sessions across Canada with about 465 participants
 - Impact11: Staging Displacement: Producing and Presenting Difference (Kitchener, ON), RIDEAU AGM (Montreal, QC), First Annual Arts Champions Congress (Calgary, AB), Contact East (Summerside, PEI), OCFE conference (Niagara Falls, ON), Alberta Showcase (Edmonton, AB), Breakout West (Whitehorse, YK), FrancoFête en Acadie (Moncton, NB), CAPACOA Annual Conference (Toronto, ON), Parcours Danse (Montreal, QC), Contact ontariois (Ottawa, ON)
 - Summaries have been published in the language in which the session was undertaken.
- *National Survey of Performing Arts Presenters*, 288 respondents; report published in February 2012, including a French-language executive summary and detailed tables.
- *National Survey of Canadians*, 1,031 respondents; report published in March 2012, including a French-language executive summary and detailed tables.
- Collected an additional 57 survey responses by francophone speakers living outside Quebec for a total sample of 103 in order to create a supplemental report on Canada's Francophonie, published concurrent with this *Interim Report*.

A Short History of Arts Presenting

The history of performing arts presentation in Canada provides an important context for our journey into the future. Following are highlights of the seminal events in performing arts presenting.¹

The performing arts in Canada have much deeper roots than one might expect. Long before European explorers came to Canada, aboriginal peoples had a rich, expressive artistic life including dance, theatre, storytelling, music – all inseparable from every aspect of daily life. These deep artistic traditions have been part of this land for millennia; they have been influencing Canadian culture and identity as well as being influenced by it. Nonetheless, development of theatre and performing arts in Canada was shaped by European rather than by indigenous traditions.

Almost certainly, the first documented theatrical performance, on land, in North America took place in Samuel de Champlain's settlement of Port Royal, in 1606. It told the story of sailors travelling to the New World, only to encounter Neptune, god of the sea. It was an amateur theatrical performance encouraged and funded by the governing body for the health and well-being of the people.

Plays were performed in colonial times by troops in taverns and public buildings. Concerts, modeled on London society's "soirée musicales", were presented in homes of newly arrived politicians and businessmen in the early 1800s. Dance arrived in the late 1800s via European and American touring companies.

With rising industrialization, growing populations and accessibility of Canada's West, theatres began to appear across Canada. The famous Pantages empire extended into Canada, creating performance spaces for up to 2,000 people who flocked to theatrical, musical, dance and vaudeville performances. Most of these featured touring companies and artists, although arts institutions, performance ensembles and musical clubs were growing in cities across the country, all of which fostered the development and promotion of Canadian talent.

The period between World Wars I and II saw a depletion of male resources, which had been at the core of much of Canada's performance activity, and the rise of cinema and radio. Still, this period also saw the rise of community concert associations, the travelling Chautauqua festivals and Little Theatres bringing multi-faceted performances to communities of all sizes across Canada.

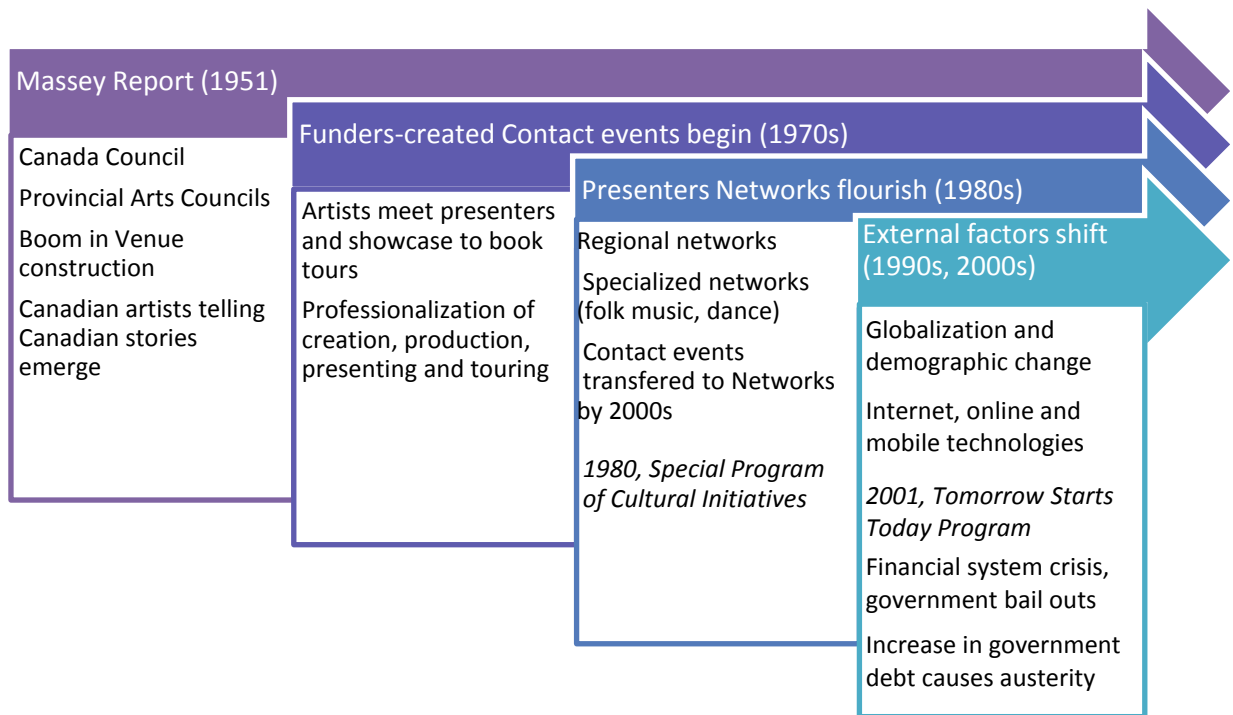
Dance in Canada took a major leap forward in the 1950s thanks to the immigration of prominent ballet teachers. All three of Canada's current major ballet companies were founded, and established dance schools, within that decade.

Probably the most important impetus to the development of Canada's performing arts came in 1951 with the Massey Report, which led to the creation of the Canada Council for the Arts in 1957. With greater government responsibility for arts funding in place, and Canada's Centennial celebrations, the 1960s saw huge growth in the founding of new theatres in virtually every city across Canada.

Regional Presenting Networks began to appear as early as 1968 in Saskatchewan. Understanding the need to bring artists and presenters together in order to support and coordinate touring activity, the Ontario Arts Council created Ontario Contact in 1971, the first Contact event in Canada. The Canada Council's Touring Office, established in 1973, further enhanced the Council's role to support

¹ See *Overview of the History of Presenting in Canada*, published April 2012 on www.diffusionartspresenting.ca.

performance and make the performing arts accessible to all Canadians. It created Contact East in 1975; the same year the Organization of Saskatchewan Arts Councils held its first Showcase.



The 1970s were, relatively speaking, a heyday for Canada’s performing arts. Both English and French theatre saw the emergence of a distinct Canadian and/or Québécois voice. Canadian orchestras were numerous and busy. Modern dance troupes took flight. All disciplines enjoyed an expansive era, with an explosion of niche or specialized art forms and appeal to every audience taste.

Several aboriginal theatre and performance companies were founded during the 1980s that continue to operate today. Concurrently there has been a rise of aboriginal arts service organizations, training opportunities and spaces where new works can be created. Today, while there has been a marked increase in the number and voices of aboriginal artists and performance creation companies there is a sense of a persistent lack of professional performance spaces for Aboriginal works.

In 1980, the federal government created the *Special Program of Cultural Initiatives*, a two-year program with a total budget of \$29.4 million managed by the Department of Communications. One component, *Special Events of a National Character or Significance* (\$7.6 million), ultimately left a large legacy. Initially designed to fund only one-time activities, it attracted applications from organizations across Canada that proposed staging special festivals and events. The program soon discovered that the number of festivals and events returning for annual funding, however, challenged its one-time-only vision. The current profusion of arts and cultural festivals can be attributed in part to the *Special Program of Cultural Initiatives*. The program was renamed *Cultural Initiatives Program* in 1982 and was renewed until 2001, when it was integrated into the *Arts Presentation Canada* program, as part of the *Tomorrow Starts Today* initiative.

The 1980s and '90s were characterized by persistent financial problems, and many companies folded or down-sized. These pressures led, however, to an overall improvement in marketing, fundraising and management capacities, and necessarily very high performance standards.

In 2001, *Tomorrow Starts Today* was created with considerable contributions from CAPACOA and RIDEAU. It continues to represent a major policy statement in support of presenting in Canada, having shifted, for the first time, ongoing federal funding to presenting activities, rather than only being focused on individual events. *Tomorrow Starts Today* includes two critical programs for presenters:

- *Canadian Arts Presentation Fund* (formerly *Arts Presentation Canada*), designed to provide Canadians access to artistic experiences; it was the first national program that supported multi-disciplinary series presenters.
- *Canada Cultural Spaces Fund* (formerly *Cultural Spaces Canada*), which contributes to the construction and renovation of arts facilities and the acquisition and renewal of equipment.

Management of Contact events has been transferred from public funding agencies to the presenting networks across Canada. They have become a key tool in marketing touring artists and coordinating bookings. Today, presenting networks serve specific geographies, specific art forms (e.g. Dance) or specific cultural groups (e.g. francophone-minority groups). Through the early 2000s, Canada's francophone minorities outside of Quebec have been organizing arts and cultural networks, often serving a broader spectrum that includes the performing arts sector.

Multidisciplinary creation and presenting has been part and parcel of performing arts since earliest times and continues to evolve alongside with artistic expression, technical capabilities, audiences and the funding environment.

Various festival formats have been used over the last 100 years or so. Festivals served to bring a multitude of artistic performance, lecture, comedy and music to many parts of Canada. Travelling shows played an important role in the 1920s. Today, festivals are a major contributor to Canada's cultural, social and economic life: from nurturing new work in Dance to fostering the international cachet of major tourism attractions like Montreal Jazz Festival and London's TD Sunfest to bringing together diverse communities in a common cultural space.

The landscape continues to be influenced heavily by government priorities and funding; with frequent shifts in both, the performing arts have rarely had long-term, secure foundations on which to plan and build.

Quebec has adopted a strong policy framework for arts presentation over the last two decades. In 2007, performing arts presenting organizations in Quebec set out their priorities through a profound sector-wide reflection process. This process illuminated and affirmed the role of performing arts presentation in Quebec society through the *Forum national sur la diffusion des arts de la scène*, organized by RIDEAU and its partners. The Quebec-based process looked back at the 1996 presenting policy *Remettre l'art au monde*, when the role of the performing arts presenter was affirmed in Quebec. Since then, presenters have taken a major role in the development of and access to Quebec culture.

In a similar vein, *The Value of Presenting Study* seeks to provide the necessary underpinnings in terms of context, information and dialogue to build toward a common vision for performing arts presenting in Canada for the next 20 years.

Presenting Networks

Over the last 40 years about 40 presenting networks have been created. Presenting networks provide presenters with a marketplace to do business, and with professional development opportunities and tools. They also offer specialized services such as block booking, which increases the cost-efficiency of touring activities, thereby enabling presenters to deliver more benefits to more communities.

They play an important role in championing the presenting sector to its partners in the touring sector and public funders.

This table shows the founding dates of Canada's regional presenting networks and references early Contact events which were validated both through websites by these organizations / events and seeking information from directors of networks.

	Presenting Network	Founded	"Contact" events
OSAC	Organization of Saskatchewan Arts Councils	1968	1975 OSAC Showcase began
BCTC	British Columbia Touring Council	1976	1976 Pacific Contact began
	Debut Atlantic	1979	
RIDEAU	Réseau indépendant des diffuseurs d'événements artistiques unis	1984	RIDEAU was formed from predecessor Réseau Accès: 1978
	Manitoba Arts Network	1984	
CAPACOA	Canadian Arts Presenting Association (National Arts Service Organization)	1985	1988 Annual Conference began
OCFF	Ontario Council of Folk Festivals	1986	1986 Annual Conference began
CCI	Ontario's Presenting Network	1988	1971 Ontario Contact started by Ontario Arts Council; since 2003 managed by CCI
ATAA	Arts Touring Alliance of Alberta	1993	1978 Alberta Showcase began
CAFF	Canadian Association of Fringe Festivals	1994	
	Prairie Debut	1995	
	Réseau Ontario	1997	1979 Contact ontariois ² , since 2001 by Réseau Ontario
	La danse sur les routes	1997	1999 Parcours Danse
WRAD	Western Roots Artistic Directors	1999	<i>Informal meetings began in 1970s</i>
APA	Atlantic Presenters Association	2001	1975 Contact East started by Canada Council touring office; since 2001 by APA
CanDance	Canadian Network of Dance Presenters	2001	1985 Network meetings began
RADARTS	Réseau atlantique de diffusion des arts de la scène	2001	1996 La FrancoFête en Acadie
	Jazz Festivals Canada	2003	<i>Convened in 1999</i>
PCC	Performance Creation Canada	2004	<i>Informal network</i>
RGE	Réseau des Grands Espaces	2007	2005 Contact events began
N3	N3 Network (Northern Presenters)	2011	<i>Convened in 2011</i>

The seemingly simple task of creating this table relied on knowledgeable individuals to provide key dates for network creation dates and Contact events that were not readily available. It points to a lack of

2 A brief synopsis of francophone networks: *Les réseaux de diffusion des arts et de la culture*
http://passeurculturel.ca/index.cfm?Voir=sections&id=12054&M=2342&Repertoire_No=2137988614

cohesive and available authoritative sources documenting this recent history of the presenting field. Rather, individuals who have lived through the last 30+ years as active members of the field hold this information, likely in both written records and in their life stories.

It may well be worthwhile to embark on a project to record and analyze that oral/living history of presenting, festivals and performing artists in order to write the next chapter in this evolution.

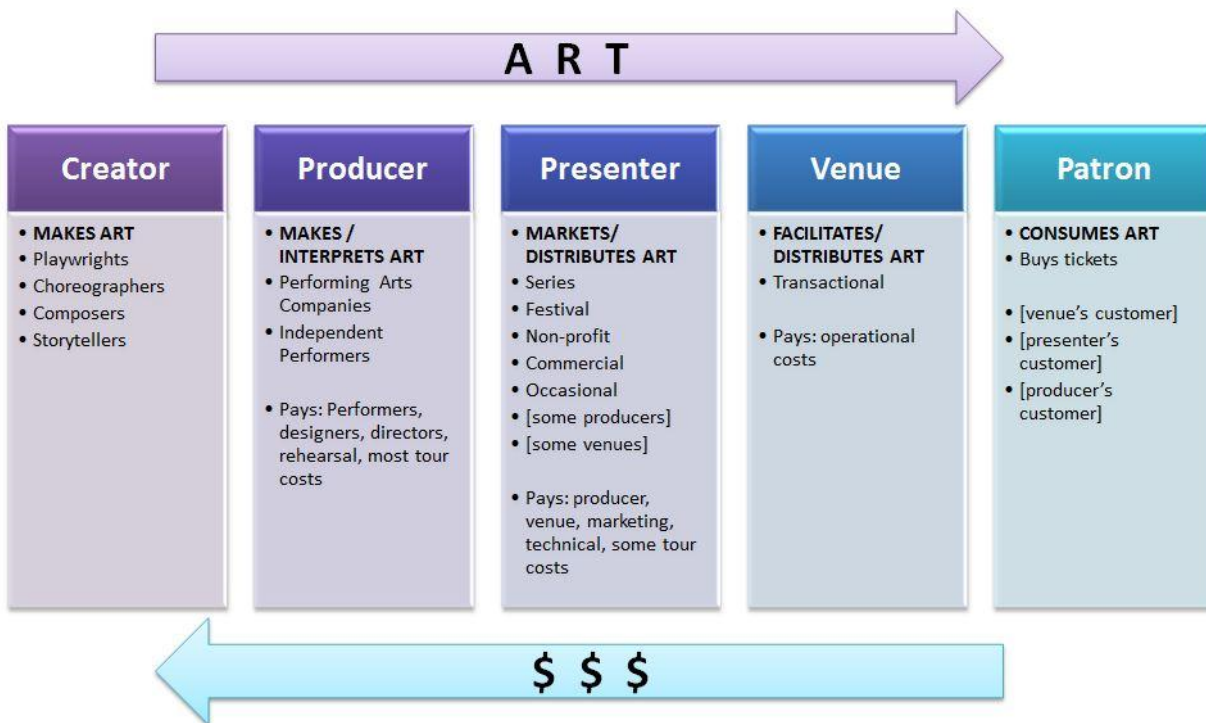
Profile of the Presenting Field

This profile describes the presenting and touring field in various dimensions. Multiple sources contribute to this profile, from Statistics Canada to Canada Council for the Arts, from *The Value of Presenting Survey of Performing Arts Presenters* to experiences from the field expressed in interviews and dialogues.

Performing Arts Ecosystem

In 2011, Statistics Canada published an updated *Canadian Framework for Cultural Statistics 2011*³, which was prepared in collaboration with Canadian Heritage and a broadly-based federal working group. In this document, cultural industry categories are defined and described in terms of a “creative chain”, i.e. the cultural production chain: creation, production, distribution, with attendant support services in each area, that result in a final cultural good or service for consumption.

This graphic, based on advisory committee member Tim Yerxa’s rendition, shows the roles of major stakeholders in creating, disseminating and consuming the performing arts, representing both the flow forward of the artistic product and the flow back of money to pay for this art. While this chain image is intuitive and easy to grasp, it presents a partial view of the multitude of relations that exist. Statistics Canada also acknowledges that the interplay of stakeholders does not always have clear differentiation or definitive boundaries.

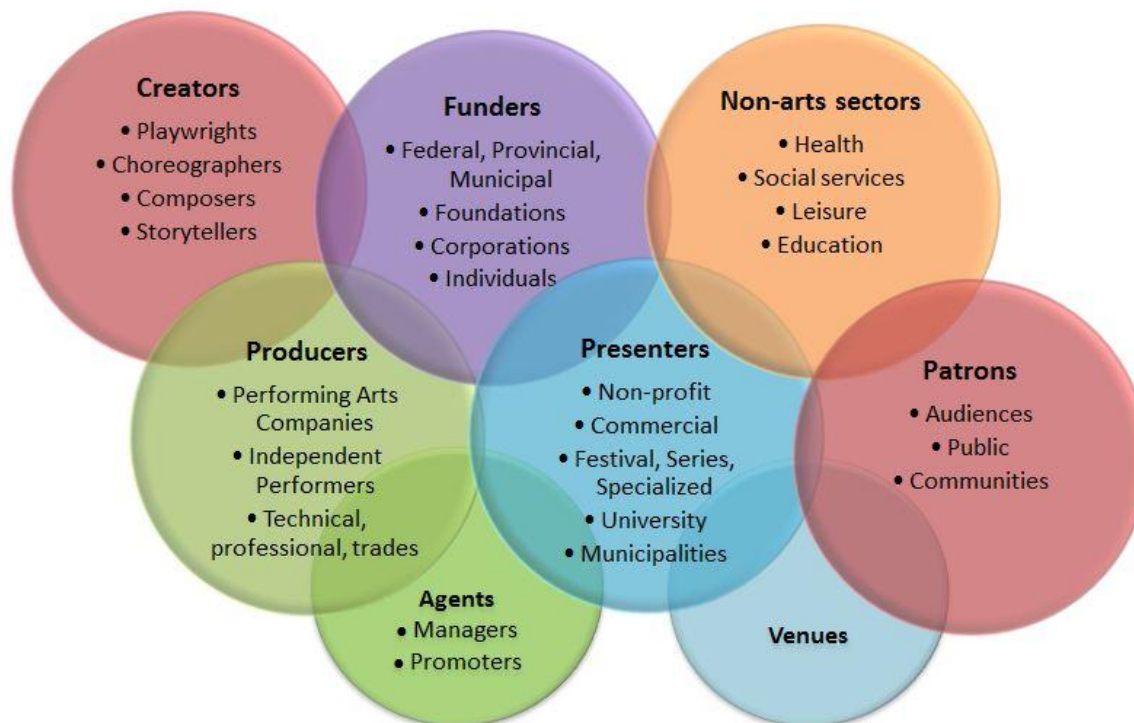


³ Statistics Canada, Catalogue no. 87-542-X – No. 002, ISSN 1927-2960, ISBN 978-1-100-19295-6

Revealing a Complex and Fluid Ecosystem

One outcome of this project is to better capture the complexity and fluidity of the performing arts ecosystem. This effort continues throughout Year 2 of this project as the sector feels such a representation would be useful and instructive for all stakeholders.

This draft graphic shows a larger number of stakeholders that operate in the performing arts ecosystem. Relationships are anything but linear; rather they are fluid and multi-dimensional, with direct connections between nearly every part of the ecosystem.



For instance, audiences may pay for tickets to attend a performance, and they may make donations to any part of the ecosystem—from direct support to playwrights to dance company productions to a theatre’s capital campaign. Public funders lend their support to most parts of this ecosystem as well.

Similarly, a theatre production company may be a festival presenter and a venue-based presenter may produce some original work or have an artist-in-residence program.

Furthermore, *The Value of Presenting Study’s* exploration of the value and benefits of the performing arts has shown in numerous examples that non-arts sectors use and benefit from performing arts, both receptive and participatory (see section on *Values and Benefits: Community Benefits*). By way of example, we have found health and social services organizations that hire artists directly for teaching and performance. They may engage in producing performing arts events, both professional and amateur. Or they may simply receive free or reduced tickets from performing arts venues for their clients’ use. There are also several programs across Canada that bring professional performing artists into primary and secondary schools for performances, workshops and to respond to a variety of curriculum needs; and another that brings professional performance to health care facilities. As such, we have chosen to represent them in this ecosystem as an integral part, even as it represents a departure from the traditional views of the performing arts sector.

Business Information about Performing Arts Ecosystem

Statistics Canada's North American Industry Classification System (NAICS) features several non-exclusive categories that complement others that exclusively describe members of the performing arts ecosystem.

Note by Statistics Canada on the data: "These tables show the NAICS record for all establishments in the Business Register who have identified themselves under this NAICS code. The establishments in the 'Indeterminate' category do not maintain an employee payroll, but may have a workforce which consists of contracted workers, family members or business owners. However, the Business Register does not have this information available, and has therefore assigned the establishments to an 'Indeterminate' category. This category also includes employers who did not have employees in the last 12 months."

Creators (not exclusive to performing arts)				
	Total (A)	Indeterminate (e.g., contract workers, self-employed) (B)	With regular payroll (A - B)	% of those with payroll
711513 - Independent Writers and Authors	3,636	2,977	659	18%
711511 - Independent Artists, Visual Arts	1,398	1,073	325	23%

Independent Actors and Performers (includes performers in non-live formats)				
	Total (A)	Indeterminate (e.g., contract workers, self-employed) (B)	With regular payroll (A - B)	% of those with payroll
711512 - Independent Actors, Comedians and Performers	4,683	3,637	1,046	22%

Performing Arts Companies (Producers)				
	Total (A)	Indeterminate (e.g., contract workers, self-employed) (B)	With regular payroll (A - B)	% of those with payroll
711111 - Theatre (except Musical) Companies	1,094	680	414	38%
711112 - Musical Theatre and Opera Companies	154	80	74	48%
711120 - Dance Companies	239	134	105	44%
711130 - Musical Groups and Artists	2,213	1,902	311	14%
711190 - Other Performing Arts Companies	220	144	76	35%
7111 - TOTAL: Performing Arts Companies	3,920	2,940	980	25%

Agents and Managers (not exclusive to performing arts)				
	Total (A)	Indeterminate (e.g., contract workers, self-employed) (B)	With regular payroll (A - B)	% of those with payroll
711410 - Agents and Managers for Artists, Athletes, Entertainers and Other Public Figures	1,230	826	404	33%

Promoter (Presenters) of Performing Arts and Similar (not exclusive to performing arts)				
	Total (A)	Indeterminate (e.g., contract workers, self-employed) (B)	With regular payroll (A - B)	% of those with payroll
711311 - Live Theatre and other performing arts presenters WITH facilities	552	269	283	51%
711321 - Performing Arts Promoters (Presenters) WITHOUT facilities	644	403	241	37%
711322 - Festivals WITHOUT facilities	493	244	249	51%
7113 - TOTAL: Promoters (Presenters) of Performing Arts and Similar	1,689	916	773	46%

This data shows that the majority of independent artists work on their own (self-employed), and they do not regularly employ others to assist them in their business.

Performing arts companies are more likely to have staff on payroll, even though in the category of music groups and artists, few employ others. Musical theatre / opera and dance companies have the highest ratio of organizations with paid staff (44% and 48%, respectively), followed by theatre and other performing arts (35% and 38%, respectively).

Agents and managers, a category that includes several other endeavours aside from performing arts, are more often operating as self-employed (2/3) rather than with a payroll (1/3).

Presenting organizations have a 1 in 2 chance of maintaining a regular payroll, rather than operating only with contract staff or as self-employed individuals.

This data makes clear the extent to which the performing arts continue to be dominated by an independent spirit of many of its participants. It is also evident that this system of capturing data has significant limitations relative to the realities of the sector. For example, Statistics Canada captures those employers who are listed in the Business Register. As such, we believe exclusively volunteer-run organizations may not be captured at all.

Volunteers Are Crucial

Volunteerism enables much of performing arts presentation to function. The *Value of Presenting Survey of Performing Arts Presenters* and recent Statistics Canada data on volunteering reinforce these findings.

In April 2012, Statistics Canada released several reports from the *2010 Canada Survey on Giving, Volunteering and Participating*⁴, including *Volunteering in Canada* and *Charitable Giving in Canada*. Those Canadians who volunteer in the arts and culture sector gave on average more time (127 hours per year) than those in any other sector in 2010. This represents an increase of 21% since 2007, the largest increase of any sector examined at a time when only 6 out of 12 sectors registered any growth. The commitment this signifies is considerable when compared to other sectors where there are more Canadians volunteering but spending on average less time. When considered in terms of total hours, the amount of volunteer time equates to about 100 million hours. That is the equivalent of more than 50,000 full-time jobs.

Through the *Value of Presenting Survey of Performing Arts Presenters* published in February 2012, we learned more about how much presenters specifically rely on volunteers. While most presenters reported having paid staff, staff sizes are not particularly large (typically fewer than 10 employees), and more than half of these organizations operate on modest annual budgets of under \$500,000 a year. The contribution of volunteers is particularly important for non-profit performing arts presenters, and especially for festival presenters who, at the height of their operations, engage on average nearly 200 volunteers, although a small segment engage 600 or more. In the case of organizations presenting both series and festivals the number of volunteers goes from an average of 30 during the day-to-day operations to an average of close to 300 at the height of operations. The number of volunteers does not increase significantly from the “typical” season to the height of operations for series presenters, who average between 35 and 40 volunteers throughout the year.

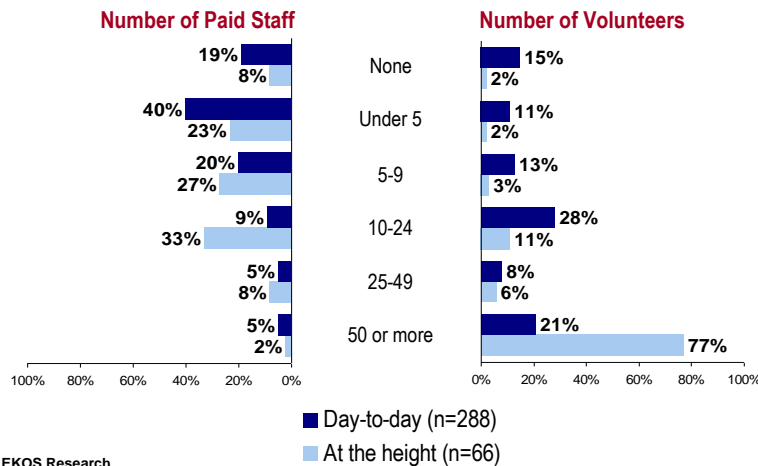
⁴ These reports are part of the *2010 Canada Social Trends* series published by Statistics Canada.

It is the larger organizations, with larger budgets, typically located in urban centres that tend to hire the most staff, but also to rely on the most volunteers. Organizations that offer series programming in the smallest communities are less likely to have any staff and instead tend to be entirely volunteer run. These rural organizations rely on a day-to-day volunteer complement of an average of 36, with half reporting the use of 12 or fewer volunteers and half reporting more than 12. This increases to an average of 167, with half reporting less than 150 and half reporting more than 150, during the height of their operations.

11% of organizations report more staff than volunteers; however, over half of organizations report more volunteers than staff. The average ratio of volunteers is 17 for each paid staff member. This is considerably higher in organizations that present in a festival format where it is 25 volunteers to one paid staff member. In organizations presenting series it is closer to six volunteers for each staff member.

Paid Employees and Volunteers

“How many paid staff and volunteers are involved in the day-to-day/at the height of operations at your organization?”



EKOS Research Associates Inc.

CAPACOA Presenters' Study, 2011

Types of Presenters

Canada Council for the Arts' *Presenters Handbook*⁵ outlines these major categories of presenters, which were validated through The Value of Presenting dialogues, interviews and survey results:

Community Presenters (Volunteer)

Community presenters are usually volunteer-based, non-profit organizations committed to providing arts experiences for their communities. Some undertake just one or two concerts a year, others may present dozens. Some community presenters may have some paid employees on staff, but most rely on volunteers. Most community presenters are multi-discipline, putting on shows in a variety of art forms. (Example: Pincher Creek & District Cultural Affairs Committee, Pincher Creek, AB)

Facility Presenters (Municipal/university/colleges)

Presenters linked to municipal facilities or universities and colleges are generally staffed by paid professionals who take care of facility rentals in addition to their presenting program. These may be government or university employees or there may be a non-profit organization that has a contract to operate the venue. Facility presenters are likely to have staff working in administration, operations, box office, technical/production and marketing. Many of them also have volunteers involved in their organizations. Facility presenters are usually multi-discipline, however, they may also promote offerings in a number of single-discipline series such as dance, jazz, classical music, etc. (Example: Northern Arts and Cultural Centre, Yellowknife, NWT)

Festivals

Most of the festivals in Canada are non-profit organizations. Some are discipline specific (e.g. offering dance, theatre, a particular type of music or work for children) and some are multi-disciplinary; many Indigenous and culturally diverse festivals are multi-disciplinary, often extending to non-performing arts cultural activities like food, visual art or crafts. With festival organizations, there may not be any year-round employees or there may be just one or two: festivals are generally dependent upon a large group of volunteers and short-term contract employees to deliver their events. (Example: Harrison Festival for the Arts in Harrison Hot Springs, BC; Luminato in Toronto, ON)

Promoters

In the music industry, particularly in the for-profit sector, the presenter is more commonly referred to as a "promoter." Promoters can be found working in music clubs, restaurants, traditional "soft-seat" concert halls, arenas and outdoor venues. (Example: Evenko)

Specialized presenters

Specialized presenters generally work with a specific art form or present a number of art forms with a clearly defined aesthetic. Sometimes they are artists who make presenting opportunities for their peers. They are most often found in major urban centres or mid-sized cities. (Examples: Black Sheep Inn, Wakefield, QC; New Works, Vancouver, BC)

⁵ <http://www.canadacouncil.ca/development/ontheroad/presentershandbook/presenters/>

Libraries, Schools and School Divisions

Libraries, schools and, occasionally, school divisions are also presenters of performances and workshops in informal settings, such as a classroom or resource centre. Sometimes, they are collaborators, co-presenting events with a local presenting organization or simply committing in advance to purchasing tickets for a school matinee performance. (Example: Quill Lake School, Quill Lake, SK)

Occasional Presenters

Many organizations and associations occasionally present artists. For example:

- **Professional associations** may book a performance for a conference.
- **Charity organizations** may book a performer for a fundraiser.
- **Retailers**, including art galleries, bookstores, shopping malls, coffee houses and restaurants.
- **Colleges and universities**
Individual departments or student activity groups often book artists. For example, a Woman's Studies or a Native Studies Department might bring in a well-known writer or performer for workshops or performances, a Music Department might bring in a string quartet for master classes and a performance. Student activity groups or clubs such as the Student Union might book an on-campus concert.
- **Civic groups**
From local community fairs to neighbourhood block parties to Canada Day Celebrations, there are community events that feature entertainment throughout the country. In smaller communities, it is usually a volunteer organization like the Agricultural Society that puts on the fair and books the talent. In larger communities, the event may be the responsibility of a government department who will contract an independent promoter to book the entertainment.
- **Artist-presented engagements**
Sometimes artists undertake a self-presentation engagement as part of a tour or in their local community. In this case, the artist coordinates the logistics and covers the expenses themselves with box office income to offset them.

These various types show that there is a great number of ways in which live performing arts are made available to Canadians across the country. And it seems clear how difficult it can be to arrive at an unambiguous definition of who a presenter is for the purposes of meaningful data collection.

Presenters' Demographics

These demographics are based on *the Value of Presenting Study's Survey of Performing Arts Presenters*, conducted by EKOS Research Associates and published in February 2012⁶. 288 presenting organizations from across Canada offered their views on a wide range of topics including sharing basic demographic information.

Survey Methodology

The survey was conducted as a self-administered form completed over the Internet by key contacts in responding performing arts presenting organizations. As no known sample frame exists of performing arts presenting organizations, a sample frame was created based on lists from 23 different sources, which yielded 1,418 unique organizations once duplicates were removed. Of note, we solicited lists from a multitude of sources. However, we were not able to obtain all of them. In territories and provinces where we were not able to obtain existing lists, we instead assembled them from public sources. We expect that especially in the case of Quebec this challenge may have yielded a set of respondents who fit the survey's screening criteria below and that is different from presenters captured in Quebec's cultural statistics framework or by other studies that have been undertaken in Quebec such as RIDEAU's *Étude sur les coûts de la diffusion*. (See section on *Number of Presenters*, page 46, for further discussion on issues of geographic distribution.)

It was anticipated that the frame would not be exhaustive, nor necessarily representative of all performing arts presenters across Canada. For this reason, a second survey was made available via an open link. Qualified presenters that heard about the survey through ongoing consultation, or generally through the arts presenting community could participate this way. In the introduction to the survey all participants were asked if they satisfied each of these three screening criteria, established for the purpose of surveying:

- Apply a responsible curatorial point of view to the selection of artists you present;
- Purposefully connect art, artists and audience in your performing arts presentation, rather than use performing arts as backdrop to corporate events or other business activities; and,
- Present the work of some range of artists, rather than exclusively self-present your own works.

Data collection occurred during October and November 2011 with an initial e-mail invitation and multiple reminders. As the response was slow considerable prompting and reminding was required. A round of telephone calls was used to boost response rates in the final two weeks of the field work.

Based on information gathered from the open link survey, 242 of the respondents were on the initial list that had been invited by EKOS for a response rate of 17 per cent. Another 46 responded as a result of outreach activities.

Although the 288 cases are a reasonably-sized sample for conducting analysis, no margin of sampling error (MOE) can be associated with the survey data, nor can any statements be made about the extent to which these 288 cases are representative of the true universe of performing arts presenters given the limitations of the available methods of sampling. These findings therefore represent the views and experiences of these respondents.

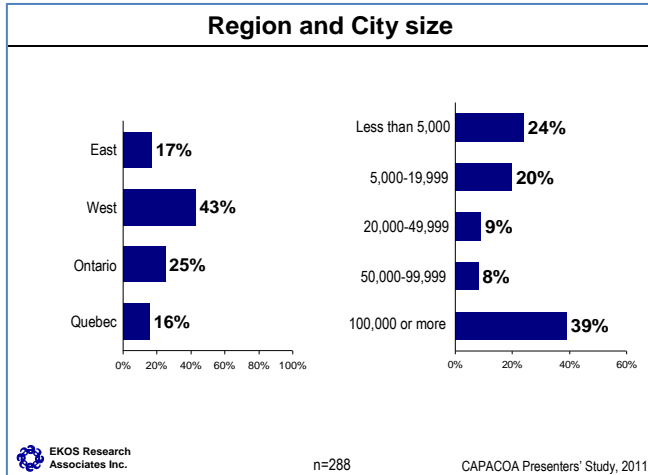
Following data collection, the standard process of coding and cleaning of the survey data was undertaken by the research analysts, although no weighting scheme was applied to the data for lack of available information about the universe. A comparison was made of the distribution of the 242 responding organizations that were known to come from the assembled lists, against the original

⁶ The complete report, methodology and detailed tables are published on www.diffusionartspresenting.ca/documents.

distribution of the entries in the assembled lists. This comparison showed no deep and systematic differences between the two. As such results were compiled overall, as well as by key segments of the presenters in the survey sample.

Findings

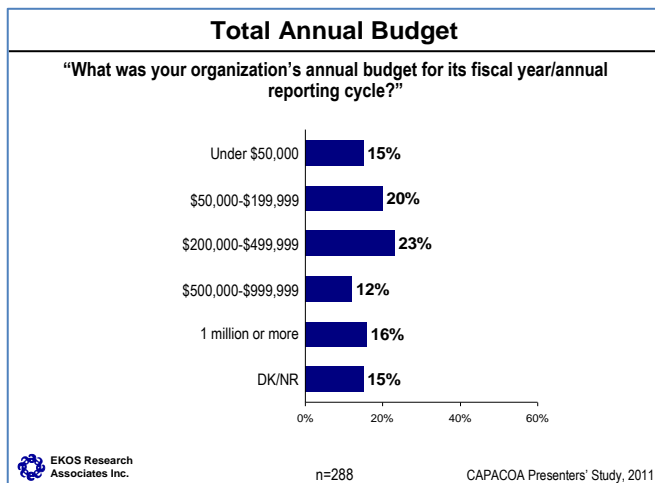
The geographic differences between the types of organizations responding to this survey are noteworthy. There is a higher than expected concentration of presenters located in Western Canada relative to the Canadian population in this part of the country. Conversely, presenting organizations located in Central Canada (Ontario and Quebec) are featured less prominently in the sample relative to



the density of the Canadian population. The proportion of respondents from francophone organizations outside of Quebec equals that of presenters within Quebec, indicating this survey was particularly successful in engaging French minority organizations in the rest of Canada, and less successful in engaging presenters in Quebec. Western Canadian presenters are more likely to present in a festival format in comparison to presenters elsewhere in Canada. Presenters in Central Canada (Ontario/Quebec) are more apt to present series and specialized presenters are more common in Quebec compared with the

proportion responding from other parts of the country. In Atlantic Canada, where slightly more exhaustive lists were obtained for the study, educational institutions, bars and restaurants, and seasonal presenters are proportionately more prevalent in the sample than found among other presenters in the

sample.



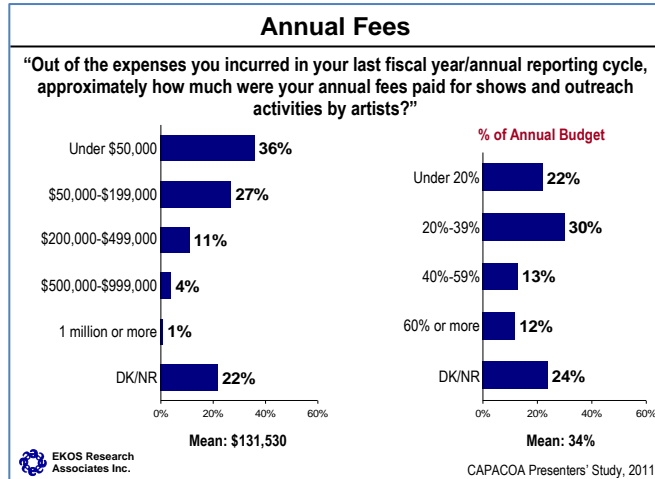
Presenters in the sample are distributed across mid-size cities (5,000 to under 100,000 people) and large cities (100,000 people or more). There is also quite a high proportion of presenters from small communities; one in four are based in towns of less than 5,000 people.

The sample includes presenters with a wide range of budgets, from those with budgets under \$50,000 (15%) to those with annual budgets of \$1 million or more (16%).⁷

Presenters reported presenting the works of an average just over 60 artists/artistic groups (not individuals comprising an act) over the course of their last fiscal year. This is based on just over one in

⁷ DK = Do Not Know – Not Relevant responses. The reader may note that some questions garnered substantial DKs. We attribute this to the fact that not every staff member or volunteer leader who completed the survey had ready access to all information sought. In large organizations this may be due to several people working on many aspects of presenting in their specialized functions. Some organizations may also not be able to precisely track some information, for instance, those who offer non-ticketed performances would estimate total attendance, rather than check sales records.

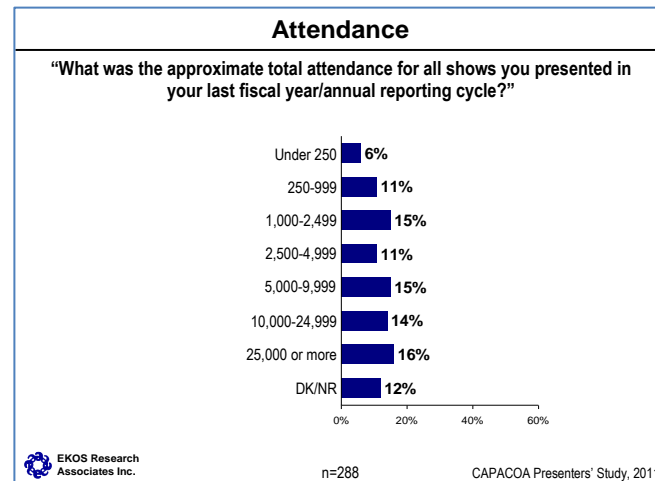
three (38%) showing the works of fewer than 20 artists or groups, while 37% show between 20 and 74 artists or groups. One in five presents the works of more than 75 artists or groups. The average amount arts presenters spent on fees paid for shows and outreach activities by artists in their last fiscal year was \$131,530, although there is considerable variation in the amounts reported across all presenters; half of presenters paid out less than \$55,000.



As a percentage of overall budget, the average paid out was 34%. This ranged from under 20% of budget for one in five, to 60% or more for just over one in ten. As a percentage of their budget, the smallest organizations, with the smallest reach, and presenting in the smallest communities, paid out more in artists' fees.

As we have already seen volunteers make an important contribution to the arts. While most presenters have paid staff, staff sizes are not particularly large (typically, fewer than 10 employees), and more than half of these operate on modest annual budgets of under

\$500,000 a year. Organizations with mandates other than arts presentation (e.g., municipalities, schools / colleges / universities) have the largest annual budgets and the largest number of paid staff. The contribution of volunteers, then, is particularly important for non-profit performing arts presenters, and especially for festival presenters who, at the height of their operations, engage, on average, nearly 200 volunteers, and in the case of organizations presenting both series and festivals the average number of volunteers goes from an average of 30 during the day-to-day to an average of over close to 300 at the height of operations. Series presenters average between 35 and 40 volunteers throughout the year.

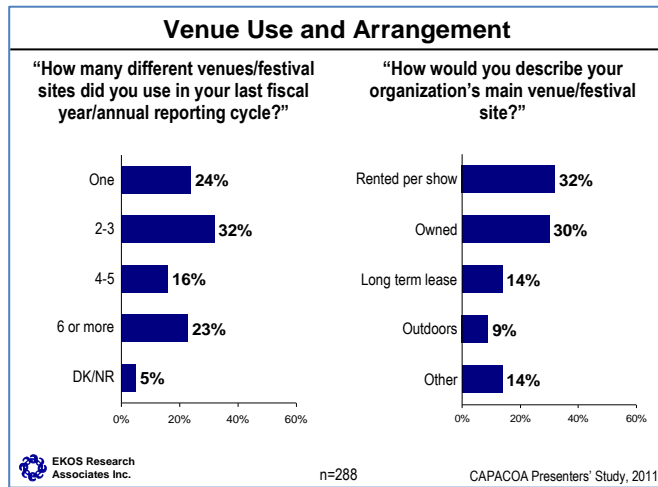


Presenters reach audiences⁸ of various sizes – from intimate groups (fewer than 250) to large crowds (25,000 and more), and there are many presenters with multiple venues designed to engage audiences of varying sizes. There is a fairly even representation of presenters who rent their primary venue as there are those who own their space. Owners of venues tend to be large organizations with bigger staff sizes and budgets, although they are less likely than those who rent space to have arts presentation as their primary mandate. Among those organizations that typically rent space on a show-by-show basis, many rent multiple spaces

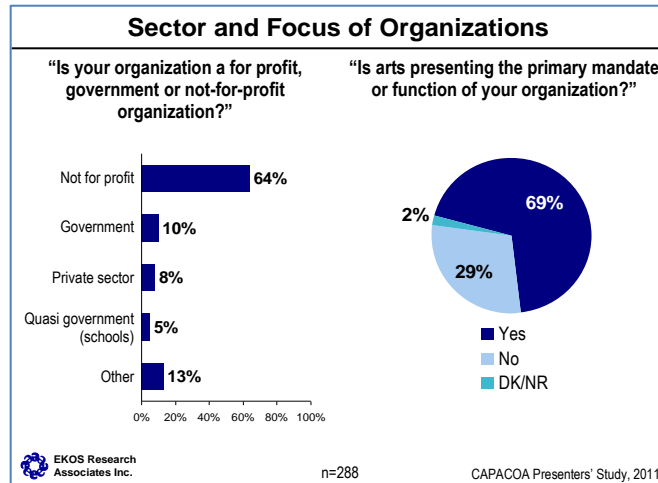
– and for nearly one-quarter, this is six or more different venues a year.

⁸ Total audience can include ticketed and non-ticketed events presented in series, as one-offs or festivals. It can also include complimentary tickets to paid events. The purpose of the question is to appreciate total audience size, rather than revenue streams for performing arts.

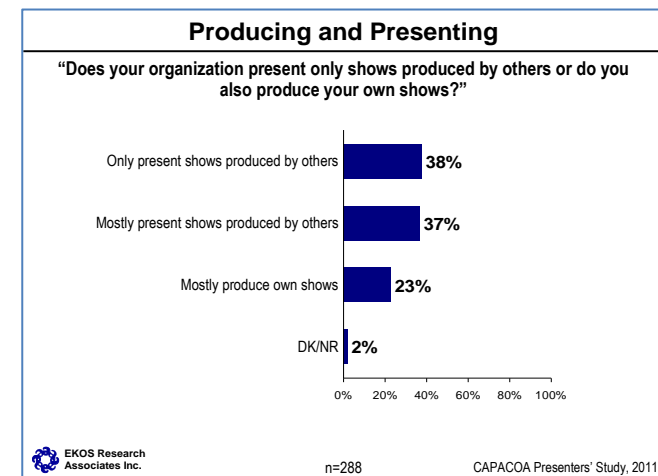
The average number of venues used each year is just over four, with larger organizations, those presenting to culturally diverse audiences and festivals reporting an average use of closer to six venues each year. There is a fairly equal split between the presenters in the sample that own their own venue(s)



and those that rent per show. Owners tend to be larger, with a wider array of art form offerings, while renters tend to be smaller organizations. Larger organizations, with larger budgets and more staff, are more apt to be found in larger, urban communities. Smaller organizations, with smaller budgets and few staff, are more apt to rent the spaces they use, and typically use fewer venues. They are more often located in smaller communities, and typically narrower in their focus on two or three art forms. Based on the sample responding to the survey, organizations located in Ontario are typically smaller, while those that responded from Quebec typically report larger organizations, often with larger staffs (but fewer volunteers), larger audience reach. They are, therefore, more apt than other organizations to own the venues that they use or have long term lease arrangements, and they typically use fewer venues.



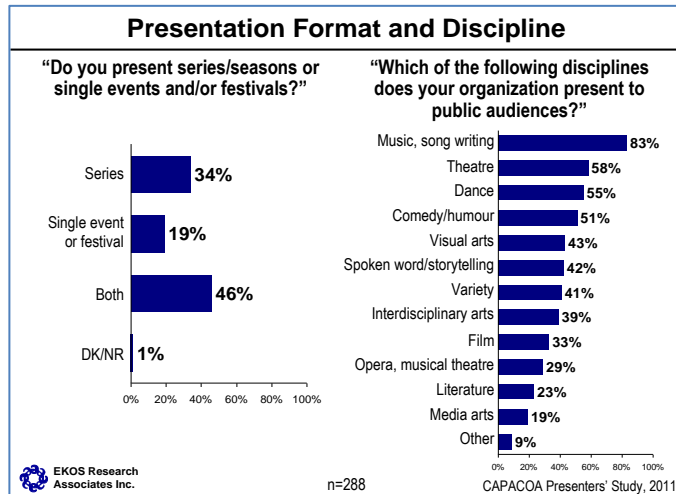
Presenters that own their primary venue were asked whether any plans are underway for new capital expenditures to be conducted on their venue. The majority of these organizations indicated that renovations, upgrades or modifications would be taking place (58%) within five years. In total they anticipate \$442.5 million in expenditures.



For most organizations responding to this survey, presenting performing arts is their central mandate. Not surprisingly, there are also a number of Canadian presenters for whom arts presentation is not a part of their primary mandate, but rather a complementary activity to their core purpose, such as, for instance, an educational institution that presents art works.

Performing arts presenters are not only bringing in shows that are fully produced by others: six in ten organizations produce their own shows (60%) at least some of the time. Indeed, one in four survey participants (23% overall) produce their own shows most of the time. However, this is much less often the case for Quebec, where it is very rare for

respondents to mostly produce their own shows and where 73% bring in only shows produced by others. Just under four in ten (38%) presenters in the survey sample do not produce shows at all. This finding highlights that among organizations who present the performing arts there is considerable range of creative endeavours being undertaken that require a breadth of outside skill, expertise and resources.



Survey results highlight the broad range of arts presentation most of the organizations in the sample are involved in. Music is the most commonly presented art form, featured by 83% of presenters that responded to the survey. Almost six in ten presenters in the sample (58%) present theatre, and opera/musical theatre is presented by one-third (29%). Just over half present dance (55%) and comedy (51%). Around four in ten organizations present storytelling or spoken word (42%), and a further 23% present literature. Around four in ten presenters showcase interdisciplinary arts (including circus arts) and variety. Performing arts

presenters do extend into some other arts as well. For example, visual arts are presented by just over four in ten organizations in the sample (43%) and one-third (33%) present films. Media arts are presented by another one in five (19%). A quarter also have literature (e.g., book readings, writers’ festivals) (23%) on their programs. Considering all reported activities, roughly half of presenters reported presentation of non-performing arts disciplines, although this is higher among those organizations with more paid staff, presenting both series and festivals, as well as those that serve a minority language and culturally diverse mandates.

Responding organizations were asked to identify the top three sources of funding that they rely on. Among these, the more prevalent two sources of funding are government grants and box office revenues, with three in four presenters relying on these two among their top three sources.¹⁰ More than

two in five organizations (41%) rely on government funding as their number one income source, and 36% rely on box office revenue. Important second- and third-tier sources of funding for arts presenting organizations include corporate sponsorship, donations (private and foundations),

Sources of Funding	Total of Top 3 Sources	Primary Source	Secondary Source	Tertiary Source
Government grants	76%	41%	23%	14%
Box office revenues	75%	36%	26%	16%
Corporate sponsorship	36%	3%	14%	21%
Rental revenues	26%	6%	14%	8%
Donations	26%	1%	10%	17%
Fundraising events	12%	1%	3%	8%
Merchandise revenues	7%	0%	1%	6%
Other ⁹	18%	10%	8%	6%

⁹ Other sources of funding include: public funds other than grants, student/user/workshop fees, management/membership fees, food and alcohol, in kind sponsorship.

¹⁰Information on revenue sources was self-reported by organizations, in the form of a ranking of top five revenue sources. Detailed budget information was not collected.

and rental revenues. Revenues from fundraising events and merchandise sales make a small contribution to arts presenters' overall budget. These results differ from RIDEAU's *Étude sur les coûts de la diffusion*¹¹ in Quebec – the only province where such information is routinely collected – where it was found that box office revenues represent on average 44% of total revenues, whereas public funding represents 33%. The results in this study may well be influenced by the lower participation of Quebec presenters and greater participation by linguistic minority presenters relative to the RIDEAU study, as well as a fundamental difference in the approach to collecting these responses in each survey.¹²

Of the organizations that rely on government grants for significant part of their budget (n=237), four in ten receive most of these grants from federal sources (41%). Provincial funding is the main source for 35%, and 23% receive their grants mainly from municipal or regional governments. First Nations governments are a supplemental source for 5%.

Artist-Presenters / Independent Presenters

For the *Value of Presenting Survey of Performing Arts Presenters* we used three screening criteria to ensure a cohesive and manageable survey could be fielded. Respondents needed to agree that they:

- Apply a responsible curatorial point of view to the selection of artists they present;
- Purposefully connect art, artists and audience in their performing arts presentation, rather than use performing arts as backdrop to corporate events or other business activities; and,
- Present the work of some range of artists, rather than exclusively self-present their own works.

These criteria elicited a conversation on the project website about the concept of “self-presenting”, or as Paul Conway of Voyageur Storytelling proposed, “artist-presenters”:

“If ‘presentation’ is the art and business of bringing artists and patrons together in ways that contribute directly to artists’ livelihoods, then artist-presenters are simply those artists who have taken responsibility for doing all or part of the job themselves, willingly or of necessity. They are in principle as worthy of consideration and support as all other for-profit and not-for-profit entrepreneurs who do the same thing.”

“I would include as artist-presenters: artists (of all kinds) who operate their own venues (performing spaces, studios, salons, cafés, publishing, retail outlets (including e-stores and web-based direct selling), etc.); artists’ coops; house concert networks wholly or partly operated by artists; studio tours and similar open-house events; companies or commercial studios managed by artists who perform or display their own work along with others’; artist-run festivals; etc. These are the forms of which I am aware from my rural perch in Northern Bruce Peninsula and Grey and Bruce Counties. I suspect there are other interesting and creative variations among artists in the cities. I suspect also that new forms are emerging with new technologies.”

¹¹RIDEAU. (2009). *Étude sur les coûts de la diffusion*. Report available at http://www.rideau-inc.gc.ca/ContenuStatique/Communications/Etudes/Rapport_CoutsDiffusionV17sept.pdf.

¹² For the purposes of the Value of Presenting Study, we define presenters broadly to include volunteer-presenters, festival presenters, specialized presenters, municipal and professional presenters who present any number of live performing arts disciplines. The sample is comprised of organizations that matched the survey screening questions and it has respondents from across Canada. We did not request information about the actual dollar value of each funding stream, but rather whether the funding stream is primary, secondary etc. RIDEAU's study is focussed on its own members who are Quebec-based multi-disciplinary presenters. The number of presenters responding is different between these two surveys with the Value of Presenting study garnering 45 Quebec-based presenters (16% of the total number of respondents), while the RIDEAU study presents data from 112 RIDEAU members. Further, data relates to two different periods: The Value of Presenting data relates to respondents' last fiscal year, which can cover any part of 2010 and 2011, while the RIDEAU study references 2008 data.

Online discussion affirmed the range of presenting activity and formats as essential:

Peter MacDonald, executive director of Ontario Council of Folk Festivals, responded:

“As the leader of one of Canada’s Regional Presenting Networks, it was essential to me that the study be able to capture the data around house concerts, in particular, since they form a large part of the work of the members of the Ontario Council of Folk Festivals. Some house concert hosts view themselves as presenters, but more often, it truly is the artist who is the presenter, with the host merely a piece in the puzzle that must be assembled by any presenter in order to mount a successful show.”

Sheila Sky, from Sky Arts Management added:

“If we readily consider artists who self-produce to be independent producers, it seems more than appropriate to also contemplate the notion of independent presenters.”

Gabriel Newman, from Vernon, BC furthered the discussion to issues of funding:

“Coming from a performance background I have always thought of storytellers as performers who create one person shows. There are many advantages to being a solo act from a structural perspective. You are easily portable, there is low overhead, and you don’t have to organize other people. It is an ideal form for performers living in smaller communities. In fact, in my opinion it is one of the best forms of performance.”

“From an accounting perspective solo performers are considered a sole proprietorship. Your business is you. If you are paying tax on your earnings then your small (very small) business is just as valid as one that is set up with an Inc., a not-for-profit or charitable status. The reality is that it simply isn’t worth the effort to set up a not-for-profit organization if you are an artist-presenter.”

“I struggle with this because if I want to attract grants, funding or support (at least municipally or provincially) I need to be part of an organization. Canada Council is the only one that doesn’t care about how you operate your business.”

The Value of Presenting Dialogue sessions in particular affirmed that artist-presenters, including those who self-present and those who also present other artists’ work, are very active in several art forms:

- Folk Music, especially via house concert networks.
- Storytelling, especially via house concerts and volunteer presenting spearheaded by storytellers in communities across Canada.
- Emerging multi-discipline and inter-discipline performing arts

... and in several communities that exist at the margins of mainstream society:

- Aboriginal artists, turned-producers-turned-presenters in dance, theatre, music and more
- Francophone minority groups outside of Quebec are often led by creator-producers
- Immigrant artists turned-producers-turned-presenters are active in various art forms
- Rural and remote communities also foster a need - or opportunity - for artist-presenters, as well as nurturing amateur performances

Today, artist-presenters are the primary avenue for storytelling performances to be brought to an audience. Storytelling is both one of the oldest art forms and one of the more recent additions to the organized performing arts in Canada, with a national association, Storytellers of Canada, and provincial

and regional storytelling associations and house concert networks. The impetus in these organizations comes from storytellers themselves who create, produce, present and market shows.

While musicians in any genre have always showcased themselves, the modes and reach of musicians have changed with the added power of internet-based digital channels. At *Dialogues* with music industry participants, we heard musicians encouraged to “Do it yourself” and reminded that they are in the “business-to-consumer” (not artist-to-label) business. The artists themselves endeavor to be as close as they can be to their fans and often act as presenters for themselves and other musicians.

Through this study we have come to better understand that aboriginal artists-turned-producers-turned-presenters have taken on the full range of functions in order to have their work more widely seen and heard both within aboriginal communities and in Canadian society at large. Similarly, immigrant theatre and dance practitioners have taken on the full range of functions from creation to production to presenting to marketing. There are francophone artists who have become presenters, especially in minority-language contexts outside of Quebec, in order to foster community and carry forward their unique linguistic and cultural heritage in a contemporary context.

Invariably, in these conversations, the emphasis has been on the desire to build strong communities, let their voices and stories be heard, do great artistic work and make at least somewhat of a living. While there has been an underlying thread that the “established companies” or “established presenters” aren’t interested in “their” work, the art itself has remained front and centre.

There may be a variety of implications that might follow a greater recognition of the artist-presenter:

- To recognize artist-presenters as a part of the ecosystem by funders and support systems.
- To create skill and career development opportunities.
- To collect and publish information on the art and business of artist-presenting.
- To find ways to better capture the artist-presenter’s breadth of contributions.
- To create a database of artist-presenters, to complement networks membership directories.
- To invite participation by artist-presenters in formal and informal presenting networks.

Aboriginal

Long before European explorers came to Canada Aboriginal peoples had a rich, expressive artistic life including dance, theatre, storytelling, music – all inseparable from every other aspect of daily life. These deep artistic traditions have been part of this land for millennia.

Multicultural Canada, an academic online collaboration led by Simon Fraser University, cites *The Encyclopedia of Canada’s Peoples* in saying: “Generally, [aboriginal cultures] were highly integrated and holistic; that is, in their world-views the mundane, political, artistic, and spiritual dimensions of life were seen as inseparable. The cultural artefacts that these peoples produced, including a rich body of oral literature, were part of a seamless fabric.”

Rather than embrace these cultures, Canada adopted a policy of assimilation in the 19th century in which mandatory residential schools came to play a key role. The devastation this policy brought on aboriginal communities and individuals was profound. Beginning in about 1990 Aboriginal leaders began to address the abuses within the residential school system and asked for acknowledgement and change. Finally in 2008, the Canadian Prime Minister issued an official apology in the House of Commons to former students of Indian residential schools by saying “The government now recognizes that the

consequences of the Indian residential schools policy were profoundly negative and that this policy has had a lasting and damaging impact on aboriginal culture, heritage and language.”

Multicultural Canada goes on to point out that “there has been a marked revival of aboriginal pride and cultural renewal ... The cultural renaissance of the aboriginal peoples reflects a long, diverse, and sustained history of cross-cultural contact and exchange. Although often based on explicit aboriginal cultural traditions, the work of native artists is understandably eclectic, drawing on Euro-Canadian traditions and ethnic heritages while addressing a complex audience of multiple sensibilities.”

Over the last 40 years stars like Graham Greene (actor), Tomson Highway (playwright and novelist), Buffy Sainte-Marie (singer, songwriter, composer, record producer, visual artist, actress), Elisapie Isaac (singer, composer, filmmaker) and Susan Aglukark (singer, songwriter) have become mainstream names.

Aboriginal artists continue to emerge from all parts of the country, for instance Tanja Tagaq, an Inuk throat singer from Cambridge Bay, NV; Cris Derksen, a Vancouver-based musician; A Tribe Called Red, an Ottawa-based crew of DJs who are creating a new kind of musical mash-up, Pow Wow Step, featured during a monthly Electric Pow Wow.

Planet IndigenUS co-produced by the Woodland Cultural Centre, Six Nations in Brantford and Harbourfront Centre in Toronto has become the largest festival of multi-disciplinary contemporary and international Indigenous artistic work anywhere. It is one of several examples of partnerships this Six Nations organization has worked on achieving over many years.

One poignant example of recent changes in the relations between Canada and Aboriginal communities is the inclusion of the Four Host First Nations at the Vancouver 2010 Winter Olympics. Aboriginal leaders were acknowledged as heads of states and Aboriginal culture and achievement was showcased and celebrated in a first-of-its-kind collaboration, including the globally televised Opening and Closing Ceremonies.

While there has been a marked increase in the number and voices of artists, performance creation companies and professional training opportunities, there is a sense of a persistent lack of professional performance spaces for aboriginal works.

To better understand the challenges and opportunities of aboriginal artists and presenters, we participated in partnership at *Impact 11*, an international intercultural theatre festival organized by MT Space in Kitchener, ON under the theme of *Staging Displacement: Producing and Presenting Difference*. One premise of the conference was that “Theatre is the space in which we build communities, and the medium through which we fight for equity and social justice.”

The dominant themes that emerged during this 4-day conference and festival were:

- Aboriginal and immigrant artists make art grounded in community, art that comes from a shared experience.
- Aboriginal artists are contemporary artists who make contemporary art.
- Audience development within own community and in mainstream are a significant concern that requires increasing thought and action.
- Focus on building multi-faceted partnerships
- Aboriginal creation needs to find its own production and presentation modes as the work continues to have difficulty finding its way to being presented in “established” venues.

- There are many layers of understanding needed in the endeavour to respect difference so communication and dialogue are very important.
- Media arts and online technologies were seen as great opportunities to create and disseminate work, not merely a marketing channel for live performances.

These themes found a strong echo in the results of the *Value of Presenting Presenters Survey*.

We found that half of presenters surveyed have a mandate to serve aboriginal¹³ (12%), official-language minority (20%) and/or culturally diverse audiences (30%). Especially those with aboriginal mandates also serve minority language audiences (41%) and culturally diverse audiences (65%). For these presenters arts presentation is typically only one part of their mandate, indicating that they tend to be broad-reaching organizations.

The 34 presenters serving Aboriginal audiences who participated in the survey are located in various sizes of community, with 76% of them located in Western Canada (compared to 43% overall.)



Staff and Volunteers

The 34 presenters serving Aboriginal audiences tend to have staff running their day-to-day operations (91% vs 81%) but they also tend to have a smaller staff predominantly of between 1 and 4 (53% vs 40%). There were no significant differences to the average in terms of the use of volunteers, which is as important to those serving Aboriginal audiences as it is to any other presenter.

Many Venues Used, Fewer Owned

Those serving aboriginal audiences use more venues than any other sub-group examined. 44% use 6 or more venues while only 23% of the overall total presenters reported using 6 or more venues. They are one of the least likely groups to own a venue (18% vs 30% overall).

In terms of primary venue capacity, of those serving aboriginal audiences, 42% report a capacity of 1,000+ (vs 22% overall), likely reflecting the strong representation of festival formats within this group.

About 1 in 3 of those serving aboriginal audiences, anticipate some kind of venue-related capital expenditure over the next five years, which is somewhat less than the overall average of 4 in 10. However, of those who are planning a capital expenditure those serving aboriginal audiences appear somewhat more likely to expand or build new venues and anticipate a budget over \$500,000.

More Festivals, Multi-disciplinary Art Forms

The 34 presenters who reported a mandate to serve aboriginal audiences are significantly different from the average presenter:

¹³ Interpretive note: some of these presenters may be aboriginal-run, and some may not be. This survey did not identify whether a presenter was aboriginal, but rather examined those who serve aboriginal audiences as part of their mandate. As such, we are not able to make any statements or inferences about level of activity by aboriginal presenters.

- They are more than twice as likely than average to be a festival (47% vs 20% overall average) and half as likely to be a series presenter (18% vs 36% overall); which is mirrored when asked about the formats in which they present: 12% present series (vs 34% overall), 38% present festivals (vs 19% overall) and 47% present both which is the same as the overall average.
- They are much more likely to present interdisciplinary arts (71% vs 39% overall), media arts (41% vs 19% overall) and spoken word/storytelling (65% vs 42% overall, while they present other arts at similar rates as the overall average.
- 53% report presenting works in aboriginal languages compared to the overall average of 13%.
- They are less likely to only present shows produced by others with 15% (vs 38% average) and more likely to say that they “mostly present shows produced by others and also produce their own” with 56% (vs 37% on average. 29% report mostly producing their own shows which is not significantly different from the average at 23%.

Strong Community and Cross-cultural Roles

The 34 presenters who have a mandate to serve Aboriginal audiences say that they play a larger role in:

- Connecting audiences and arts/artists from across Canada and around the world (79% vs 62% who do not share this mandate).
- Exposing audiences to different cultures (74% vs 54%).
- Spending high effort on community involvement/social development (88% vs 66%).

These presenters were much more concerned about audience development with ethnic / cultural groups in the next 10 years at 85% vs 63% overall average. Other issues they are much more concerned about are the development of administrative capacity, system and efficiencies to maintain central artistic focus at 91% versus 62% overall average.

These presenters identified more strongly that they consider among the top three benefits “better understanding between cultures.” (53% vs 29% overall average), while they rated all other benefits examined similarly.

Strength in Partnerships

88% of those serving Aboriginal audiences say they play a large role in building partnerships with other organizations in the community (vs 68%).

They work in partnership with all types of organizations, like most other presenters do as well; however, they are more likely to work in partnerships with government organizations (88% vs 67%) and private sector (79% vs 64%) and they have stronger ties with non-arts based organizations (88% vs 69%).

Several examples of working in partnerships have been collected as part of the *Value of Presenting* project already. For instance, the Alianait Arts Festival prides itself on presenting great art while helping to build a healthier Nunavut. This organization shared this experience through the *Survey of Performing Arts Presenters*:

“Alianait has partnered with local Iqaluit schools and the Iqaluit District Education Authority. We present events in school facilities on a regular basis and set up our Festival tent on school grounds. We offer free concerts and workshops to the schools - this is part of the contract for artists coming to Iqaluit. As a result, we have developed a very positive working relationship and no longer pay any fees for using the school facilities. We also provide opportunities for school groups to perform at Alianait events and many of the teachers and students have become Alianait volunteers. We are also building our future audience.”

Impact 11 participants distilled their experience in forging successful partnerships by affirming that assumptions are the antithesis to successful partnerships.

Conference participants framed cultural differences in the broadest sense: From working across socio- and ethno-cultural differences, to dealing with differences in organization size, budget and capacity, to differences in objectives, values and modes of working and decision-making, as well as organizational structures.

One panelist's philosophy of partnership was predicated on "how can I help the next person and honour who came before me." The partnerships they work in often include mentorship, sharing skills, knowledge and experience.

Another example cited an artistic partnership between a dancer, playwright and presenter where the partners had to learn to speak to a presenter, understand the values they themselves held and they encountered among their partners and, in so doing, negotiate differing values and different emphasis on values. While the process had challenges, the outcome worked.

Theatre's power to cut through the façade and show experiences and make them real is an important asset. This was obvious in the example of a law school inviting an Aboriginal theatre company to perform at graduation – the performance helped the graduating class to see law from a new perspective and made a powerful impact as people were about to begin their law practice.

A group of presenters in the Yukon contributed more examples of the power of community and partnership as they see it in their work.

These Northern presenters see the arts in their community as expressions of who they are, bringing people together, having a dialogue and discovering things together, as beautiful ways to build community and individual expression. They see how performing arts presenting contributes to healthy communities, to community identity and pride, and how it provides a way to present their artists and stories both in and outside of the Northern territories.

Two specific examples related to a major venue, the Yukon Arts Centre (YAC) and to a cross-cultural engagement, the *Coming into the Light* festival. First, the YAC has transformed the possibilities of what can happen on stage by attracting people with a range of technical skills (design, lighting, etc.); this has unleashed new possibilities in terms of bringing in first-class artists and companies they couldn't have dreamt of hosting before. Second, the 2011 debut of the *Coming into the Light* festival in Whitehorse was a significant example of First Nations sharing arts and cultural experiences and becoming more engaged in the arts community.

Not-for-profit Structure and Funding Sources

Like most presenters (92%), presenters serving Aboriginal audiences are not-for-profits (96%). While they are as strongly concerned about financial stability / stable funding (97%) as others, they are less intensely worried about the reliability of government funding (62% vs 76%) even though it is the number one issue for these presenters as well.

Their total annual budgets are on par with the average except only 3% report a budget under \$50,000, compared to the overall average of 15%. As stated above, presenting is often just one part of their mandate, so their reported budgets may include items that are part of the overall budgets but not specifically related to presenting activities.

The funding mix is similar to other presenters with government, box office, donations and sponsorships as leading sources.

In terms of funding, the *Impact 11* conference spawned this discussion about financial structure, which is applicable to any arts organization:

A panelist suggested a rethinking of why arts organizations are structured as non-profit organizations. The suggestion was made that the primary reason for adopting a non-profit corporation structure is to become eligible for government funding, i.e. to satisfy someone else's rules. Yet, there is a cost to going after this funding: in administrative resources, proposals, responding to funder's priorities, and so on. Structurally, non-profit organizations must have quite elaborate administrative structures including a board of directors which must be recruited, nurtured and trained in order to be useful to the organization. The panelist suggested that while government funding can be important, other ways of working and organizing may get some projects/organizations to their goal faster or more effectively.

Importantly, this discussion did not suggest that public funding was unimportant. Rather, it aimed to open another avenue of contemplation in terms of how to meet specific artistic goals.

Organizational structures in general may well merit additional research and discussion within Aboriginal performing arts communities, the sector in general and funders.

Francophone Minorities

In recent years, francophone minority language groups in across Canada have been organizing to promote their culture and heritage. Several minority-language arts service organizations exist today across Canada. In these organizations the performing arts are often one of several cultural sectors served. One of the oldest organizations is La Fédération culturelle canadienne-française which was created in 1977 to promote artistic and cultural expression of francophone and Acadian communities with an initial focus on touring and presenting. It also acts as spokesperson for the arts and culture of French Canada.

Presenting Networks Emerge

Réseau Ontario was created in 1997 as a francophone presenters' network. Since 2001, it manages Contact ontariois which was founded in 1979 by the Ontario Arts Council.

In 2001 RADARTS: Réseau atlantique de diffusion des arts de la scène was created in New Brunswick to champion francophone and Acadian performing arts in the Atlantic Region.

Réseau des Grands Espaces, created in 2007, brings together francophone presenting and touring sectors in the four western provinces (British Columbia, Alberta, Saskatchewan and Manitoba) and the three northern territories (Yukon, Northwest Territories and Nunavut).

Survey of Presenters Yields 28% Response Rate

To better understand how francophone minority presenters differ from other presenters, we examined them via sub-group analysis in the *Value of Presenting Survey of Performing Arts Presenters* specifically.

We achieved 45 responses by francophone minority presenters out of a total supplied sample of 159, which represents 28%. When looking at these presenters as representatives of that universe, we achieve

a margin of error of +/-12.4%. In the survey we also achieved good geographic distribution: 31% of these presenters are located in Eastern Canada, 40% in Ontario and 29% in Western Canada.

Structure and Reliance on Government Funding

Like all presenters, francophone minority presenters are set up as not-for-profits. They most often have a primary mandate other than arts presenting (58% vs 24% in English Canada)¹⁴; 42% say their primary mandate is presenting (vs 75% in English Canada). As a result, they are much more likely to present non-performing arts, including visual arts (58% vs 42%), film (51% vs 29%), literature (36% vs 20%).

When asked about the balance between producing and presenting work, francophone minority presenters were much more likely to be involved in some production (69% in total), rather than purely presenting (31%).

Q: Does your organization present only shows produced by others or do you also produce your own shows (including, for example, building sets, lighting and sound design, hiring of individual artists, etc.)?			
	Quebec	Rest of Canada - French	Rest of Canada - English
N=	45	45	198
Only present shows produced by others	73%	31%	32%
Mostly present shows produced by others and also produce own	27%	51%	36%
Mostly produce own shows and also present shows produced by others	0%	18%	36%

96% of these presenters present in French, while 20% also present in English, with 2% each reporting aboriginal languages and Spanish.

Given their strong reliance on government funding (84% cite that as their primary source of funding, compared to 31% in English Canada and 42% in Quebec), these presenters are by far the most worried about the reliability of government funding (89% vs 72%). In terms of government funding, fully 79% rely on federal government funding as their main source of funding, while their English Canadian counterparts receive substantial funding from all three levels of government.

Their annual budgets matched the overall average distribution, with the largest segment in the \$200,000 to \$499,000 (29%) followed by the \$50,000 to \$199,000 (27%). Considering that many of these presenters have other mandates beyond presenting activities, we suspect that these figures refer to the total operating budget for the whole organization, rather than the presenting portion.

These presenters tend to have staff (96%) year round (vs 74%), but they are very small. 51% have between 1 and 4 staff (vs 41%) and another 27% that have between 5 and 9 (compared to 15%). In contrast, Quebec-based presenters are markedly better staffed, with 45% having 10 staff or more. Volunteers are much more prevalent among francophone presenters outside Quebec as part of their day-to-day operations with 85% reporting more than 10 volunteers (vs 53% in English Canada.)

¹⁴ Please note: the comparisons in this section are between francophone presenters outside Quebec and their English counterparts outside Quebec, unless stated otherwise.

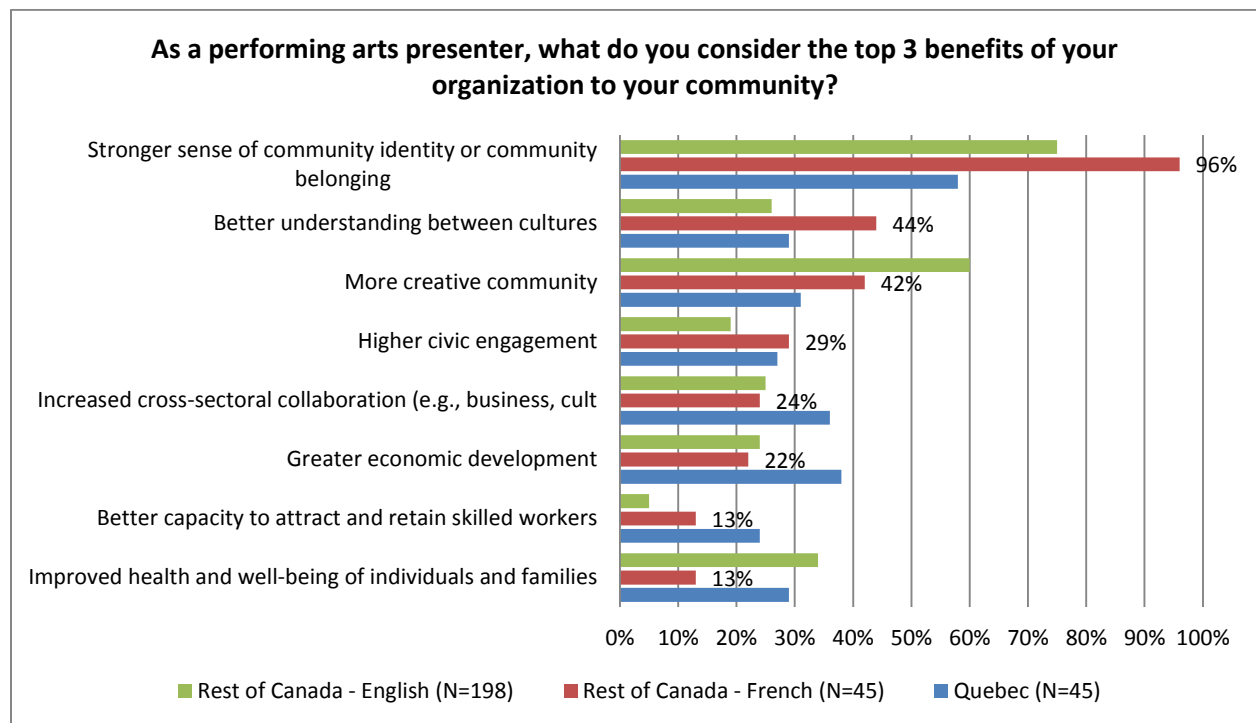
Like those presenters serving aboriginal audiences, they believe that the development of administration capacity, systems and efficiencies to maintain a central artistic focus is very important over the next 10 years (76% vs 62%). All other concerns they share similarly with other presenters.

Strong Role in Community Building and Identity

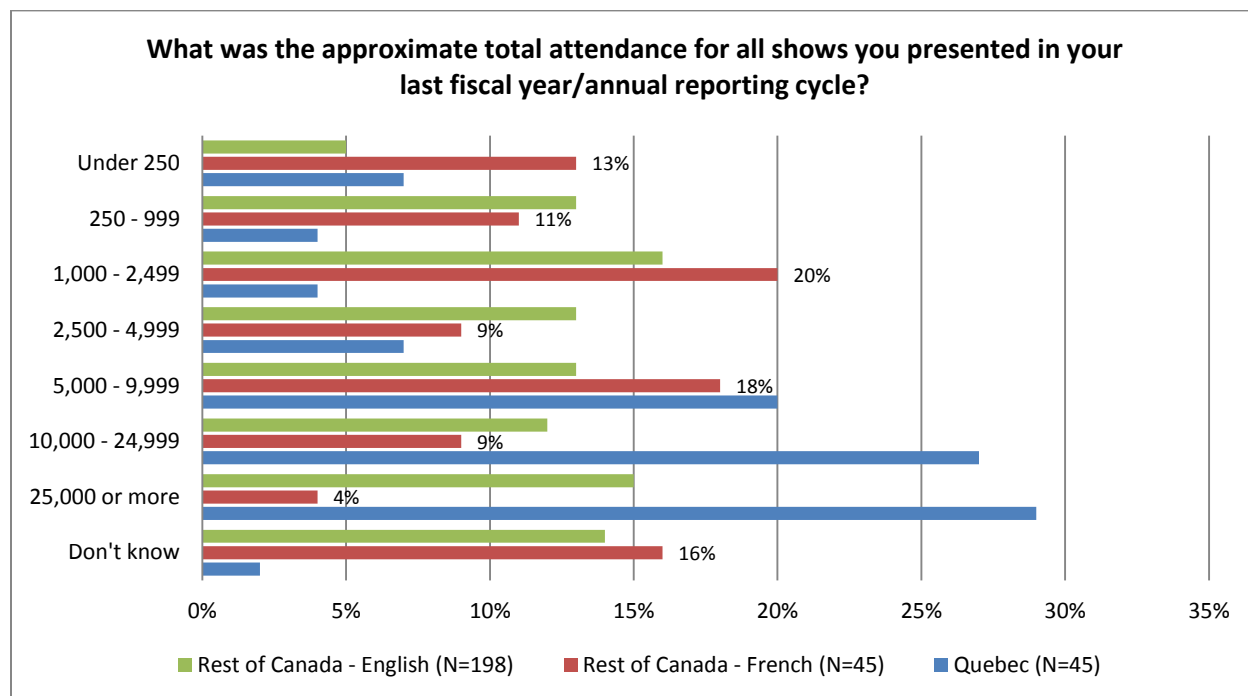
They reported that they were playing a large role in:

- Fostering a sense of identity (82% vs 59%)
- Assisting local artists and presenting their work (84% vs 66%)
- Contributing to local or regional economic development (82% vs 65%)
- Exposing audiences to different, new and/or challenging artistic experiences (87% vs 73%)
- Building partnerships with other organizations in the community (89% vs 73%)

Almost all francophone presenters (96%) said that by far the top benefit of their organization to their community is creating a “stronger sense of community identity or community belonging.” While all presenter groups made this their number one choice they did so with very different intensities:



Francophone minority presenters reported attendance that tended to be somewhat lighter than what their counter parts reported, which was expected given the minority status.



Partnerships Especially Strong in Education

Like the vast majority of presenters, francophone presenters are very keen on partnerships. They are much more likely to form a partnership with school/educational institutions. (91% vs 75%.) As a corollary of that, they tend to be more oriented toward audience development as a key objective of their non-arts based partnership (93% vs 79%.)

Dialogues Echo Community, Education and Partnership Themes

Live Dialogues with francophone presenters outside Quebec were held at *Francofête en Acadie* in November 2011 and *Contact ontariois* in January 2012.

Participants affirmed that performing art presentation can:

- Build vibrant community through the arts where the benefits of the arts – well-being, health, mental health, engaged youth and citizenry – are shared widely.
- Bring the community together around a francophone cultural experience and especially raise awareness and appreciation among young people and newcomers to Canada.
- Engage and excite youth about the arts, often by working closely with the education system.
- Take a very large role in fostering local artists to give them performance opportunities in their early career and help them hone their skills.

Francophone Minorities Attend, Support, Engage with Performing Arts

The Value of Presenting Survey of the General Public included 46 francophones outside Quebec. In order to create a more meaningful analysis of this audience, we conducted an additional set of interview in April 2012 to achieve a sample of 103¹⁵. At that sample size we improve the margin of error to +/- 9.7%

¹⁵ A French language summary on francophone presenting and the set of detailed tables is available as part of a supplemental report on Canada's Francophonie on www.diffusionsartspresenting.ca.

creating a greater certainty of the direction of these responses. 77% of the samples was obtained in Ontario, 16% in Western Canada and 6% in Eastern Canada.

84% reported having attended a performing arts event in the last 12 month, which is significantly higher than the 74% of all Canadians, which itself is the highest number measured since 1992 (earlier data is not available). They claim a similar frequency of attending as other Canadians. Of note, this reported attendance includes all performances irrespective of language of presentation; as such the softer attendance figures reported by presenters themselves above make sense.

They are generally better educated with fully 21% reporting having a graduate degree compared with 10% for the Canadian average and they also earned higher household incomes, with 39% reporting incomes above \$100,000 compared to 22% for the Canadian average.

They are somewhat more likely to have attended a professional theatrical performance, symphonic or classical music performance and some other type of performing arts event not specifically noted. They ascribe a slightly higher level of importance to attending performing arts events than the Canadian average (81% vs 73%).

44% reported having attended a performing arts event at a museum or public art gallery (vs 27% Canadian average), while fewer reported attending an outdoor event (39% vs 50% Canadian average.)

They are more likely to have watched a professional performance in a cinema (42% vs 29% of the overall Canadian average.) There were no significant differences for other media and they view the value and benefits of the performing arts similar to the Canadian average.

Rural and Remote Communities

The Value of Presenting Survey of Performing Arts Presenters achieved considerable participation from presenters located in communities under 5,000 people resulting in 70 responses which are 24% of the total sample. The majority of these presenters are series presenters (40%) and festivals (27%) with 23% electing "other". Perhaps not surprising, government, specialized or school presenters are very rare, while bars and promoters play a slightly greater role as presenters.

60% of these respondents are located in Western Canada, 24% in Eastern Canada, 13% in Ontario and 3% in Quebec.

Structure and Funding

For 79% of these presenters, arts presenting is their primary mandate compared to the average of 69%.

They present more music (91% vs 83% Canadian average) and less interdisciplinary arts (29% vs 39% Canadian average), while other art forms presented (including non-performing arts) are similar to the overall averages.

While they share as their number one concern the reliability of government funding (76%) with all presenters, rural presenters' second most important concern is their dependence on volunteers with 53% (vs 27% and 13% respectively.) This makes sense considering that 39% of rural presenters have no staff at all for their day-to-day operations (vs 17% and 8% respectively) and 10% have no staff even

during their peak times so they are completely volunteer run. When they do have staff for day-to-day operations it most often is small with between 1 to 4 people (47%).

Rural presenters' budgets are the lowest with 61% under \$200,000 (vs 33% and 20% respectively by size of community). Their first source of funding comes from box office revenue (50%) with 39% from government grants. This is the opposite of cities over 100,000 where for 52% the first source of funding is government followed by box office at 23%. In terms of government funding 50% of rural presenters say that their main source is provincial foundering followed by 39% federal and only 11% municipal. This make up is different in cities over 100,000 with 51% of presenters indication federal funding as their main source followed by municipal (26%) and provincial (22%).

Venue Rentals Dominate

Not surprising, a small number of rural presenters owns/leases their venue (25% vs 53% in communities of 5,000 to 99,000 and 48% of cities over 100,000); 42% rent their venues (vs 24% and 32% respectively).

Few report using a mid-sized venue (500 to 999 seats), likely because they do not exist in rural communities. There are some large venues (likely outdoors) that rural communities can access; but by and large they use smaller venues.

Of the 58% who do not rent their venue, 58% are planning some capital project. Their needs are similar to many other presenters in terms of renovations and acquiring specialized equipment. However, they do not expect to spend as much as their counterparts in larger communities. Only one rural presenter reported planning on spending more than \$500,000, compared to 17 (or 45%) in cities over 100,000.

Fewer Are Pure Presenters

Only 26% only present shows produced by others, which is far less than the 47% of presenters in communities between 5,000 and 99,000 and the 38% in cities over 100,000. They do most often present shows by others but also produce some of their own (46% vs 33% vs 35% by size of community); and 29% mostly produce their own shows (vs 19% and 24% respectively for two larger communities segments).

Strong Community Focus

While they spend about the same effort as their counter parts in larger communities on most activities, they spend considerably more effort on community involvement / social development with 84% spending a high level of effort (vs 79% and 68% respectively). Not surprisingly, given persistent communications technology issues, 53% of rural presenters say their level of effort on technological advances is low (vs 29% and 28% respectively.) In short, the larger the city, the more important technology becomes.

Rural presenters do not believe they have as large a role in discovering, developing and supporting artists or in raising issues and generating discussion. They also feel more limited in reaching out to new audiences. In areas like community development, building partnerships and helping local artists they match overall Canadian average.

Like all presenters they believe that the greatest benefits their organization contributes to their community is 'stronger sense of community identity or community belonging and a more creative community.

In terms of partnerships, they are as focussed on working in partnerships as the entire sector. They are focussed on community-based organizations (89%) and education (81%). They are a lot less likely than presenters in larger cities to partner with other arts organizations; presumably this is due to lack of

supply. Similarly, rural communities have fewer opportunities to partner with immigration and cultural diversity partners (15% vs 47% in cities over 100,000) and social services (15% vs 41% in cities over 100,000).

Attendance gravitates toward the 1,000 to 4,999 segment per year, with few reporting attendance over 10,000. Again, this is simply a function of the size of surrounding community a rural presenter can draw on.

Dialogues Affirm Strong Community Focus

At several live *Value of Presenting Dialogues* rural and remote presenters shared their experiences. Exemplary are these comments from a group of presenters in the Yukon:

Common themes around the elements of change and space emerged when these rural and remote presenters talked about the rewards of their work. In some cases, it was seeing people in their community challenge themselves creatively and achieve something, through performing arts, they wouldn't have expected. In others, it was providing a safe space for performances – whether amateur or professional – and witnessing the performers' artistic growth and audiences' support and enjoyment.

These presenters see the arts in their community as expressions of who they are, bringing people together, having a dialogue and discovering things together, as beautiful ways to build community and individual expression. They see how performing arts presenting contributes to healthy communities, to community identity and pride, and how it provides a way to present their artists and stories both in and outside of the northern territories.

Two specific examples related to a major venue, the Yukon Arts Centre (YAC) and another to cross-cultural engagement, the *Coming into the Light* festival. The YAC has transformed the possibilities of what can happen on stage by attracting people with a range of technical skills (design, lighting, etc.); this has unleashed new possibilities in terms of bringing in first-class artists and companies they couldn't have dreamt of hosting before. The 2011 debut of the "Coming into the Light" festival in Whitehorse was a significant example of First Nations sharing arts and cultural experiences and becoming more engaged in the arts community by showcasing Yukon First Nations artists and performers alongside artists from British Columbia, Northwest Territories, Greenland, and Alaska.

There is also concern among these presenters about the lack of arts in the public school system and about public funding. These rural and remote presenters share an underlying concern that in Canada, the arts are seen as an "extra". Yet when you establish arts and culture in a community, things get better, life gets healthier and well-being improves.

These sentiments are echoed in *Developing and Revitalizing Rural Communities through Arts and Creativity* by the Creative City Network of Canada:

"Challenges for rural communities in Canada include declining and aging populations, problems with youth retention, limited economic and social opportunities for residents, depleting natural resources, loss of local services, and higher costs of living (Nicholls, 2005). As rural communities re-envision and reposition themselves, they are seeking to revitalize, diversify their economic base, enhance their quality of life, and reinvent themselves for new functions and roles. Literature on the arts and creative business development in rural communities is largely positioned within this context."

This report examines the relationship between local art and visiting artists or touring companies:

“Rural art is associated with capacity building, empowerment, collaboration, expanded networking opportunities, and individual and community transformation. The most successful community arts projects in rural settings enable the community to feel they are acquiring skill even as they are ‘building social structures where they could give expression to their emotional and spiritual lives’ (Brotman, cited by Canadian Cultural Observatory, 2007).”

This study goes on to reveal that:

“Touring offers access to high-quality professional productions, extends the range of work available in rural communities, and provides meaningful experiences for both presenters and audiences: Rural touring is not a poor substitute for the kind of experience offered by urban arts venues. It is qualitatively different in several respects. The facilities may not be as good, but the intimacy of the space, the opportunity to meet the performers, the fact that most of the audience know each other – these give a village hall show a unique power. Indeed, they can make it a more challenging experience for the audience, who often come for reasons unconnected with an interest in the arts, and for the performers, who cannot expect people to be familiar with their work. Both artists and audiences consistently feel that such shows are exciting, memorable and have a quality which is distinctively valuable. (Matarasso et al., 2004)”

People in Small Communities Engaged with Arts but Have Less Access

The *Value of Presenting Survey of the General Public* showed that people in communities under 25,000 people are somewhat less likely to have attended a performing arts event within the past 12 months (35% say they have not attended, compared to 22% in cities over 100,000). The remaining 65% do attend a variety of performances but fewer than people living in cities over 100,000 (there is about a 10 point spread by discipline). 20% of people living in communities under 25,000 report never having attended a performing arts event, which is significantly higher than the 9% of those who live in cities over 100,000.

When asked whether residents in their community where living within about 45 minutes or 70 km of professional live performing arts, 23% of people in communities under 25,000 say no, while only 3% in cities over 100,000 said No. This shows that access is simply more difficult in smaller communities.

However, people in communities under 25,000 do report viewing performing arts in a variety of media at the same level as other Canadians, except for the Internet. Only 36% report having watched performing arts performed by a professional artist in the past 12 month on the internet compared with 53% in communities between 25,000 and 99,000 and 49% in cities over 100,000. This most likely is a due to lower availability of broadband/high speed internet connections.

People in communities under 25,000 ascribe the same importance to attending various art forms and place the same hierarchy of personal benefits of attending as the average Canadian: First, entertainment and fun; second, emotional/ intellectual/ spiritual stimulation; third, learning something new.

Indeed, of those in communities under 25,000, 34% say that the community as a whole benefits most from the presentation of performing arts in their community, 33% say both the community and individual benefit equally, but only 24% say the individual benefits most. This is in contrast to larger cities where 31% believe the individual benefits more and 27% say it is the community as a whole.

Multi-Disciplinary Presenters

The multi-disciplinary nature of performing arts presenting is apparent in venues across Canada. It's also evident in the *Value of Presenting Survey of Performing Arts Presenters* where 74% of presenters reported presenting three or more art forms – based on a list of 12 performing and other arts – and 26% reported one or two art forms. Based on the type of presenter they identified with most strongly, we constructed this table.¹⁶ It shows the distribution of presenter types, and for each type of presenter, it shows the breakdown of the number of different art forms these presenters indicated.

	Types of Presenters			Number of Art Forms by Type			
	N=	288		1-2	3-5	6-8	9+
	%	n=		76	85	79	48
Series presenter	36%	103	→	19%	29%	33%	18%
Festival	20%	58	→	30%	35%	20%	16%
Other ¹⁷	18%	52	→	19%	21%	42%	19%
Specialized presenter	10%	30	→	70%	20%	7%	3%
Government	5%	15	→	7%	20%	47%	27%
Schools/universities/school divisions	5%	15	→	13%	47%	20%	20%
Seasonal presenter (e.g., summer theatre)	3%	8	→	38%	25%	13%	25%
Bar, restaurant, and other small venue	1%	4	→	25%	75%	0%	0%
Promoter	1%	3	→	0%	100%	0%	0%

1 in 10 identified as a specialized presenter. As expected, these presenters focus on the fewest art forms, with fully 70% reporting one or two art forms and another 20% reporting presenting between 3 and five art forms. Every other category of presenter type includes some who focus on one or two art forms, but none as strongly as specialized presenters.

Historically, bringing several art forms to a single venue has been a common practice. Ancient aboriginal cultural celebrations, current festivals and presenting activities can feature various art forms from music, dance, storytelling to theatre. Vaudeville's variety entertainment thrived for half a century in Canada until the 1930s, when cinema and radio became dominant forms of entertainment and information. Chautauquas, travelling tent shows originally founded in the USA, flourished in Canada from 1917 to 1935. These one-week festivals combined multiple art forms including all types of music, song and dance acts, stage plays and comedic acts. While particularly successful in Western Canada, Chautauquas operated in Central and Eastern Canada as well.

The Encyclopedia of Saskatchewan describes the Chautauqua process: "Typically the company would sign a contract with local sponsors to host the next year's summer event—week-long in larger centres and three days in smaller communities. The company would recruit the theatre troupes, musicians and vocalists, comedians and lecturers, sending them on the circuit to appear in each contracted community in sequence. The task of staging each local event fell to the "superintendents," most often young women who were university students or recent graduates. The "Chautauqua lady" arrived in town a week before the event; she handled the financing, did advertising, sold tickets, got the sponsors on-side,

¹⁶ See Canada Council for the Arts definitions of types of presenters on pages 20 and 21.

¹⁷ "Other" includes respondents who explained that they were a 'festival with year-round community outreach presentations', 'house concerts', 'music society', 'performing arts centre', 'theatre company developing/producing/ touring own work and expanding to co-present other artists' plays'.

supervised putting up the tent, coordinated the artists and lecturers, was the master of ceremonies for the actual event, and then collected any shortfall in the contracted amount from the sponsors, who often had to make it up out of their own pockets. In smaller centres it was not uncommon to find her delivering a Sunday sermon or umpiring a ball game. By 1935 a combination of the radio, better transportation, and especially widespread poverty in rural communities during the Depression, finally brought an end to the Chautauquas ... At their height during the 1920s, Chautauquas served an important need, especially in isolated rural communities. Residents were delighted—indeed brought to tears in some accounts—by the musicians and singers, enthralled by the stage plays, and thoroughly engaged by the lecturers.”

In the 1960s major institutions like the Place des Arts in Montreal and the National Arts Centre in Ottawa were conceived as multi-disciplinary hubs for the performing arts, with several stages of various sizes and capabilities. Stages were used for music, symphony orchestras, plays, opera, dance and more.

Peter Feldman, Executive Director of CAPACOA from 1985 to 2008 notes that “in English Canada in the 1970s and into the early 1980s, the bulk of the professionally-staffed multi-disciplinary presenting organizations outside the major metropolitan centres were part of post-secondary educational institutions. In Ontario and Alberta, specifically, there existed very strong collaborative networks among those provinces’ colleges and universities. When the funding cuts of the mid-1980s—and into the early 1990s—occurred, these networks virtually disappeared, and quickly; very few university presenting organizations remain. At this point, municipal governments seized on the opportunity for increased community service and started to erect arts centres. Of course, under the fiscal discipline of municipal government, the financial mandate was, largely, that of break-even programming, which greatly affected presenters’ artistic risk-taking capabilities.”

Feldman continues: “The federal presenter funding model—at least in English Canada—was changed with the federal government’s *Tomorrow Starts Today* programs (created in 2001).” This funding represented a policy shift in terms of how presenters’ work was going to be evaluated. “Multi-disciplinary presenters that used the new program as a means to do what they were doing before, only more of it, found themselves to be deemed unsuccessful under the criteria of the new program,” says Feldman.

An environmental scan published by CanDance in 2007 describes multi-disciplinary presenters thus:

- There is a continuum of multidisciplinary presenters across the country, ranging from those whose programming decisions are primarily driven by artistic criteria (e.g. CanDance member Vancouver East Cultural Centre), through those driven by both artistic and commercial imperatives (many municipally-operated presenters in larger communities), through those primarily inclined to program by box office potential, through culturally-based presenters that do not necessarily operate a venue suited to specialized presentation like dance.
- Many multidisciplinary presenters operate outside the largest urban centres, and have relatively large spaces with many tickets to sell.

Just like multi-disciplinary presenting continues to evolve, so are performances themselves changing. There is an increasing number of inter-disciplinary and media arts performances, creating new demands on the technical capabilities of stages hosting performances that incorporate dance, theatre, music, projection, and various technological aids to create performance. Funding mechanisms at Canada Council for the Arts, for instance, have introduced new categories to enable artists practicing outside the confines of traditional definitions to gain support for their work.

Festivals

Festivals have and continue to play an important role in creating access and availability to performing arts for broad segments of Canadian society.

Some of Canada's major early festivals include:

- The Western Canada Musical Festival produced by the Winnipeg Oratorio Society (1908) and a cross-country series arranged by Charles A.E. Harriss (a notable impresario)
- Chautauquas (1917-1935) were three-day to one-week travelling tent festivals combining a multiple art forms including all types of music, song and dance acts, stage plays and comedic acts. They provided remote and rural communities access to performing arts and entertainment programming.
- Dominion Drama Festival (DDF) (1932) founded to encourage amateur theatre in Canada and support the Little Theatre organizations
- Transition from predominantly amateur to professional theatre began with the founding of the Stratford Festival in 1953
- Shaw Festival (1962), Niagara-on-the-Lake

A seminal moment for the development of festivals in Canada came in 1980. The federal government created the *Special Program of Cultural Initiatives*, a two-year program with a total budget of \$29.4 million. One component, *Special Events of a National Character or Significance* (\$7.6 million), ultimately left a large legacy. Initially designed to fund only one-time activities, it attracted applications from organizations across Canada that proposed staging special festivals and events. The program soon discovered that the number of festivals and events returning for annual funding, however, challenged its one-time-only vision. The current profusion of arts and cultural festivals can be attributed in part to this program, which was renamed *Cultural Initiatives Program* in 1982 and was renewed until 2001, when it was integrated into the *Arts Presentation Canada* program, as part of the *Tomorrow Starts Today* initiative.

Over the years, festivals have been used to develop and nurture new work and to market performers and performances for regional, national and international tour bookings. They also serve to bring communities together and foster a sense of belonging. Some are major tourist attractions making substantive contributions to a region's economic development. Among the largest performing arts festivals are: *Juste pour rire*, Montreal; Montreal Jazz Fest, Ottawa Bluesfest and Toronto's Luminato. Many cultural festivals like Ottawa's Winterlude, the Calgary Stampede, Quebec's Winter Carnival, and many ethnically-based festivals include performing arts in their multi-faceted programs.

Among notable festivals is the Harrison Festival of Arts in Harrison Hot Springs, BC operating since 1978, and formally incorporated in 1988. During its 34 years, it has emerged as an example of a strong community partner drawing together culturally diverse performers and audiences, and in the process it has become an internationally acclaimed festival.

Another notable catalyst for multi-disciplinary, independent festivals is the High Performance Rodeo in Calgary. Michael Green writes about its impact: "It was founded in 1986, at a time when there was little or no independent touring in the west, in any discipline. Within a few years of its establishment, however, a number of presenting organizations sprang up throughout Canada (predominantly in the West), in order to make it possible for independent performance creation groups to apply for funding, and then successfully take their (generally smaller) works to audiences in other urban Canadian centres. Since that time, theatre, dance, interdisciplinary and art music groups from every major centre in the country have been able to perform across Canada."

“Often, these new independent presenting entities grew out of existing theatre or dance companies. Intrepid (Victoria), Rumble (Vancouver), Workshop West (Edmonton), One Yellow Rabbit, Dancers Studio West (Calgary), New Dance Horizons (Regina), Nakai Theatre (Whitehorse), The Theatre Centre, DaDa Kamera, Buddies in Bad Times (Toronto), Théâtre la Chapelle (Montreal), Recto-Verso (Quebec) and Eastern Front (Halifax) were some of the most active members of this ragged, but vital, ad hoc network. Their impact upon the audiences in these cities, and the next two generations of artists they presented and otherwise nurtured, cannot be overstated.”

“This generation of pioneering presenters succeeded in permanently impacting mainstream Canadian culture when they founded festivals like Push, Canoe, Uno, Pivot, Free Fall, Mois Multi, Vasistas and Supernova. It is questionable whether events like Luminato and Magnetic North could ever have come to be without the important work this loose network of visionaries continues to perform.”

In conclusion, Michael Green adds: “The performance/creation network (and their many, even less formal partners in smaller centres and educational institutions) have never been conventionally defined or represented, except perhaps through Performance Creation Canada, an ad hoc network so informal in nature that it never really existed on paper. They still have a website, but the purpose and function of PCC may have been superseded recently by the various, more specialized “industry series” and conference events that many festivals are now appending to their regular festival programming.”

Among other noteworthy festivals, these more recently created festivals support new works as well as showcase the richness of various parts of Canada to each other.

- Emergence of Fringe Festivals (non-juried, first-come, first-served); Edmonton’s Fringe set the standard starting in 1982, after which a cross-country circuit was established.
- Canada Dance Festival, operating since 1987 in Ottawa, co-produced with the National Arts Centre (NAC), continues to foster new Canadian works.
- Canadian Aboriginal Festival, founded in 1993 and presented by Indian Arts-I-Crafts, includes performing arts alongside sporting events, educational events and workshops.
- In 2002 Magnetic North Theatre Festival, a travelling festival, co-produced with the NAC is created to showcase new Canadian plays.
- In 2003, the NAC began to present “Scene/Scène” festivals every two years. They bring hundreds of artists in all disciplines from a different region of Canada to perform in Ottawa during a 10- to 12-day period. Over the last decade Atlantic, Alberta, Quebec, BC and the Prairies have been celebrated. In 2013 the Northern Scene will be presented.

A major influx of one-time funding, \$100 million over two years, came in the 2009 federal budget, *Canada’s Economic Action Plan*. Rather than being developmental in nature, this funding focussed on established marquee festivals and tourism events, as a way of helping Canada’s economy recover from the most recent recession.

Finally, the *Value of Presenting Survey of Performing Arts Presenters* found that festivals are often part of the operation of a regular series presenter – and vice-versa (46%); they can also be stand-alone events. Numerous festivals feature performing arts alongside other arts and cultural activities, making them multi-disciplinary presenters by nature.

Do you present series/seasons or single events / festivals?	
N=	288
Single events / festivals	19%
Series / seasons	34%
Both	46%

Number of Presenters

“How many performing arts presenters are there in Canada?”

This is a deceptively simple question; one that should be answered by a single number; yet, none exists.

The reason lies in the complex mix of formal and informal presenting activities. In addition to the well-defined performing arts presenting organization, there exist:

- Many different organizations whose primary mandate is not performing arts presenting, for instance restaurants, night clubs, schools and libraries who host events.
- Volunteer presenters and others who may not constitute an organization in any conventional way that would be captured by Canada Revenue Agency or Statistics Canada.
- Performing arts producing companies who may act as presenters on occasion.
- Artist-presenters, i.e. individuals who are practicing artists, who also act as presenters for themselves and at times other artists.

Additionally, Statistics Canada’s Business Register classifies presenters under three different NAICS codes (711311 Live Theatre and Other Performing Arts Presenters with facilities; 711321 Performing Arts Presenters without Facilities; 711322 Festivals without facilities) that include both performing arts and non-performing arts organizations. Statistics Canada classifies organizations by their primary activity, which means that organizations with a different primary mandate are likely not captured; and the fluidity of activities that sees festivals that present year-round programming and series presenters that also put on festivals may well result in sub-optimal classification.

Furthermore, there are a number of venues across Canada that are used for performing arts that simply act as a facility for rent and that do not themselves apply any artistic criteria for those rentals.

Distribution of Statistics Canada and Presenting Networks Records

The following table shows the regional distribution of four sets of data:

1. Statistics Canada 2011 Business Register records of all organizations captured in the three above mentioned NAICS codes.
2. The records provided by 20 presenting networks and Canada Council for the Arts to establish a sampling frame for the national *Value of Presenting Survey of Performing Arts Presenters*.
3. The location of actual respondents to this survey.
4. 2010-11 funding recipients under the *Canadian Arts Presentation Fund*.

Regional Distribution of Presenters				
	Statistics Canada (3 NAICS codes)	Presenters Survey Frame	<i>Survey of Performing Arts Presenters Respondents</i>	CAPF 2010-2011 funding
East	6%	15%	17%	14%
West	24%	44%	43%	32%
Ontario	28%	25%	25%	27%
Quebec	41%	16%	16%	27%
N=	1,689	1,418	288	590

This comparison highlights that:

- Statistics Canada has more records than were provided by the presenting field itself
 - Quebec makes up 41% of these records, far exceeding any other part of Canada
- Statistics Canada has fewer records in Eastern and Western Canada compared to the Presenters Survey, and a much greater number of records in Quebec.
 - We had difficulty accessing lists from Quebec for the *Survey of Performing Arts Presenters* frame, resulting in a lower than expected number of records.
- The geographic distribution of the survey respondents matches the initial sample frame, so that we have used it to further analyze the differences between these two sources.
- The *Canadian Arts Presentation Fund* fulfilled 590 funding requests in 2010-11; by region they match the proportion of records for the *Survey of Performing Arts Presenters* for Eastern Canada and Ontario, while being somewhat higher in Quebec and somewhat lower for Western Canada.

We know that Statistics Canada's records include non-performing arts activities, such as festivals of film or visual arts, and possibly venues that operate strictly on a rental basis, rather than acting as a presenter. In that sense Statistics Canada's records are an overstatement. On the other hand, these NAICS codes would not include organizations that have a different primary mandate, and thus at the same time this data understates the true total number of presenting organizations as it is defined by the presenting sector itself.

The *Survey of Performing Arts Presenters* showed that out of the 288 respondents 69% reported that presenting was their primary mandate. If we extrapolated this figure to the entire sample frame¹⁸, that would represent 978 respondents who primarily present the performing arts, effectively widening the gap further. Further, the survey explicitly excluded creator-producers who exclusively present their own work.

To better understand the differences between the Statistics Canada data and the presenting field's own records supplied in order to conduct the Presenters Survey, we also analyzed this data by province.

Provincial/Territorial Distribution					
	Statistics Canada (3 NAICS codes) = A	Presenters Survey Frame = B	Variance B/A - 1	Arts Presentation Canada 2010-2011 funding = C	Variance C/A - 1
NFLD	24	42	75%	17	-29%
NS	36	75	108%	31	-14%
NB	33	53	61%	24	-27%
PEI	13	39	200%	11	-15%
QC	691	228	-67%	158	-77%
ON	479	357	-25%	162	-66%
MB	38	109	187%	28	-26%
SK	33	74	124%	17	-48%
AB	115	215	87%	45	-61%
BC	218	211	-3%	84	-61%
North	9	15	67%	13	44%
N=	1,689	1,418		590	

¹⁸ Due to the uncertainty about the total number of presenters, and the inability to know to what degree the final list was exhaustive or representative, the *Survey of Performing Arts Presenters* offered an 'open link' that was promoted at *Dialogue* sessions and online. The survey report states that while 288 cases are a reasonably-sized sample for analysis, no statement can be made about the extent to which these cases are representative of the true universe of performing arts presenters.

The three largest provinces show a negative variance, which means that Statistics Canada captures more records than were captured in the Presenter Survey frame. This variance is greatest for Quebec, followed by Ontario.

- Quebec data was assembled from publicly available lists and therefore likely weaker than had been hoped for in terms of the survey frame.
- Quebec and Ontario also may have more festivals that are not presenting performing arts, so that the Statistics Canada data may be over-stated as a result.
 - E.g. Festivals et événements Québec has 230 members, most of which were not in our sampling frame.
- PEI, Nova Scotia, Manitoba and Saskatchewan each have more than double the records in the Presenter Survey compared to Statistics Canada's data. These locations include a large number of venues such as restaurants/bars (on PEI especially) and volunteer presenters (Prairies especially) that may not be captured by Statistics Canada.
- Newfoundland & Labrador, New Brunswick, Alberta and the Northern Territories each had more records than Statistics Canada but not as dramatically different. Again, the cause likely is that the NAICS does not effectively capture a wide range of presenting activities that qualify as such when the presenting field considers itself.
- Canada Arts Presentation Fund data by province shows, as expected given the lower number of total records, negative variances with the highest ones in Quebec and Ontario. Only the Northern Territories show a positive variance and indeed, the number of successful funding applications is very close to the total number of organizations that were part of the Presenter Survey frame.

Further to this analysis, and based on discussions with the field, we suspect that some art forms rely strongly on informal and volunteer networks, such as Canada's storytelling associations. Other communities may come together in purpose-built or *ad hoc* committees, or they may use other informal structures and, therefore, are not captured by Statistics Canada (examples might be some presenting activity in aboriginal, immigrant, rural or francophone minority communities, as well as volunteer presenters). This then contributes to the number of people and organizations that are doing presenting work, but are not effectively represented anywhere. Similarly, some independent presenting undertaken by artists themselves may be difficult to detect in the absence of having a comprehensive list available of these presenters. It was precisely this reason that the *Value of Presenting* survey offered an open link to try and capture a greater number of presenters. We succeeded in gaining up to 24 respondents out of the 288 who may not have been on the initial invite list.

In summary, we can be certain that there are at least 1,418 performing arts presenters in Canada. However, we do not know the size of the total universe of presenters in Canada. We can roughly estimate the number of presenters who undertake presenting as their primary activity at about 1,000 of the 1,418. However, we do not have sufficient information to make an estimate of those who undertake presenting some of the time, in addition, for instance, to being an independent performer, a performing arts company, an agent or promoter or a university-based faculty or student association. Indeed, we are near certain that some presenting organizations operate outside of the presenting networks, or are not eligible for public funding and, therefore, may not be captured in some or all data sources discussed.

This analysis points toward an area for further research: to map all entities across Canada engaged in presenting performing arts and establish meaningful definitions for various purposes, including surveying. Such a study could follow the methods used in the Canada Council for the Arts' Dance Mapping Study that is being undertaken during 2012.

In closing, further examination has shown that while Statistics Canada produces statistics for performing arts producing businesses, these do not include most presenters, whose three categories are amalgamated with *Promoters (Presenters) of Performing Arts, Sports and Similar Events*. Statistics Canada does produce a survey for *Spectator Sports, Event Promoters, Artists and Related Industries*. However, data for some relevant information - *sales and revenues, admissions to live performing arts performances, fairs and festivals* - is suppressed to meet the confidentiality requirements of the Statistics Act.

Value and Benefits

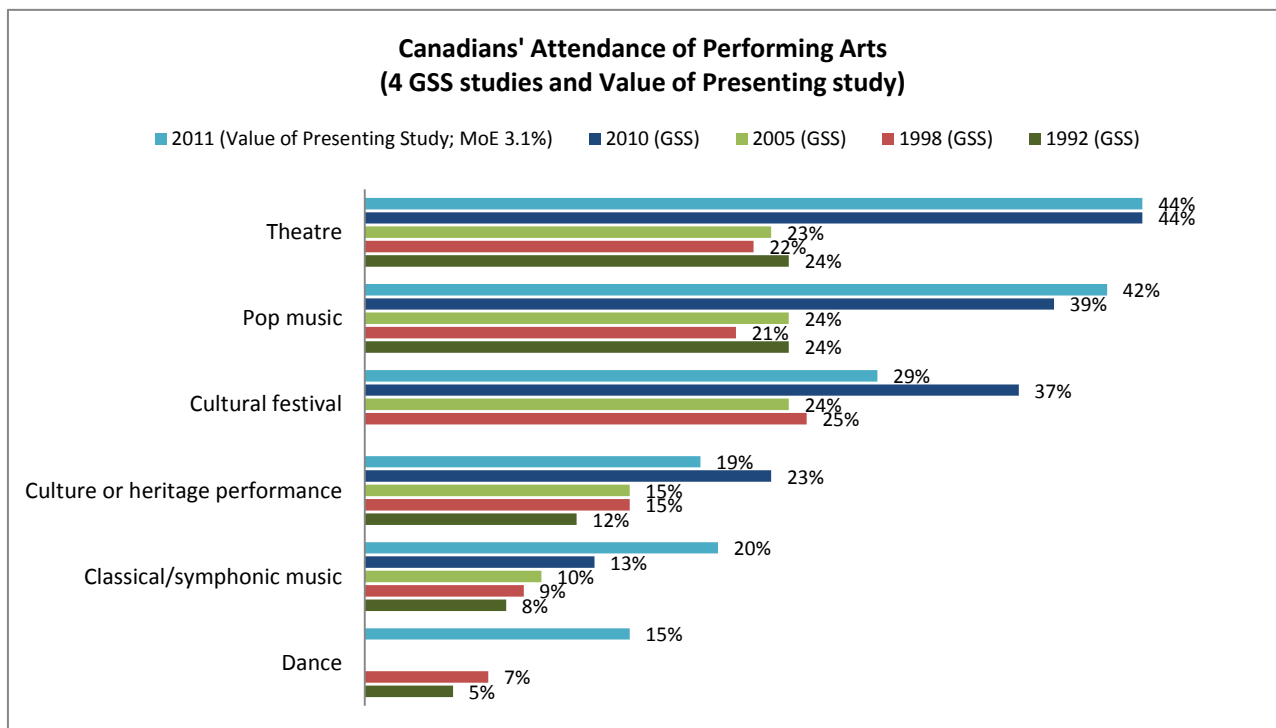
Canadian presenters and the general public have cited numerous benefits of performing arts presentation through the *Value of Presenting Study's* surveys and consultations. These benefits accrue on three levels: individual, community and society. And they touch many aspects of life, from improving educational outcomes to increased personal health, from integrating diverse populations in communities to a better quality of community life, from contributing to economic development to contributing to a more creative society. There are also considerable spill-over benefits: better health benefits the individual as well as society by reducing health care costs and avoiding a loss of productivity.

These benefits can be tied to living in a community where a vibrant arts scene exist and at times they accrue due to attending performances and sharing in the experience of live performance. Therefore, we include a discussion of the latest attendance trends before discussing individual and community benefits.

Attendance Broadened at Performing Arts in Canada

The *Value of Presenting Study's Survey of the General Public* has yielded important data on attendance. 3 in 4 Canadians have attended at least one professional performing arts event or festival in the last year. This is the highest number measured in Canada since Statistics Canada's *1992 General Social Survey* (data from prior years is not available). It affirms that the performing arts are part of the mainstream of Canadian life, and are embraced by Canadians regardless of background, education or income level. It suggests that investments made by government and supplemented by private donations effectively have increased access to the performing arts, and extended its considerable benefits to individuals and communities across Canada.

In combination with the *2010 General Social Survey*, we can draw a powerful picture of these remarkable attendance trends:



Evaluating Attendance Trends: Methodology

The most reliable Canadian data on participation in the performing arts has come from Statistics Canada's *General Social Survey (GSS)* due to its large sample sizes resulting in small statistical sampling errors of about 1%. In 1992, 1998, 2005 and 2010 this survey included a battery of questions about attendance by Canadians of arts, culture and heritage activities.

In 1992 and 1998, dance was a stand-alone category resulting in important Canadian attendance data. In 2005 and 2010 dance was included in other categories that featured a variety of other performing arts which, therefore, precluded obtaining any dance-specific information.

Furthermore, there were some important changes to three performing arts questions in the 2010 *General Social Survey* that limits the comparability of the new data to previous years' data:

- In 2005 and prior years, three performing arts questions were asked following a general yes-or-no question about attendance at "a concert or performance by professional artists of music, dance, theatre, or opera, excluding cultural festivals". Those respondents who answered "yes" to this question were asked detailed questions about their theatre, pop music, and classical music attendance.
- In 2010, the introductory question was dropped, but the theatre, pop music, and classical music questions remained the same.

With the loss of the introductory question about attendance at a performance by "professional artists", respondents may have included attendance at amateur performances in their estimates of the number of times they attended theatre, pop music, and classical music performances in 2010. In addition, cultural festivals were specifically excluded in 2005 and prior years, but not in 2010. Given these questionnaire changes, the responses in 2010 regarding theatre, pop music and classical music attendance are not comparable to previous years' data.

The *Value of Presenting Study's Survey of the General Public* attempts to fill the considerable gap these changes have left to some degree at least. While the 2010 GSS survey no longer included a reference to "professional artists", the *Value of Presenting Study* included this specific reference in its question phrasing, in order to allow for better comparisons across the time-series. We also used the Dance question as a separate category matching the 1998 GSS definition. In every other way, question phrasing was equivalent to the 2010 GSS.

Despite the different question phrasing with regard to "professional artists" the results from the 2010 GSS and 2012 *Value of Presenting Study* of Canadians are remarkably similar across the six categories.¹⁹ Like the other disciplines, growth in dance attendance has increased considerably with 15% of Canadians now reporting having attended a professional dance performance within the last year.²⁰

¹⁹ This suggests that the concept of "professional artists" may not have been readily understood by survey participants now or in the past as its definition comes from various funding eligibility criteria rather than an intuitive understanding that is much more readily apparent in other professional fields, for instance medicine or engineering. Moreover, artists can be professional without making their living from being artists, complicating the meaning of the term for the general public. Importantly, the *Value of Presenting Study* question phrasing relating to "professional artists" intended for participants to exclude performances such as amateur high school performances for instance; however, they may well include performances by those we might consider pro-ams or professional amateurs who operate at a high level of artistic sophistication.

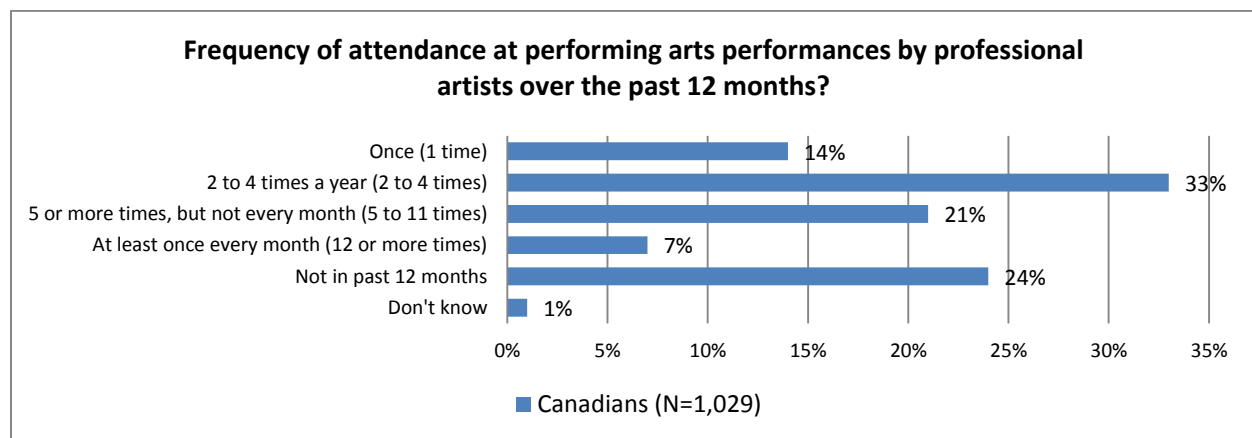
²⁰ Attendance here means the number of Canadians who have attended at least one performance in the respective year. It is not a statement about the frequency of attendance, but the breadth of attendance in the population.

The *Survey of the General Public* was conducted as a hybrid online (using the *Probit* panel) and phone survey of 1,031 Canadians (margin of error 3.1%, 95% confidence level) and published in March 2012.

Contextually, it is worth remembering that the 1990s were marred by the 1991 recession, a decline in real incomes, followed by government austerity measures to rein in public deficits and debt. By 2005, most performing arts were beginning to show signs of stabilization or growth. This latest data based on 2010 and 2011 attendance, shows tremendous growth in attendance by Canadians across all performing arts.

Frequency of Attendance

In terms of frequency of attendance²¹ during the past 12 months, 14% attended only one presentation in the last year. One-third (33%) attended performing arts presentations two to four times, and another one in five (21%) attended between five and eleven presentations. A further 7% are very loyal consumers of the arts, having attended a performing arts presentation at least one a month. Unlike the data collected by Statistics Canada, we did not replicate the frequency of attendance questions by art form but rather asked in summary about attendance.



Canadians from all Backgrounds Attend, Participate and Engage

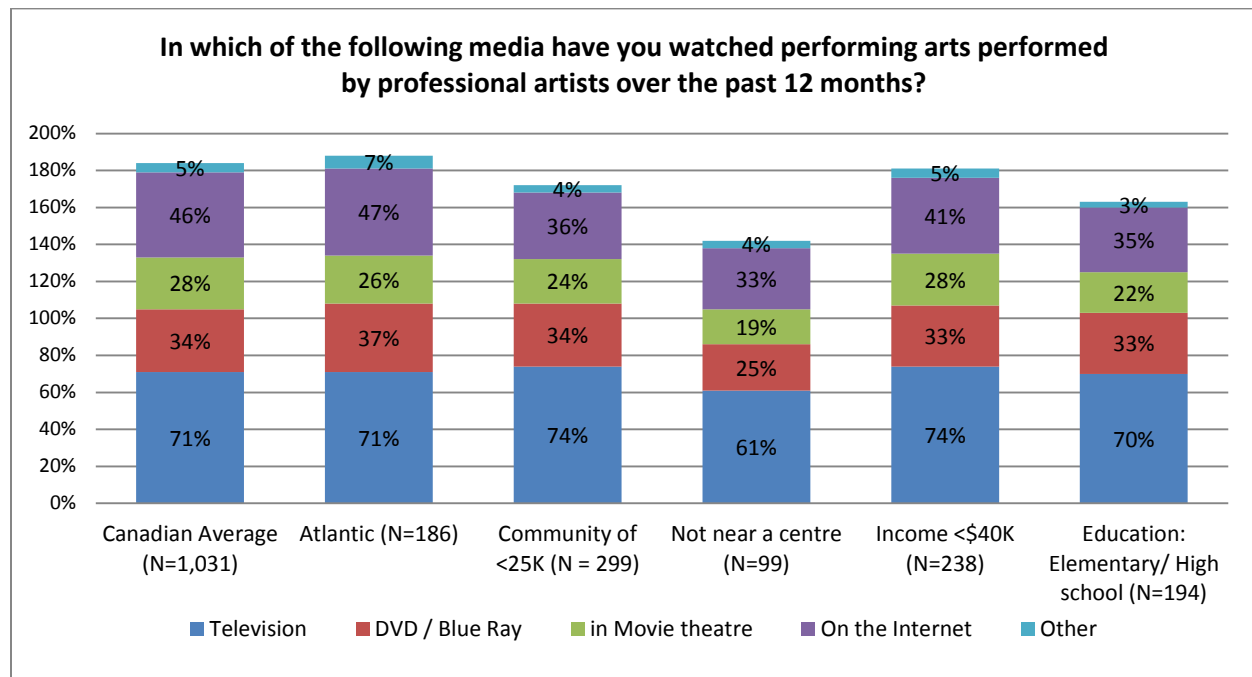
Not only have 3 out of 4 Canadians attended a performance within the past year, fully 86% report having attended a performing arts event at some time in the past.²² This finding suggests that professional performing arts do not merely cater to some privileged elite but reach across socio-economic differences much more broadly. These factors nonetheless do affect frequency of attendance: those with higher incomes (correlated with higher education), i.e. who can afford attending more often, and those living in or near a large centre, i.e. who have relatively easy access, do attend more frequently.

Among the small minority that says they have never attended a professional performing arts event those who live in rural areas, those in Atlantic Canada, those who earn less than \$40,000 annually and those who have Elementary/High School education are somewhat more prevalent. There is no difference by age, gender or ethnic/religious/ability groups.⁴

²¹ Quebec maintains a unique Cultural Statistics framework unmatched elsewhere in Canada. It collects mandated information from specific performing arts organizations directly, rather than rely on self-reported behaviour. Conversely, it may not capture necessarily the full extent of Quebecers behaviour; the *Value of Presenting* study did not require the activity attended to take place in the respondent's home province. http://www.stat.gouv.qc.ca/observatoire/publicat_obs/stat_princ_cult_an.htm

²² *Value of Presenting Survey of the General Public, March 2012* (EKOS Research Associates/CAPACOA)

However, generally, they report watching performing arts via media channels at similar rates as the Canadian average.



The only difference is in the use of the internet in rural or remote communities and among people with less education. These figures simply reflect that broad band/high speed Internet may not be as wide spread among these groups. Nonetheless, use of the Internet to view performances is still remarkable with about 1/3 reporting it. The more universally available television is a better proxy and here, most groups match the use of their urban and better off counterparts. Those who reported living further than 70 km from a centre generally used all media somewhat less.

Hill Strategies' report on *Patterns in Performing Arts Spending in Canada in 2008*²³, released in 2011, shows these same patterns with rural areas and Atlantic region spending less on performing arts.

Based on household income, this study affirms that the higher the household income the more is spent on the performing arts (this most likely also translates into frequency of attendance generally being higher). But importantly it also shows that households with incomes of less than \$25,000 spend considerable resources on live performing arts with \$166 on average, and that spending on live performing arts on average was higher than spending on live sports events (\$124), movies (\$106) and museum admissions (\$66).

Table 3: Spending on live performing arts by household income, 2008

Household income before taxes	Number of households reporting spending	Percentage reporting spending	Spending per household (for those reporting any spending)	Total spending	Income group's share of all spending
\$25,000 or less	368,000	15%	\$166	\$61 million	4%
\$25,001 to \$50,000	935,000	29%	\$195	\$182 million	13%
\$50,001 to \$75,000	964,000	37%	\$240	\$232 million	16%
\$75,001 to \$100,000	988,000	47%	\$284	\$281 million	20%
\$100,001 to \$150,000	1,001,000	54%	\$345	\$346 million	24%
More than \$150,000	605,000	60%	\$536	\$324 million	23%
All	4.86 million	37%	\$293	\$1.426 billion	100%

²³ Hill Strategies analysis uses Statistics Canada's Survey of Household Spending data.

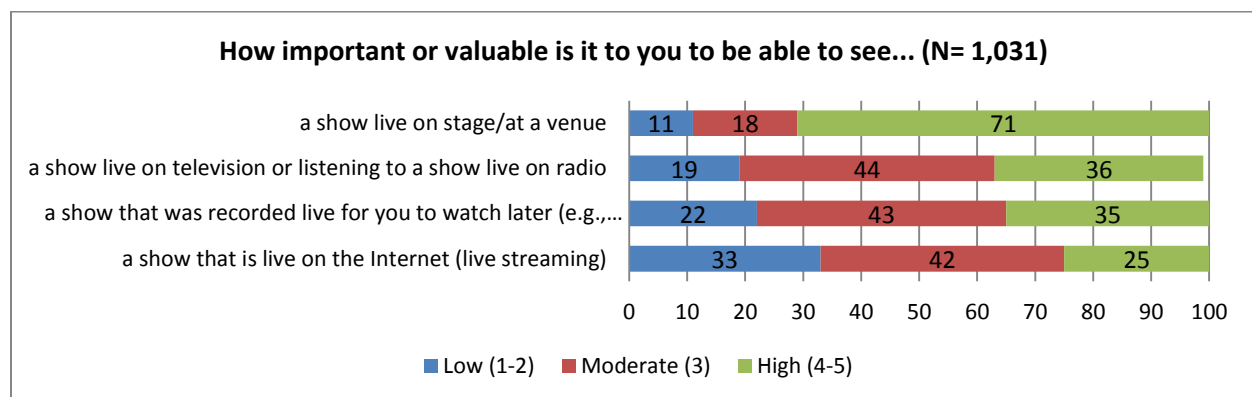
These results suggest that basic issues of availability (having fewer performances in smaller, rural or remote communities) and affordability (affordable ticket prices) continue to be a barrier to attendance for some Canadians.

Another piece of evidence that affirms that the performing arts are part of the lives of the vast majority of Canadians are findings from the *Ontario Arts Engagement Study*²⁴ (Ontario Arts Council/WolfBrown) released in September 2011. This study showed remarkable levels of arts engagement by Ontarians. It is one of the first studies in Canada to measure engagement beyond attendance by focussing on informal and participatory activities. This study reports that “virtually all Ontarians take part in arts activities of some sort. For example, 99% of Ontarians engage at least once a year in any of the ten music activities included in the survey. Over two-thirds of Ontarians engage at least once a year in any of the seven dance activities included in the survey, and 64% of Ontarians engage at least once a year in any of the five theatre activities included in the survey.”

Live Attendance Still Matters Most

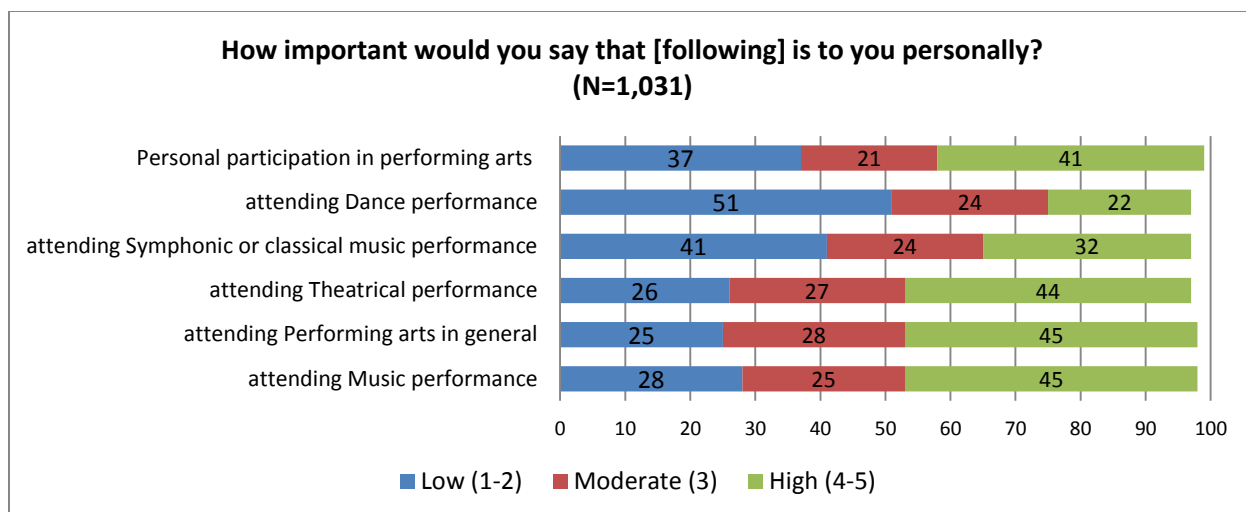
The *Value of Presenting Survey of the General Public* found that attending live, professional performing arts performances in general is at least moderately important to three quarters of Canadians. Figures are considerably higher, however, among those attending each particular art form. In fact, nine in ten Canadians who attend a given art form on a regular basis (i.e., attended at least once in the past 12 months) view the opportunity to attend live performances in this discipline as at least moderately important to them personally. As such, it is not surprising that most Canadians (79%) also say they would miss it if live performing arts were not available to them.

The *Survey of the General Public* found that while Canadians increasingly engage with professional performing arts beyond live, in-person presentations, (seven in ten have used television and 45% have used the Internet to view or listen to performing arts presentations in the past year), they are twice as likely to ascribe a high importance to live performing arts attendance than to any media-based consumption:



Attending live, professional performing arts performances in general is at least moderately important to most Canadians (73%) and large proportions of Canadians feel that attending specific types of performing arts is an important part of their life. 62% also say that their personal participation (e.g. taking dance lessons, reading or acting in plays, playing an instrument, etc.) is at least moderately important to them:

²⁴Published on the Ontario Arts Council web site: <http://www.arts.on.ca/Page4400.aspx>

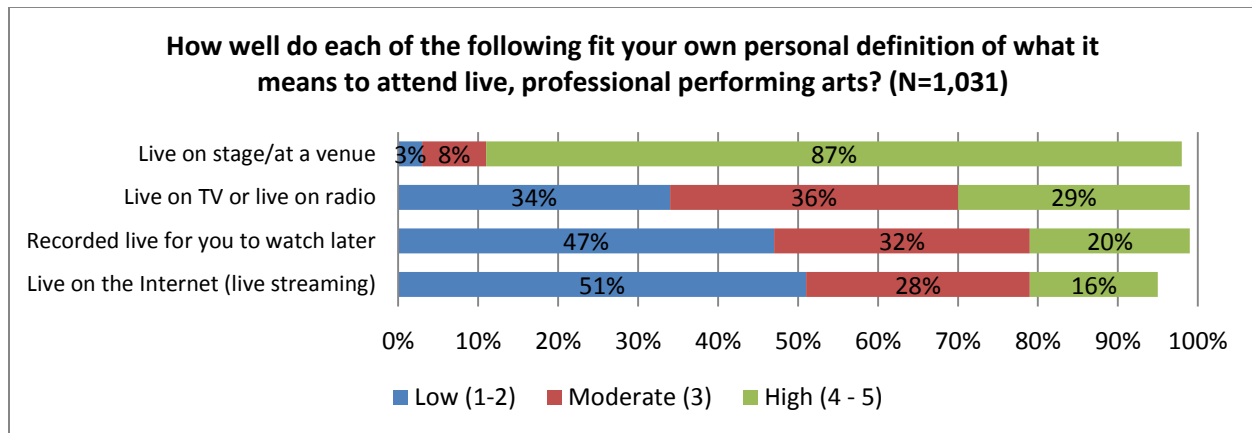


Not surprising, it is the most frequent attendees and those who have attended at least three different types of performing arts events that ascribe the highest value to these in their life (on average 89% moderately/very important). Yet, about half of Canadians who attended a performing arts presentation just once or not at all in the past 12 months say that attending professional performing arts in general is at least moderately important to them. The *Ontario Arts Engagement Study* reported the six most important arts activities for Ontarians were attending various live performing arts events. Their measure of salience to frequency showed that the importance of attending both professional and student/amateur performing arts was highest even for those who cannot or do not attend frequently, indicating that the live experience of performing arts is widely appreciated.²⁵ The present results bear this out.

As reported above, the *Value of Presenting Survey of the General Public* also established benchmark data for media-based participation and its relative importance. This questioning succeeded in validating this finding from the *Ontario Arts Engagement Study* on a national level: “while media-based participation is widespread in comparison to other arts activities included in the survey, Ontarians attach a proportionately higher level of importance to attending live events, such as visiting museums and attending plays or musicals with professional actors.”

Given the major changes in technologies, especially with the advent of the Internet and the 500 channel universe of satellite TV, we also wanted to explore a new question about Canadians own definitions of attending a live performance. The following graph shows that for 16% to 29%, live media events fit a definition of live attendance well, even as the vast majority associate a live performance on stage.

²⁵ WolfBrown suggests that the large differences they observed between actual frequency of attendance and salience of attending professional performing arts may indicate a level of unfulfilled demand for live performing arts, with more potential for programs and promotion. However, the present study illustrates this may depend on location: Canadians living nearer to centres where there is more demand for performing arts tend to ascribe more importance to the performing arts than those who are further from a centre that hosts performing arts.



It is difficult based on one question asked once to make significant inferences in terms of whether some of these Canadians would have answered attendance questions, now or in the past, with their own, more fluid, definition in mind. This concept merits additional exploration to learn how it might affect behaviour as much as survey responses relating to attendance over time.

Still, it is quite clear that the concepts of attendance and participation are changing. *Ontario Arts Engagement Study* found:

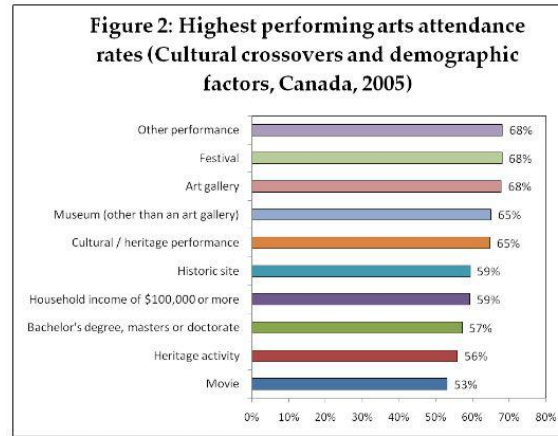
- Online participation is a central aspect of the arts participation of younger adults, and, increasingly, many older adults. For example, 75% of Ontarians age 18 to 34 download music at least once a year or more. Consequently, programming efforts to increase arts engagement amongst younger adults should incorporate online tools and activities.
- Age is highly correlated with arts engagement. Although levels of engagement in attendance-based activities like visiting art museums is relatively constant across age groups, Ontarians under 35 are twice as likely to be engaged in personal practice activities, such as playing an instrument, as those over 65.
- Arts engagement is generally higher for Ontarians of racialized communities – driven primarily by overall higher levels of engagement in community-based arts activities and arts learning activities, especially arts learning and skills development activities (such as taking lessons or classes). Overall, engaging visible minorities will require a renewed focus on participatory activities, such as dance demonstrations and lessons after professional performances.
- While traditional arts venues (like theatre or concert facilities and museums/galleries) remain common settings, much arts participation takes place in informal settings like parks and outdoor spaces, bars/nightclubs, community centres and places of worship. This is particularly true of visible minorities, who are more likely to engage in music, theatre and visual arts in restaurants, bars and nightclubs, indicating a preference for informal and social settings.

These results also found an echo at the *Colloquium on Youth, Cosmopolitanism and Digital Environment: Cultural Participation in Flux* in Quebec in October 2011. Discussion at this meeting affirmed that technology is becoming a vital link to the world for wide swath of the population and in particular younger generations. Social media, real time sharing and co-creation of artistic content have become second nature.

These recent data suggest that while media are playing a very important role in bringing performing arts to Canadians, they do not replace the live experience per se. They are however, both an alternative and additional mode of consumption. Indeed, *The Value of Presenting Survey of the General Public* found

that those who tend to attend live events more frequently are also more likely to seek out performing arts in various media and vice-versa.

This finding is further support to earlier results that have shown that more than income and education, attending performing arts events and other events outside the home is the best predictor of future attendance. This graph shows the results of analysis on factors that influence attendance at performing arts events.²⁶



(Chart reading tip: The top bar shows that 68% of Canadians who attended another type of performance (such as dance, opera or circus) also attended a theatre, pop music or classical performance in 2005.)

Individual Benefits

The most comprehensive audience segmentation study²⁷ of the classical music industry to date was conducted in the US through the Knight Foundation in 2003. The *Magic of Music* program's study of 25,000 Americans defined classical music audience segments, their motivations and inhibitors to participation.

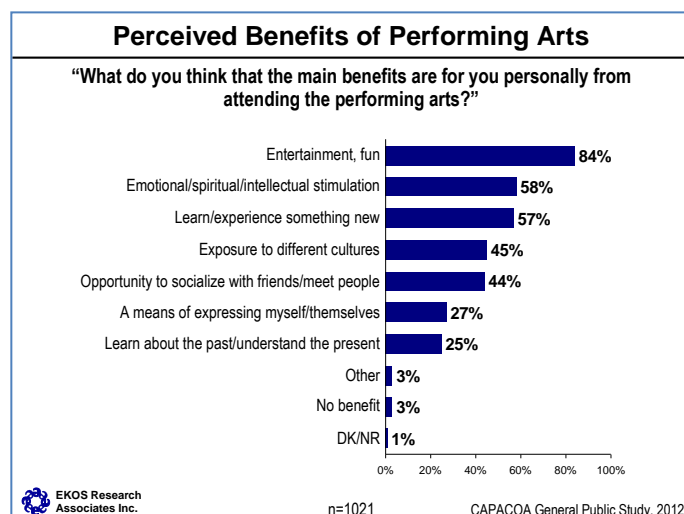
Their research confirmed that numerous motivations and values are at play when going to concerts. These factors can be transposed to any live performing art, even if some may be heightened, such as the desire for intellectual stimulation among theatre goers, and others may be of lesser importance. The message remains: The promise of a great show is just the beginning of the performing arts experience. Audience members know well the depth of transformation performing arts has brought them.

Layers of Values Associated with Classical Music

Category	Value
Extrinsic	Occasion Value
	Social Interaction Value
	Ritual/Ambience Value
	Relationship Value
Intrinsic	Artistic or Educational Value
	Healing/Therapeutic Value
	Spiritual/Self-Enrichment Value

When asked in the *Value of Presenting Survey of the General Public* to select the top three benefits of attending performing arts, 84% of Canadians named entertainment and fun. A wide range of other benefits follows, including stimulation on the emotional, spiritual or intellectual level to various learning outcomes to social opportunities. A very small minority of 3% said they do not see any benefit for themselves.

Many stories of benefit that individual patrons experience were collected by CCI's *Values and Benefits Study* in 2008:



²⁶ Hill Strategies, *Factors in Canadians' Cultural Activities*, 2008

²⁷ Classical Music Consumer Segmentation Study How Americans Relate to Classical Music and Their Local Orchestras, Knight Foundation http://www.polyphonic.org/foundation_reports/2002_Classical_Music_Consumer_Report.pdf

“Drama should ennoble the spirit, if you come away thinking about something you haven’t thought about before, or with a different perspective, the performer has done their job.”

“Just before my mother went into a home suffering from Alzheimer, I saw Tafelmusik with her. Now going to the theatre continues a connection with my mom – it’s very special.”

“The theatre has enriched our lives and we are better for being a part of it.”

Similarly, during most *Value of Presenting Dialogues*, participants put themselves into the mind-set of audience members and identified what made a performance great. Responses revolved around various dimensions of enjoyment relating to the performance itself:

- A sense of connection with what they had seen.
- Inventive staging and scene setting (example given was *Fela!* at the Canon Theatre in Toronto), where the usual boundary of performance on stage and audience was broken down so that it created a deeper connection between audience, artists and the story.
- Creating magic moments through the performance.
- A sense of surprise, delivering something more than what was expected.

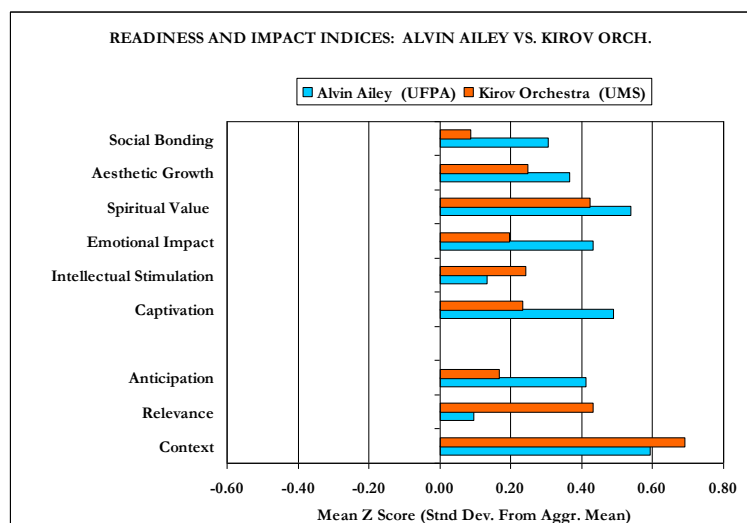
Another range of comments related to social aspects of going to a performance

- Being with friends and enjoying an evening out.
- The communal experience of going to the theatre and sharing the experience with your community.

There was also a sense of the reverberation of a great performance in having one’s “own creative spirit awakened.”

Going beyond solely relying on the anecdotal evidence, however abundant, WolfBrown undertook exploratory research to attempt to measure the impact on the individual performing arts attendee in its *Major University Presenters* study in 2007. Published under the title of *Assessing the Intrinsic Impacts of a Live Performance*, this research aimed to evaluate success in terms other than revenue and attendance and to explore how new metrics might be developed to actually measure impact.

The research used a two part survey. Part 1 was administered just before a performance that examined situational factors (purchase behaviour, social construction, reasons for attending) and readiness (context, relevance and anticipation). Part 2 was a take home survey that asked a series of questions on various aspects of impact (captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic growth, social bonding) as well as satisfaction and demographics. Through the analysis process, WolfBrown created indices to provide



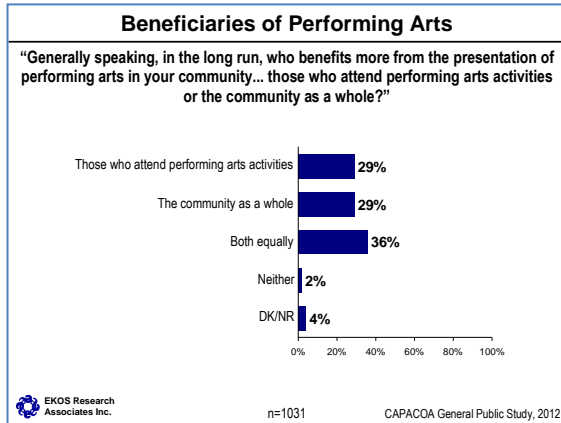
summary data for each dimension under examination and then use them as standard tool to compare data across the various dimensions.

This graph from their final report shows the dimensions that were measured, and the particular power that stems from presenting works to an audience that is ready for the show and, therefore, can derive the highest impacts (high readiness – high impact; the study also showed charts for low readiness – low impact, high readiness – low impact, low readiness – high impact.)

Each show naturally will have a different profile but all share the capacity to impact the individual along these dimensions. WolfBrown concluded that different performances create measurably different impacts and that repeat engagements seem to be associated with higher impact levels. They also found in their analysis that an individual's 'readiness to receive' influences what kinds of benefits they reap and to what extent. They found that 'anticipation' had predictive power over all six impacts, while 'context' and 'relevance' were positively correlated with four and two of these impacts respectively.

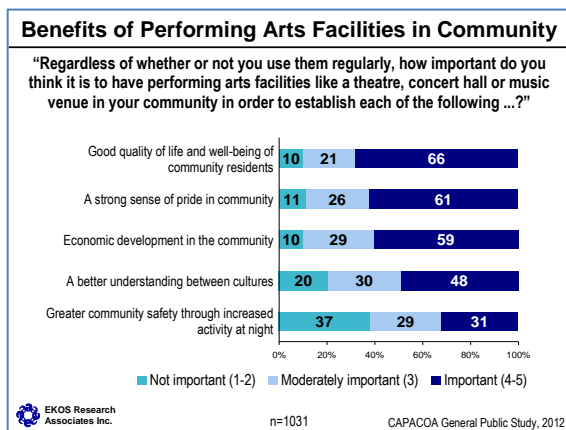
Community Benefits

An important highlight from *the Value of Presenting Study* is the degree to which both presenters and the general public value the benefits and understand the impact of performing arts not only on the individual but on their community.



In the *Value of Presenting Survey of the General Public* two in three Canadians see communities as either the dominant (29%) or equal (36%) beneficiary of performing arts. Three in ten (29%) see the performing arts as primarily being beneficial to the attending audience.

This result may, in part, reflect on the amount of effort that presenters themselves dedicate to community outreach and social development: three in four presenters say they dedicate a great deal of effort into this area as an objective of their organization.



Importantly, those who do not attend performing arts have no less of an appreciation for the benefits to the community as a whole. They are only less likely to see the individual benefits.

Specifically, performing arts facilities are seen as important by Canadians in terms of establishing ‘good quality of life’, ‘a strong sense of pride in the community’, and ‘economic development’. Almost half believe that facilities create ‘better understanding between cultures’. Almost one third said that facilities contribute to community safety due to increased activity at night.

The table below shows the rankings of several benefits that presenters and Canadians were asked about. These two lists share several items verbatim, while in several instances more detailed statements were used with Canadians²⁸. The colour coding is used to show the three tiers of response categories. (Note: The specific percentages are not comparable between these two data sets, because we had a different number of options to choose from; the more options the lower the percentages become. Furthermore, we did not force respondents to select three benefits, rather they could select up to three.)

The important information is whether the benefits are ranked in roughly the same way by these two groups. By and large they are. But importantly, the specific language used shows that rather than an idea of community identity and belonging which is favoured by presenters, Canadians favour concepts of energy, vitality and pride in community, with identity the weakest component.²⁹

²⁸ The differences stem from the opportunity to test new indicators found in other research on well-being, such as the Canadian Index of Wellbeing studies, as well as the opportunity to test more nuanced concepts relating to the sense of belonging to a community.

²⁹ We combined the responses to the three components (‘brings energy and vitality to community’, ‘stronger sense of pride’ or ‘stronger sense of identity in community’) from the *Survey of the General Public* so that any duplicate respondents were

The top choices are rounded out by 'improved quality of life and well-being' and a 'more creative community.'

'Better understanding between cultures', 'increased cross-cultural collaboration (partnerships)' and 'greater economic development' make up a strong middle ground in both surveys.

What do you think that the main benefits of having performing arts presentation in the community are? (Up to 3)		As a performing arts presenter, what do you consider the top 3 benefits of your organization to your community?	
	Canadians (N = 1,031)		Presenters (N=288)
Brings energy and vitality to community (42%) + Stronger sense of pride in community (22%) + Stronger sense of identity to community (15%) ³⁰	62%	Stronger sense of community identity or community belonging	76%
Improved quality of life and well-being of residents	38%	More creative community	52%
More creative community	37%	Improved health and well-being of individuals and families	30%
Greater economic development in community	32%	Better understanding between cultures	29%
Better understanding between cultures	19%	Increased cross-sectoral collaboration (e.g., business, culture, social services)	27%
Increased partnerships between different organizations in the community	12%	Greater economic development	26%
Better ability to attract and keep skilled workers in the community	10%	Higher civic engagement	22%
Raising public issues and generating public discussion in the community	8%	Better capacity to attract and retain skilled workers	9%
Greater safety through increased activity at night	4%		
Other (specify)	6%	Other (specify)	15%
Don't know/No response	6%	Don't know / No response	1%

Social Engagement

Hill Strategies' analysis of data from Statistics Canada's 2005 General Social Survey in *Social Effects of Culture* suggested that there exists a relationship between attending the performing arts and positive social engagement.

"Performing arts attendees do have positive indicators of social engagement. For example:

- The percentage of performing arts attendees volunteering for a non-profit organization (48%) is much higher than the percentage of non-attendees (28%).
- The percentage of performing arts attendees donating money or goods to a non-profit organization (88%) is much higher than the percentage of non-attendees (71%).
- 73% percent of performing arts attendees (compared with 67% of non-attendees) indicated that they had done a favour for a neighbour in the past month.
- Fewer performing arts attendees than non-attendees feel trapped in a daily routine (33% of performing arts attendees compared with 38% of non-attendees)."

eliminated. We learned that 62% of Canadians selected one of these options. When we combined only the two data points for 'stronger sense of pride' and 'stronger sense of identity in community', we learned that 33% of the public selected these two statements to represent as their key benefits.

³⁰ The aggregate of these three categories without duplicates is 62%. In brackets is the individual percentage in each category.

Quality of Life and Well-Being

The concept of quality of life and well-being has been a recurring theme in research. It also informed the *Value of Presenting Study's* surveys and allowed us to create current national level data and thereby increase the understanding of how presenters specifically contribute to these benefits.

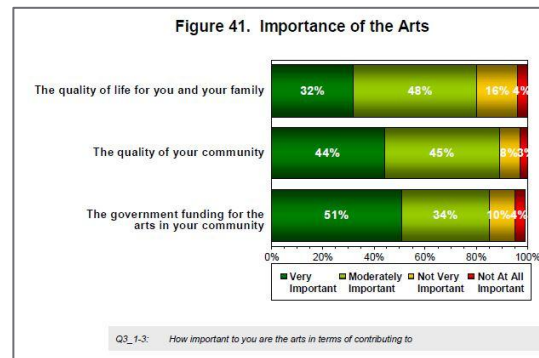
The Arts and the Quality of Life: The Attitudes of Ontarians in 2010 by Environics Research, showed impressive public support for the arts that goes beyond those who attend performances themselves:

- 95% of Ontarians said that the arts enrich the quality of our lives;
- 89% believe that if their community lost its arts activities, people living there would lose something of value;
- 81% of Ontarians think that the arts are important to their *own* quality of life
- 95% of Ontarians believe that the success of Canadian artists like singers, writers, actors and painters, gives people a sense of pride in Canadian achievement;
- 81% of Ontarians agree that the government should spend public dollars to support the arts.

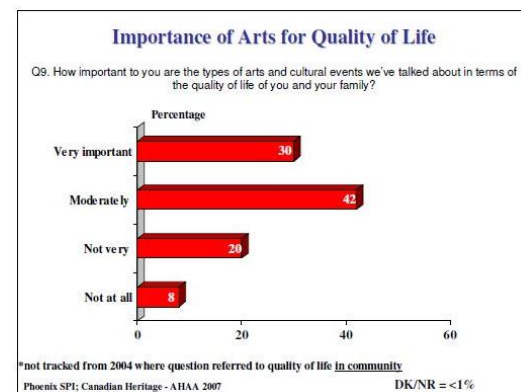
As we found in the *Value of Presenting Survey of the General Public*, this survey also found that even when an individual did not indicate significance of the arts on a personal level, they still believed it was important to the community due to the richness and quality of life it contributes.

It also shows that those who place value on the arts tend to recognize other civic interests such as the importance of parks and green spaces, recreation facilities and transportation. In short quality of life encompasses several dimensions from the arts to public infrastructure that brings people together and lets neighbourhoods connect. These are not trade-offs, but rather complementary assets: From *Shakespeare in the Park* to *DuskDances*, from concerts to festivals many performing arts events take advantage of these recreational spaces. As an outcome of the combination of municipal leisure infrastructure and performing arts presentation, the benefits that arts and culture bestow on individuals and communities can be realized.

This figure (*Figure 41 Importance of the Arts*) from the Canada Council for the Arts' study on *Building Public Engagement with the Arts in New Brunswick - Attitudinal Research Wave One (2008)* shows, too, that the arts are seen as even more important to the quality of the community than the quality of life for the individual. (Specific data depend on the exact question being asked.)



This next graphic comes from Canadian Heritage's *The Arts and Heritage in Canada: Access and Availability (2007)*. Here, while the importance rating remain strong (72% top box) it is not quite as strong as in the New Brunswick study cited above (80%) – importantly, they are directionally the same. (This change could simply stem from methodological differences like specific definitions or qualifying questions used to screen for eligible participants.)



Another important source outside the arts sector is the *Canadian Index on Wellbeing*. It concludes in its June 2010 study on *Leisure and Culture* – primarily based on data from Statistics Canada covering a 15-year-period from 1994 to 2006:

“Participation in leisure and culture activities – whether arts, culture, or recreation – contributes to the well-being of individuals, communities, and societies. The myriad of activities and opportunities that we pursue and enjoy today all contribute to our overall life satisfaction and quality of life. They help to fully define our lives, the meaning we derive from them, and ultimately our well-being. This is true for all age groups and both genders.”

“Participation in leisure and culture throughout one’s lifetime promotes higher levels of life satisfaction and well-being into later life. There is also emerging evidence that leisure and culture can play an even greater role in improving the quality of life for marginalized groups, such as lower income groups, children and older adults living with disabilities, and minority populations.”

Life satisfaction is the topic of the Centre for the Study of Living Standards report titled *Does Money Matter? Determining the Happiness of Canadians*, released in 2010.

It examines specific correlations of life satisfaction with individual characteristics. It finds that “household income is a relatively weak determinant of individual happiness. Perceived mental and physical health status as well as stress levels and sense of belonging are better predictors of happiness.” And this: “We find that the most important reason for geographical variations in happiness in Canada is differences in the sense of belonging to local communities.”

Importantly, the *Value of Presenting* survey results highlight that both presenters and Canadians already know that performing arts and all manner of cultural activities have the power to further their life satisfaction, by contributing to improving health, lowering stress, increasing well-being, and fostering that sense of belonging. The connection of individual benefits to wider community benefits is proven time and again in each of these research findings.

Physical and Mental Health

There is an extensive literature to draw on in the vast health arena. Numerous studies by researchers within the health field have been undertaken over the years. They have generated compelling evidence of the myriad positive effects of the arts including performing arts on health and mental health. Here we summarize some of the most exciting findings from the last few years.

Receptive Arts Improve Health and Prolong Life

An important Norwegian study³¹ published in 2011 found that people who attend concert, theatre or film are significantly healthier, have lower anxiety and are less susceptible to depression. There is now strong evidence of links between performing arts attendance and several health indicators such as self-reported health, stress, mental health and longevity.

A study examining whether attending cultural activities are associated with health that was undertaken in the US found that the more frequently people attend performing arts and other receptive arts, the

³¹ *Patterns of receptive and creative cultural activities and their association with perceived health, anxiety, depression and satisfaction with life among adults* Koenraad Cuypers et al, 2011
<http://jech.bmj.com/content/early/2011/05/04/jech.2010.113571>

more likely they are to report good health.³² In short, attending cultural events is linked with longevity. People who rarely attend such events [theatre, concerts and live music performances, museums, arts exhibition and cinema] run a nearly 60% higher mortality risk than those attending most often.³³

Similarly, a Swedish study published in 2009 on cancer mortality revealed that infrequent and moderate attendees of theatre, live music shows and other cultural events in urban areas are three times more likely to die of cancer over time than frequent attendees.³⁴

Understanding the Brain and Mental Health

With the emergence of the neuroscience field new light is being shed on the physical and emotional connections humans make with music. Ground-breaking work by rock musician-turned-neuroscientist Daniel J. Levitin³⁵, professor at McGill University in Montreal, and his colleagues has begun to show how music and the brain interact, which suggests implications for the deliberate use of music due to its capacity to stimulate the brain holistically and thus positively affect memory and support mental health.

This new level of scientific knowledge underpins work that has been highlighted in Canada, for instance, through National Arts Centre symposia that were held in Ottawa between 2005 to 2007³⁶ on “Music and Medicine”, “Mental Health and Arts”, “Healing and the Arts: Healthy Mental Development for Children and Youth”. The summary reports highlight the intersection between the performing arts and health eloquently:

The Music and Medicine Roundtable “explored the arts as a healing and treatment tool in human health. It focused on the impact of music in the treatment of cancer, heart disease and stroke, traumatic brain injury, and aging and dementia. Participants—prominent leaders in the medical and social policy fields, as well as arts supporters and senior public policy makers—discussed both pure science and clinical applications, with particular emphasis on the untapped potential of music to improve well-being.”

The report highlights several stories of the healing effects of music. “Gastroenterologist Dr. John Wright, Vice President of the University Health Network and Associate Professor of medicine at the University of Toronto, said anesthesiologists are observing that patients under conscious sedation who listen to music on their iPods require fewer anesthetics than those patients who undergo the procedure without music. Patients who listened to music also required less intervention with agents to control blood pressure and heart rate, he said.”

The Mental Health and Arts Roundtable found that “Combating the stigma and stereotypes associated with mental illness is an area in which arts groups, which have powerful resources and the ability to reach a wide audience, can help. Participants gave remarkable examples of how the arts can also be used to treat, help people live with and perhaps even prevent mental illness. We heard wonderful

³² Are variations in rates of attending cultural activities associated with population health in the United States?, Anna Wilkinson et al, 2007. <http://www.biomedcentral.com/1471-2458/7/226>

³³ Attendance at cultural events, reading books or periodicals, and making music or singing in a choir as determinants for survival, Lars Olov Bygren et al, BMJ 1996. <http://www.bmj.com/content/313/7072/1577.full>

³⁴ Attending cultural events and cancer mortality: A Swedish cohort study, Lars Olov Bygren et al, 2009. <http://www.tandfonline.com/doi/abs/10.1080/17533010802528058>

³⁵ Daniel J. Levitin is the author of *The World in Six Songs: How the Musical Brain Created Human Nature* (Viking/Penguin Canada, 2008) and *This is your Brain on Music* (Plume/Penguin, 2006)

³⁶ National Arts Centre Roundtable reports are available at <http://www4.nac-cna.ca/en/about/corporatereports/index.cfm>

stories of arts organizations and mental health bodies working together, from an exhibit at the National Gallery of Canada of art by people living with mental illness, to support by TELUS for local arts organizations' efforts to help promote the well-being of young Canadians. Everyone agreed that, although there is still much more research to be done on the intersection of the arts and mental health, there is enough knowledge now for mental health professionals, arts organizations, governments, philanthropists and community leaders to rally in the fight against mental illness."

At that 2006 Roundtable, Parliamentary Secretary Steven Fletcher spoke about his own experience with music after he severely damaged his spinal cord and was in the hospital in intensive care, paralyzed, conscious, yet unable to communicate with the many people surrounding him. "What I found most helpful for myself was listening to classical music—Yo-Yo Ma, Dvorak, the *New World Symphony* and so on. And that brought a glimpse of heaven in the midst of hell. I think that is an example of how art can make an impact on short-term pain, or even long-term rehabilitation. I went to the Winnipeg Symphony Orchestra on Saturday nights to experience that."

This Roundtable also generated a list of recommended actions for the performing arts and mental health science community. By way of demonstrating how a presenter might envision a specific role for themselves relative to such an issue within their community, we have excerpted several of these recommendations:

- Encourage partnerships between arts organizations and health care/mental health care organizations to treat and prevent mental illness.
- Encourage artists to be advocates for better care, housing and opportunities for people with mental illness.
- Support publicly funded research into the effect of the arts on the treatment and prevention of mental illness.
- Support efforts to showcase art by people with mental illness in the public sphere, in order to educate the public about the enormous contributions that people with mental illness can make, and to help combat stigma.

These Roundtables cited examples of performing arts in health care such as Vancouver's *ArtsWay* created by the Health Arts Society³⁷ which brings programs by professional artists into health care organizations. Another is the opera *Dream Healer* based on Timothy Findlay's novel *Pilgrim*. This opera which premiered in 2008 is a partnership between the University of British Columbia's School of Music and the UBC Centre for Mental Health.

Seniors

The pioneering work on aging and the role of participatory arts by Dr. Gene Cohen merits attention as well. This American psychiatrist's research showed that the brain would continue creating new cells at any age so long as it was engaged in new and challenging intellectual activities. In this study³⁸ published in 2006, the positive impact of participatory art programs (in this case: chorale vs. typical activities) for older adults on overall health, doctor visits, medication use, falls, loneliness, morale, and activities reflects important health promotion and prevention effects and a reduction of risk factors that drive the need for long-term care.

³⁷ Health Arts Society www.healtharts.org

³⁸ *The Impact of Professionally Conducted Cultural Programs*, Dr Gene Cohen, *Gerontologist*, 2006

Participatory and receptive arts seem to be complements that work together to the benefit of seniors, especially when they involve a high level of professional skill and involvement. The new neuroscience work cited above may well provide the missing links to understand the power of music, as a receptive art, has on the brain. Meanwhile, especially orchestras are creating linkages in the community with the aim of promoting health and well-being through performance.

Organizations like the National Arts Centre regularly present concerts by its professional orchestra ensembles in seniors' homes and hospitals, because they know the healing power of music and wish to share it regardless of whether people can attend an orchestra performance in their concert hall. The NAC has also experimented with inviting seniors to open rehearsals.

The Health Arts Society's Concerts in Care program brings performances by professional musicians to people living in residential care. The effects are mirrored in comments the program has received:

"What I have really observed is the calm atmosphere after [Health Arts] performances. Sometimes at this time of the day, it can be a little unsettling for our residents with dementia. Thanks for this great opportunity for our home."

"We have a woman in our facility who played a violin in the Vancouver Symphony for years. She is quite unresponsive to most things, however, she smiled and stayed alert for the 45 minutes that this group played. In addition, the members went and talked to her after they finished and she made eye contact and had facial expression – truly a wonderful program for her."

"I just wanted to thank you again for the opportunity of taking part in your ... pilot program ... All of the performers were of a calibre which we are not typically able to provide for our residents. The performances were exciting, moving, educational and fun! There was literally something for everyone! The residents would talk about the performers for weeks after each visit; reminiscing about how beautifully Joel sang or how Amicus Duo composed a song for us on the spot! It was very interesting for me to see the effect of the music on some of our residents. We have weekly entertainment and music therapy, so the residents have ample opportunities to experience music. There was something different about these performers, however. I saw residents there who would normally never attend a music program, clapping and cheering. One gentleman, a former resident of the downtown east side, is a very tough character. He rarely attends any social gathering, and if he does, only stays for a few minutes. He wandered into the Trio Accord performance, stayed for the entire show, and was moved to tears by the end. I suspect it was his first experience of live, classical musical, beautifully performed."

Another story comes from a comment in the *Survey of Performing Arts Presenters*:

Working in partnership with a long term health care facility, they "present a free outreach concert in conjunction with the festival each year with provincial and national performers and have held visual art workshops there as well. We have many partnerships, but this one is the most impacting on the residents and on the artists themselves. We bring the magic of the arts to them and they bring a humbling sense of reality to us and their responses are always real and honest. It has had a lasting health building impact on the residents there for weeks after the festival. It brings a new energy to the space and to the staff – all are affected."

Cohen's work on participatory arts is being carried forward in Canada by the Creative Arts/Integrative Therapies in Health Care Research Group (CAIT)³⁹ at the University of Calgary. CAIT promotes research,

³⁹ CAIT Book Project, <http://www.caitresearchgroup.com/bookproject.htm>

education and develops specific projects regarding the effectiveness and therapeutic benefits of the alternative/ complementary treatment modalities and the creative arts in health care.

These insights also underlie the approach taken by the pioneering seniors living community at United Active Living in Alberta, a collaborator with CAIT. There are none of the typical 'seniors activities', on the schedule and 'art therapy' is not offered. Rather the company employs professional artists full-time to provide ongoing professional training to seniors and create performance spaces – in a fully professional visual arts studio and theatre, both housed within the senior's facility.

This type of approach while rare today, may well point toward new ways of realizing the benefits of performing arts presenting and extend the role of various arts institutions in the process. In the realm of audience development for classical orchestras, experiments have begun with creating participatory activities for patrons along with attending their professional performances. This is based on insights around the correlations between participation, arts education and likelihood to attend concerts. The health research suggests that the benefits of such approaches may be found well beyond ticket sales in profound measures of impacts of performing arts presenting.

Education and Learning

Simply put, the National Arts Centre (NAC) in Ottawa, ON says "through our education work we have seen countless children and young people whose talent, when nurtured, allows them to grow as musicians and as people. Through music their sense of self and the quality of their lives have improved dramatically because of the way music has run through them."

Interviews with both the Director of Music Education at the NAC and the Director of Arts Education at the Confederation Centre for the Arts in Charlottetown, PEI made clear that these institutions are championing the arts not for their own sake but for their proven capacity to improve people's lives and create potentially life-long passions and skills.

Both institutions offer professional training programs in association with local post-secondary institutions, as well as Student Matinees in collaboration with local schools, and outreach programs where professional artists perform in schools (usually disadvantaged) and work for longer periods of time with them to offer music and arts education and to help deliver other curriculum priorities. These institutions and their colleagues across Canada who offer educational programming in their communities have become the stop gap solution to the erosion of any meaningful arts education within many of Canada's school systems.

In so doing, they typically work in partnerships with communities, so that specific community needs are addressed rather than bringing pre-packaged solutions that may not fit the specific circumstances.

The NAC Orchestra in particular has been a pioneer since the late 1990s in creating extensive concert tours that might include 10 concerts and 100 education events. Their tours are called "concert and education tours" as a result of their extensive commitment of working with communities across Canada and internationally.

Partnerships involving education are multi-faceted and creative. For instance, Alianait prides itself on presenting great art while helping to build a healthier Nunavut. This organization shared this experience through the *Survey of Performing Arts Presenters*: "Alianait has partnered with local Iqaluit schools and

the Iqaluit District Education Authority. We present events in school facilities on a regular basis and set up our Festival tent on school grounds. We offer free concerts and workshops to the schools - this is part of the contract for artists coming to Iqaluit. As a result, we have developed a very positive working relationship and no longer pay any fees for using the school facilities. We also provide opportunities for school groups to perform at Alianait events and many of the teachers and students have become Alianait volunteers. We are also building our future audience."

*Learning through the Arts*⁴⁰, a Canada-wide program by The Royal Conservatory of Music that uses performing, visual and literary arts to teach a variety of curriculum has been assessed independently by the Ontario Institute for Studies in Education (O.I.S.E.) and was found to accrue multiple important benefits:

"The study reported that LTTA students produce written work of higher quality. They make more frequent and better use of the library and the internet. They learn to respect their teachers and fellow students. They cause fewer incidents of behavioural disruption, leading to an increase in the class time spent on instruction. These improved student attitudes lead to higher scores in standardized tests."

"In one of many examples reported to researchers by principals of LTTA schools, students at Gateway Elementary School, an inner city school that includes 55 cultural and linguistic minorities, scored 17% above the provincial average in math testing."

"The impact of the program extended far beyond the academic arena. Students gained the means to connect with their parents, to discover their cultural roots, and to overcome prejudice and develop a strong sense of purpose."

Another example of the intersection of performance and education comes from Concrete Theatre⁴¹ in Edmonton, Alberta which creates participatory theatre by professional actors for schools. One of their longest running works is *Are We There Yet*, by Jane Heather⁴² a play on sexuality health. "Drawing a parallel between mastering driving skills and negotiating relationship dilemmas, this award-winning play humorously opens a dialogue on sexuality. The metaphor creates instant ease – it engages them and it's funny. The laughter releases the tension, helps young people feel safe, and allows them to talk about the situations on stage and by proxy, in their lives. The participatory nature of the play encourages the audience to increase their knowledge and practice problem-solving skills as they explore dilemmas that are relevant to them. The program helps teens sift through all the messages and determine safe and respectful practices in their own worlds and relationships."

A broadly-based Community University Research Alliance has been created made up of theatre and health organizations, university researchers and independent artists to fully evaluate the impact of this play on participants.

Concrete Theatre is one of a number of production companies that produce theatre for young people and work both on stage and within the school system. Some presenting networks support this work today as well, creating the needed connections between artists and schools.

⁴⁰ *Learning Through the Arts*, http://www.ltta.ca/program_description.html

⁴¹ Concrete Theatre, *Are We There Yet* <http://www.concretetheatre.ca/Arewethereyet2012.html> and Community University Research Alliance <http://www.ualberta.ca/AWTY/partners.html>

⁴² Jane Heather is both a playwright and a professor at the University of Alberta in Edmonton and at the Centre for Indigenous Theatre in Toronto.

Specialists in bringing professional performing arts into schools include:

- ArtsStart in Schools provides performing arts programs, workshops and teacher resources to schools across British Columbia since 1996.
- Réseau Ontario and RADARTS coordinate block booking activities in large networks of school boards and school districts in Ontario and the Atlantic provinces.
- MASC: Connecting Artists and Learning, founded in 1989, serves schools in Eastern Ontario and Western Quebec and reaches over 140,000 students annually with professional performing and visual arts.
- Prologue to the Performing Arts founded in 1966 is the oldest organization of this type in Canada. It brings professional performing arts to Ontario schools and reaches close to 1 million students each year.

Immigration / Community Belonging

The Arts Ripple Effect – A Research-based Strategy to Build Shared Responsibility for the Arts reinforces the concepts of a dynamic and prosperous economy and of fostering a supportive community, in particular when it comes to the potential for integration of diverse cultures into community life.

Research by Canadian Heritage has affirmed that the arts can contribute to intercultural understanding and social cohesion:

- 80% of Canadians believe that “seeing artists and artistic achievements from the different cultural traditions in Canada helps [them] understand Canada better.”⁴³
- Canadians also believe that arts events and activities “help promote tolerance and recognition of others and help contribute to intercultural understanding.”⁴⁴
- The *Value of Presenting Survey of General Public* found that 78% think that having performing arts facilities in their community is important for a “better understanding between cultures.”

The *Survey of Performing Arts Presenters* collected short stories about community partnerships designed to bring community together:

“To create the Year of the Rabbit Chinatown Art Parade, we collaborated with the Chinese Cultural Centre, downtown towers and management, City of Calgary Parks and Recreation, media, and a host of artistic and cultural organizations and individuals.”

In this section, we discuss two examples from Kitchener-Waterloo, Ontario, to illustrate how performing arts are used in a variety of ways to help immigrants find a place in a new community and a new country. In each, there is interplay between participatory and receptive arts experiences.

Gary Kirkham, a local playwright and performer, has been working with ESL students in a local high school to help them integrate better into new life in Canada. The program uses theatre skills to help students who may not have a common language to tell their own stories. Among other techniques he uses gibberish to transcend the language barrier and begin the creation of expressive improvised interactions.

Students meet in weekly workshops where they go through a creative process to find their voice and create their story with the help of the other students. These stories might be about saying goodbye to friends before coming to Canada, they might be comedic and centred in the present day or any other

⁴³ *Diversity in Canada*. Prepared by Solutions Research Group for Canadian Heritage, 2005.

⁴⁴ *The Arts and Heritage in Canada: Access and Availability 2007*, prepared by Phoenix Strategic Perspectives for Canadian Heritage, 2007.

kind of exploration. Kirkham does not write these plays rather the students discover and co-create them with each other. The only certainty has been that at the end of the program, there is a performance for the whole school where the ESL students present their work. Students in this program have progressed from being isolated, marginalized and barely coping with the social or academic demands of school and a new country to becoming integral members of their school community. The students attending the performances have also expressed that seeing them has touched and changed them. The experience of a profound sense of isolation among teenagers and the desire to break through is a common experience, after all.

A second example comes from the AIDS Committee for Cambridge, Kitchener, Waterloo and Area (ACCKWA). This agency serves all members of the local area with HIV / AIDS prevention and treatment information. HIV / AIDS has changed from a poorly understood disease among gay men in the early 1980s to a full-blown epidemic affecting all communities. As immigration to this region is increasingly diverse, ACCKWA decided that it needed to reach women who were recent immigrants from Africa and the Caribbean in order to provide critical HIV / AIDS awareness and information.

The goal is to reduce the incidence of HIV among African and Caribbean people in the area and to improve the quality of life for those infected and affected by HIV/AIDS. There were many challenges: the taboo of discussing sexual activity, the lack of accurate information about how HIV is transmitted, the stigma of AIDS and so forth. There was also a need to involve the community so that they own the project and the process. This outreach work would not be able to rely on pamphlets as a primary tool. They needed another way to open up the conversation and share information.

Jane Karago-Odongo, at the time ACCKWA's community outreach staff, and volunteers began to write a play with four different vignettes tailored to different audiences. They had realized that through storytelling and acting, they would be able to start a conversation and make it OK for women to ask questions. By addressing common stereotypes and mis-conceptions through the play, they would begin the transmission of basic information about HIV / AIDS. They also needed to ensure that ACCKWA was seen as a place where African women immigrants would feel like they could belong, a place they were comfortable to go to. So the play worked to explain how the agency was a place for everyone who wanted information, from Canadian gay men to African immigrant women and their families; from those living with AIDS to those concerned about getting simply information on HIV.

During the play development, they asked MT Space, a local multicultural theatre company with a social justice mandate, to help them hone their story from a theatre perspective. MT Space provided expertise and rehearsal space and helped the volunteers—usually African immigrant women themselves working to gain new footing in Canada—become more confident actors and part of a community.

As a result of this community-based collaboration, ACCKWA developed an effective play that connects with the target audience. They even have been 'touring' their play in various communities in Southern Ontario. An important measure of success, they have seen a significant rise in service requests from African and Caribbean women.

A common touch point for both of these stories is MT Space, the Kitchener-Waterloo Region's first and only multicultural theatre company, founded in 2004. It creates, produces and presents high quality artistic performances and cultural events reflective of the people who live in the area. The MT Space strives to develop forms and practices that speak to, draw upon, reflect, and constitute Canadian contemporary community. Its founder Majdi Bou-Matar has been recognized as a community builder

who is using unique processes and practices in engaging culturally diverse artists in the work and diverse communities in their audiences. His vision seems simple: to work with different communities to create a community of difference. He organized *Impact 11 Festival and Conference* in 2011.

MT Space is still an unusual theatre company in that community lies at its heart. It uses theatre to build that community which makes the quality of the artistic experience paramount.

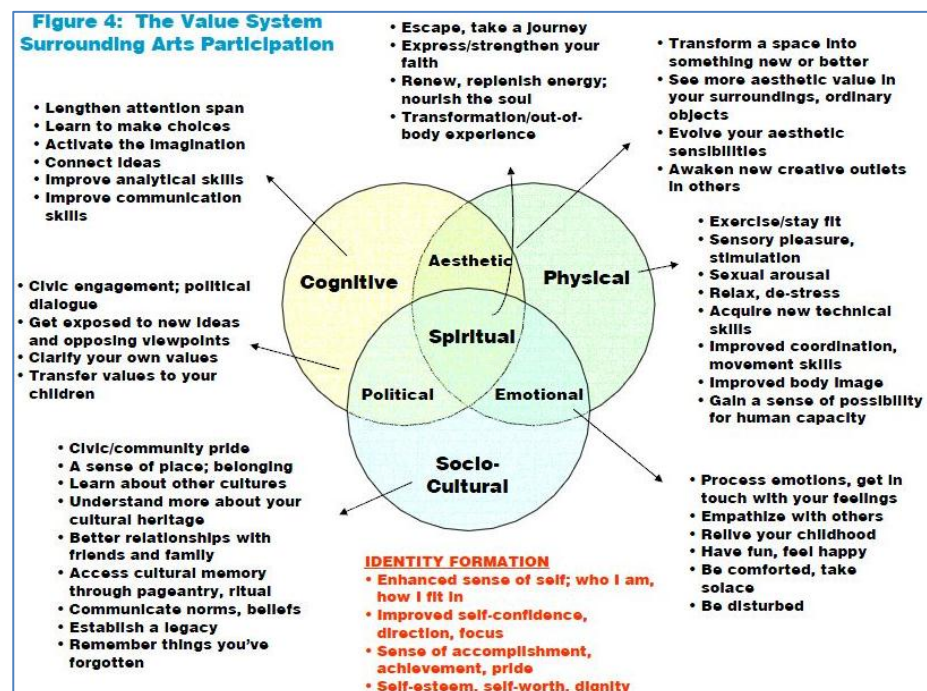
A Benefit Framework

It is clear that for many of these benefits to materialize requires a gathering space and a convener, often in the form of a presenter. But by no means are presenters the only avenue toward realizing significant benefits. *CCI's Values and Benefits Report (2008)* said: "Arts organizations help build a sense of community, through being community gathering places, through a shared experience or as a way to identify the community. Producing organizations have a more intimate relationship with their audience than was found when studying presenting organizations. It was clear that the audience members felt a very strong connection to the performing artists and enjoyed having them as visible members of their community."

In the *Survey of the General Public* when asked, most Canadians were neither aware of what presenters are nor what they do in presenting live performing arts; there is little general awareness of the roles or function of different parts of the arts ecosystem. From a presenter's perspective, this is an area that merits further consideration in terms of how to raise the profile of the presenter's specific contributions especially as they relate to broad community benefits.

A common framework in which these connections can be made tangible may well be needed.

A strong framework touching on eight dimensions of a value system comes from the *2004 Values Study*, conducted by Alan Brown (today of WolfBrown). It draws connections based on a qualitative research method that included board and staff of 20 Connecticut arts organizations and their communities. WolfBrown continues to evolve these concepts in its ongoing research in the arts sector including performing arts.



This framework aids in showing the wide range of benefits for the individual and how they have implications for the role of performing arts presentation in communities.

Partnerships

An International Perspective

In March 2012, *Creative Intersections: Partnerships Between the Arts, Culture and Other Sectors* was published by IFACCA in Australia with participation of Canadian funding organizations. This report says it “represents one of the first attempts to research and analyze creative intersections, their forms and structures and the policies that influence them. The objective of the research project was to look at the ways that artists are working in diverse settings (from communities through to the commercial sector) and the nature of partnerships (‘intersections’) that exist between the arts and other sectors. It also looked at the ways that governments at all levels (local, national, international) initiate, support or influence such relationships through policies or programs.”

It outlined existing partnerships between arts and other sectors including:

- Education
- Health
- Environment
- Social cohesion/inclusion
- Social transformation and change
- Community development
- Human rights, democracy and citizenship
- Citizen security and disaster recovery
- Science and technology
- International Development
- Business, marketing and management including but not limited to creative industries

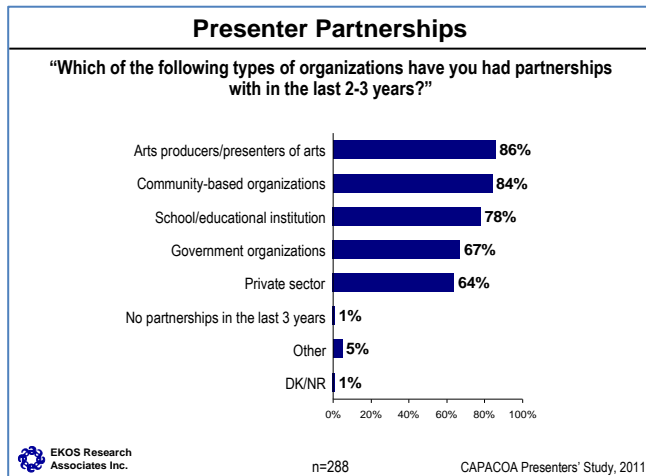
Some of these intersections are more developed in some regions of the world than in others often depending on stages of development and context. “There appear to be geographical differences in policy-making with Europe inclining towards themes such as social cohesion, health, intercultural dialogue and education. In Europe regional funding is very much focused on social cohesion. Other regional preferences observed were that youth (mainly prevention of urban violence and young people in risk of social exclusion), citizen security, social transformation, health, gender, social cohesion, development and corporate social responsibility were a priority in Latin America whereas in Africa the main themes include development, creative industries, health (mainly HIV), nation development and the role of culture in community. In Australia and the South Pacific there appeared to be a leaning towards education, health, social cohesion (minority and vulnerable groups), community development and environment, while in North America the focus seemed to be on health, community development and education, and in Asia arts education, management, children and youth, and science.”

A Canadian Presenters’ Perspective

The *Value of Presenting Survey of Performing Arts Presenters* contributes significant new information on the remarkable degree to which presenters work in partnerships.

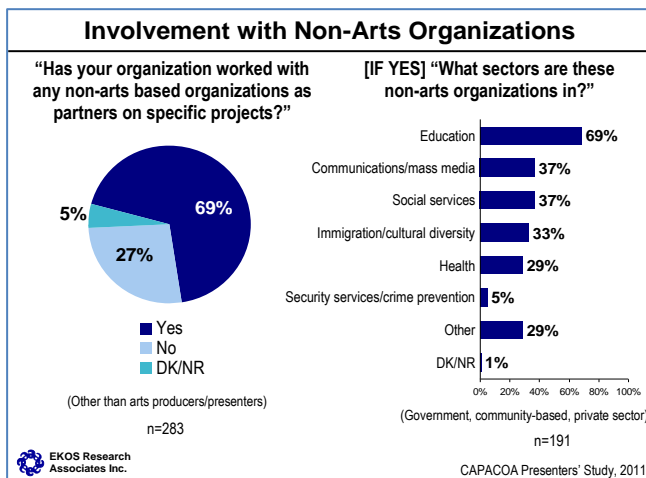
As previously described, one of the most important community roles presenters say they play is in building partnerships with other organizations in the community. Presenters often engage in partnerships with other arts presenters or producers, which is expected, but nearly as common are

partnerships with community-based organizations, educational institutions and government – and many of these partnerships are with organizations outside of the arts sector (in areas such as education, communications, social services, cultural diversity/immigration and health).



It is very rare that arts presenters have not had any partnerships in the past three years. It is obvious from these high figures that many presenters have engaged in several different partnerships over the last 3 years.

As the IFACCA cited above suggested, education, community development and health/social services are key areas of focus. Other non-arts sectors noted by 29% of presenters include tourism; sports and recreation; local businesses; commerce and economic development organizations; community centres; and service clubs. Each of these partnerships affirms a strong community role for presenters.



Further, this survey found that presenters with the largest audiences and budgets and in the largest communities are more likely to partner with others (both with arts and non-arts organizations alike). Presenters with the most employees are more likely to have worked with various health and social service sectors, including those in crime prevention and cultural diversity.

Francophone presenters outside Quebec are more

likely to partner with educational institutions.

Those with a mandate to serve aboriginal audiences are more likely to hold partnerships with government organizations, as are, not surprisingly, those that rely on government funding. Partnerships with government organizations are also more common for arts presenters that deliver mainly festivals or one-off events.

One presenter shared this example of a successful partnership they have been working in:

“The Children’s Aid Society worked with us to create a theatre school program that would integrate at-risk children and youth with those not at risk, and give these children and youth the opportunity to develop social and coping skills, leadership skills, team building skills, independence, self-esteem and collaborative practices.”

Another presenter shared this story of a partnership they felt was particularly successful:

“We recently presented an Afghan artist and worked with the local Ismaili community around some of our outreach activities. They hosted a luncheon for their community and key members of the local arts and education community at which this artist performed briefly and our organization had a presence.”

They in turn helped market our concert and outreach events to their community, purchased tickets to our concert and attended our other outreach activities. It was not a financial partnership, but both groups were invested in working together, embraced the partnership, and lived up to their commitments, creating a win-win situation for everyone. Both organizations were organized and well-run and it was clear who was leading what component of the activities from the beginning. Communication was regular leading up to the event. So it was a successfully managed partnership as well."

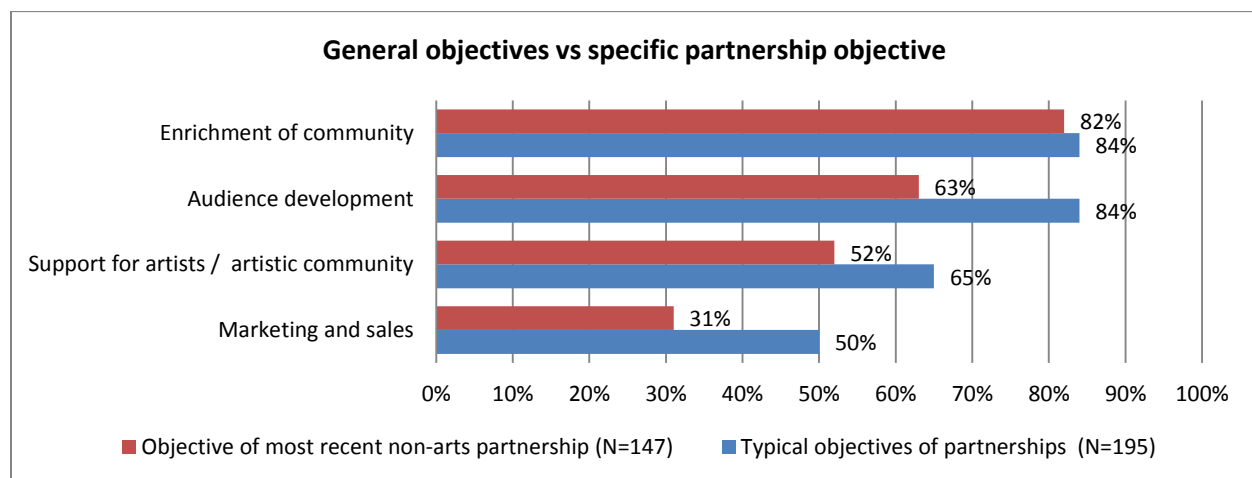
A BC presenter shared this story of how to make a partnership work for all participants:

"The most rewarding partnerships have been with the First Nations community. It involved the steepest learning curve, letting go of a specific outcome and hearing what was important to their community. The outcome has always been unexpected and generally more rewarding than anticipated. Thank you to the BC Arts Council Diverse Collaboration fund for encouraging this kind of community partnership."

Presenters Take a Leading Role in Community Building

Most often (65%) arts presenters take a leading role in partnerships. One-quarter (26%) indicated that they and their partner(s) assumed equal roles. Just 6% say their involvement in a successful partnership or undertaking was minor. Therefore, it is not surprising that 82% believe continuing a focus on partnerships both within the arts ecosystem and with community organizations will be very important over the next 10 years.

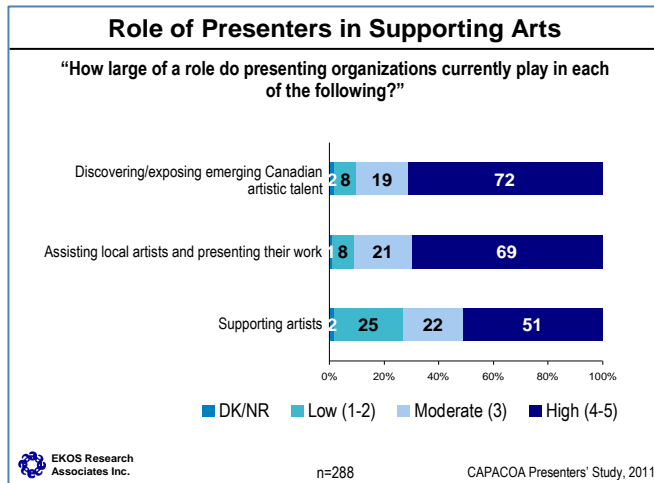
An interesting finding relates to the objectives of partnerships. When asked what the 'typical objectives' of partnerships in general are, 84% said audience development and 84% said enrichment of the community. However, when asked about their most recent partnership with non-arts sector partners, the results changed. While enrichment of the community stayed at the top, all of the other categories declined, often significantly. This finding suggests that presenters not only claim an important community role, but do in fact place community benefit above their more self-interested needs. This approach is encouraging as some of those other benefits to the presenter may very well be realized through increasing awareness and goodwill in their community.



Finally, the survey showed that just over half of presenters (54%) have at least some permanent or ongoing partnerships, as well as some that are established on a project by project basis. But for more than two in five presenters (42%), each relationship is established on an *ad hoc*, project-by-project basis.

Working in Partnership within Arts Ecosystem

As expected, the majority of organizations responding to the *Value of Presenting Survey of Performing Arts Presenters* (87%) devote a considerable amount of effort to artistic activities generally – including vision development; planning for a series or festival; and selecting artists and productions. More than

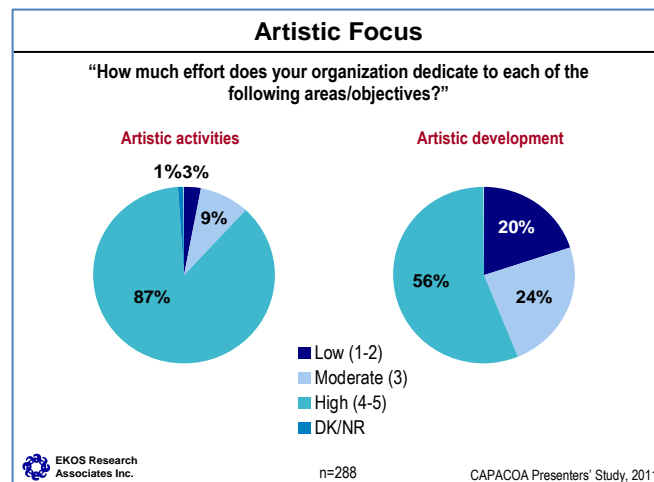


half (56%) would say that a high degree of effort is spent on new artistic development, such as residencies, artistic collaborations or exposing new artistic talent.

Supporting these same findings, more than seven in ten arts presenting organizations (72%) feel that presenters in general play an important role in discovering and exposing emerging Canadian artistic talent. Almost seven in ten arts presenting organizations in the sample (69%) feel that presenters have an important role in assisting local artists. Opinion is more divided over whether presenters currently play a very large role in supporting

artists by providing professional and artistic development opportunities. While half of responding organizations (51%) feel this is true, 25% disagree and 22% believe that presenters play a moderate role here.

Smaller organizations (with smaller audiences and few staff) and those that are focused on one-off events/festival are less likely to think that presenters currently make a considerable contribution to supporting artists than reported by other presenters.



Presenters in urban centres are more likely to feel presenters play a large role in supporting artists, and that they help local artists present their work.

Organizations that present both series and one-time events/festivals are more likely to say presenters have a large role to play in helping local artists present their work. Francophone organizations outside of Quebec and others mandated to serve minority language audiences are also more likely than the average to hold this view, as are those that are more reliant on government funding.

Lindy Sisson, executive director at The ACT Arts Centre and Theatre, Maple Ridge, BC recently shared this story and perspective on presenters-to-artists relationship opportunities:

“Last night we presented Alex Cuba at The ACT – and no it wasn’t sold out, not even half full. But then you realize that maybe 70% of the people there really didn’t know his music that well and now they are 100% fans! There was dancing in the aisles, standing ovations and three encores - they even clapped when he came into the lobby to sign autographs. What all this made me think about is how important

presenters are to building artists careers in terms of expanding their fan base. Just like Matt Andersen who I first presented in the small hall – he sold out the big theatre when we brought him in this year.”

“What I think we should foster is more strategic planning where the presenters are involved in mapping out a plan to be a part of the trajectory of the artists. We are part of this already - but it’s more hit and miss. As things get more challenging to sell tickets, getting more connected with the artists will be a win-win where we are working on long term plans together. Another reason that suburban venues need to be more considered as key to this development and not just big city centres.”

A similar tenor came through in a roundtable discussion during the 2011 CAPACOA National Conference with agents and managers, as well as interviews with representatives of Music PEI and Music Yukon: As agents and managers, they see themselves in the business of brokering relationships with all parts of the arts ecosystem; and to assist both presenters and artists in building audiences. In their view, presenters are an important bridge between artists and audiences. As a result, they appreciate presenters who work collaboratively with agents and artists toward common goals.

These agents and managers spoke about how they value the unique experiences and benefits that come from attending live performing arts and how they want to facilitate great performances, so that these benefits are realized for everyone in the arts ecosystem audiences included.

They believe that the presenters who build relationships of trust with their audiences and who make the art central have the opportunity to introduce new experiences to their communities with success and to bring in great artists and performances that are exciting to their communities in return. They see a presenter’s capability and capacity to take artistic risks critical to fostering an enriched community and, at the same time, furthering the careers of Canadian performers.

They were mindful that presenters balance complex demands, ranging from financial management to venue management, from programming decisions to undertaking audience development, from staffing to community relations. Some expressed that they thought presenters are under-valued and under-appreciated for the complex work they do. They also see that some presenting organizations are mandated to achieve break-even financial performance which can result in a one-sided focus on the mechanics of ticket sales and transactions, rather than building trust with audiences and artists.

This group encouraged presenters to keep dreaming and imagining in order to advance their success and to continue to take artistic risks that advance the success of new work and emerging artists.

Forging Successful Partnerships

Making partnerships work well takes considerable effort. Performing arts presenters’ commitment to work in myriad different partnerships points to a great deal of experience and expertise in this area. In the *Value of Presenting Survey of Performing Arts Presenters* we asked what lessons presenters had learned from working in partnership.

“Take nothing for granted.” That is how one presenter succinctly summed up their greatest learning of making partnerships work well.

Based on about 120 responses we distilled four key elements of successful partnerships:

1. Focus on the mutual benefits of the partnership

2. Set clear goals, specific objectives, discuss expectations, conduct project planning and establish resources clearly
3. Communicate often, clearly and without assumptions of pre-existing knowledge.
4. Learn about each other, listen well

These key lessons were expressed in a variety of ways:

“Communication between partners is key, in particular ensuring that respective objectives from partnership are recognized and fostered collaboratively.”

“Partnerships must work for both sides and cannot be one sided, use each other’s strengths. Be open to others coming to the table, new ways of doing things can leads to revelations and opportunity you weren't even aware of.”

“It is very important to have clearly defined objectives from each partner’s perspective and a clear understanding of the potential benefits as well as well as risks associated with shared projects / partnerships.”

“Our organization has learned to listen to the views and ideas of different organizations from those of the arts, and to identify aspects of our event we could adapt, and those that should remain intact.”

“The need for good preparation - Clearly establish common goals and individual goals closely monitored.”

“More can be achieved when we work together and both organizations benefit. Also, the non-arts organizations appreciate working with an arts organization – it’s fun, it’s good to be part of the arts community.”

“A successful partnership occurs when both organizations have an equal measure of benefit (although specific benefits would likely be different for each organization). Effective communication strategies between partners and well-defined expectations of each group are critical.”

“The most successful partnerships develop over time as each organization understands the value and potential of the other organization. As the trust builds, the opportunities for partnership grow.”

“Although interests overlap, each party enters the partnership with their own needs in mind and will expect to get something out of the partnership. It is always good to involve partners early in the process so that their knowledge, point of view, and needs are considered before the project proceeds to far. Despite this, always maintain control over the project and ensure your needs are met as you know arts presenting best!”

“1) Arts- and Non-Arts- organizations are far more similar than they are dissimilar. 2) Partnering can only serve to strengthen the focus and round out the movement of a project, if everyone is genuinely invested. 3) Collaborations and partnerships form the support and network for arts presenting projects that are no longer being provided by now-largely-absent funding sources – which used to provide some modicum of financial security and dependability.”

Forging Partnerships in Diverse Communities

These themes recurred in other discussions and sources that were consulted from the perspective of partnerships with and among diverse communities.

During the *Impact11 Conference*, participants explored building alliances across different cultures, values and behaviours. Differences were understood in the broadest sense. From working across socio- and ethno-

cultural differences, to dealing with differences in organization size, budget and capacity, to differences in objectives, values and modes of working and decision-making, as well as organizational structures.

It is these differences that participants thought needed to be overcome through listening and dialogue. Assumptions, again, were identified as the antithesis to successful partnerships.

There were numerous creative partnerships cited that had provided openings for innovative and beneficial partnerships. When it came to seeking corporate partners some participants felt that there is a pervasiveness of business language, a language of numbers and metrics, rather than artistic values and experiences, imposed on the artist. It was suggested that rather than become distracted by this, performing arts companies and presenters can hone their stories and enthrall their potential partners with the possibilities of collaborating. Looking for commonalities, learning more about each other, being open and taking some risks in the process were seen as opportunities to advance successful partnerships, artistically and in other ways, with businesses and with community-based organizations alike.

Theatre's power to literally show experiences and make them real was seen as an important asset. This strength was obvious in the example of a law school that invited an aboriginal theatre company to perform at graduation – the performance helped the graduating class to see law from a new perspective and made a powerful impact as people were about to begin their law practice.

The Harrison Festival for the Arts' long history of working with a wide range of diverse community partners has spawned an important contribution with its best practices guide titled *Culturally Diverse Arts Programs - A Guide to Planning and Presentation (2005)*⁴⁵. The work on the guide was done in cooperation with both South Asian and Aboriginal Advisory Committees and includes case studies from other presenters.

This Guide offers a roadmap and guideposts, addressing the roles of various participants in the arts ecosystem and community and the steps for co-creating meaningful arts experiences that are embraced.

Based on experiences of presenters who participated in this project, the Guide provides a list of guiding principles. They revolve around similar themes of putting any assumptions aside, practicing listening attentively and learning from the community partners. This is a short list of the Guide's much more comprehensive discussion:

- Focus on process as well as the end product in planning the program.
- Your perception and attitude of the cultural community is fundamental to your work with it. Consider, and relate to, the cultural community as a rich resource, and as an essential and equal partner in the development of diverse cultural arts programs.
- Respect the differences between diverse cultural groups and within specific cultural groups. Do not assume that methods and strategies of outreach or collaboration that work in one cultural group will work in others.
- Use a community development approach in working with cultural communities where the process involves planning with the community not for it. This should be the approach no matter what community you are working with.
- Walk the Talk. Ensure that your organizational structure and culture in terms of Board, staff, and volunteer composition is reflective of the cultural diversity in your community. Continually take

⁴⁵ <http://www.harrisonfestival.com/HarrisonFestival5/docs/bestpracticesguide.pdf>

steps to enhance and develop these aspects of your organization. Remember that actions speak louder than words.

“Don’t start with a completed concept of the project. If this is your starting point, it is impossible for others to become creative partners. No matter how much research you have done, you are still functionally illiterate in the living culture and the possibilities of the community. The more open you are to learning and collaborating, the better and more meaningful the project will be for everyone, including you.” (Vancouver Folk Music Festival, commenting on its 1998 Roma Project)

Since 2009, Cultural Pluralism in the Arts Movement Ontario (CPAMO) has partnered with CCI - Ontario Presenting Network to prioritize the building of constructive working relationships between Ontario performing arts presenters, and Aboriginal and ethno-racial performers.

This *CPAMO Toolkit: Evidence-based Strategies to Promote Pluralism in the Arts*⁴⁶ “aims to address what is needed and what is being done to lead and build collaborations in bringing about different ways of seeing and understanding through the arts. It also looks at practices by art organizations that have found ways to successfully transform their organizations so that they are deeply engaged in change activities, particularly in building and sustaining relationships between arts organizations and Aboriginal and ethno-racial communities.”

It offers strategies and practices to arts presenters and performing arts companies, to help them prepare embrace new modes of working needed in the promotion and presentation of diverse arts experiences.

Organizational commitment is placed in the forefront and provides step-by-step suggestions in five areas:

- Looking at who you are.
- Identifying challenges.
- Communicating commitment through transparency, inclusiveness.
- Policies and procedures.
- Workplace norms.

“One of the major findings of the project was that organizations that are really successful have multi-disciplinary thinking and behaviour at the core of their operations – it’s a key way in which they model inclusiveness.”

It then discusses:

- Community engagement.
- Programming and curatorial development.
- Audience development.
- Employment and professional development.
- Assessing results.

This tool-kit echoes the concepts and recommendations found in the *Culturally Diverse Arts Programs - A Guide to Planning and Presentation* – and it furthers it by offering presentations, workshops, performances and dialogue that build capacity, cultural competencies and increase understanding among performing arts presenters.

⁴⁶ <https://sites.google.com/site/cpamotoolkit/home>

Implications: Challenges and Future Priorities

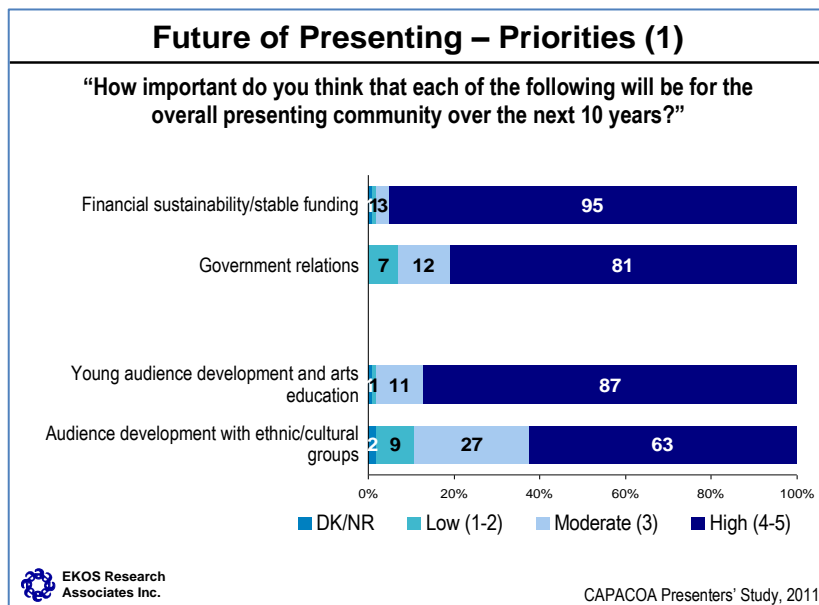
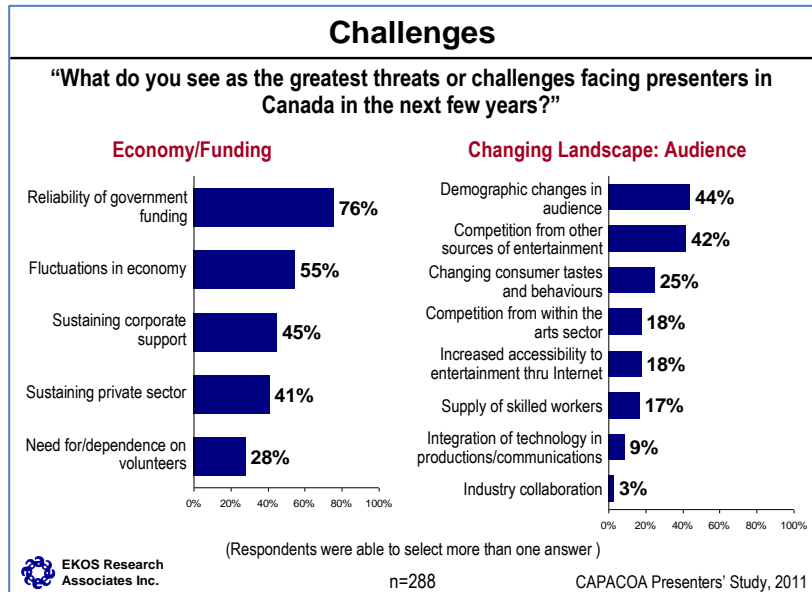
In the *Survey of Performing Arts Presenters*, we asked a series of questions about challenges and future priorities.

Respondents think that presenters will face a variety of challenges in the coming years, largely stemming from a changing landscape and present and projected economic situation. The foremost concern for more than three-quarters of presenters responding to the survey is the threat of unreliable government funding.

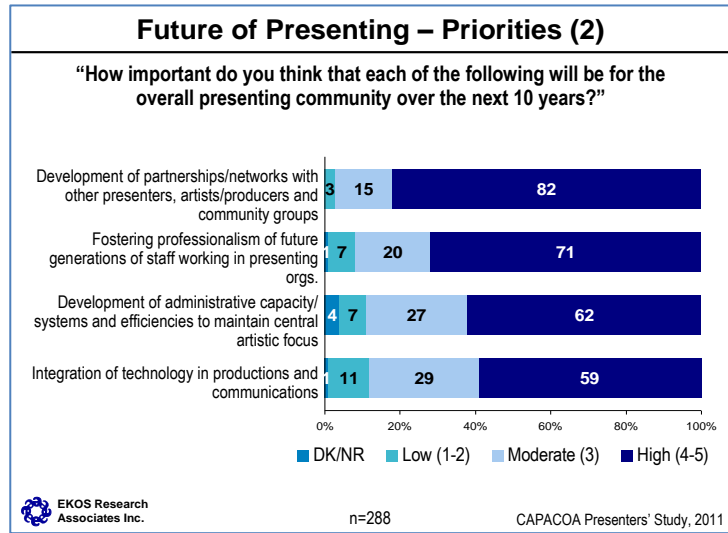
Those that are less preoccupied with securing a funding base, particularly when they are less reliant on government funding, are typically concerned with changes in audience, technology, and entertainment – issues which have a bearing on the relevance and sustainability of presenters.

In terms of future priorities, top of mind for virtually every arts presenter is financial stability for the arts presenting community over the next ten years, according to 95% of responding presenters in the survey that consider this to be a very important issue. Closely related to this issue, and also garnering a strong degree of concern, is the priority area of developing / maintaining government relations, which 81% think will be a focus in the next ten years.

The vast majority of arts presenters in the sample (87%) feel that arts education and young audience development is a high priority area in the next ten years. There is also agreement among more than six in ten presenters in the survey that development of ethnic or culturally diverse audiences will be important in the future (63%).



Another high priority for presenters over the next ten years is developing partnerships and networks with other presenters, artists, producers and community groups (82% of organizations responding to the survey rating it as very important). A strong majority of seven in ten (71%) also feels that the next ten years will be important for fostering professionalism among a new generation of staff working in arts presenting. Just over six in ten presenters see developing administrative capacity to maintain a central arts focus (such as through systems and efficiencies) as a priority area (62%) and there is moderate concern over how arts presenters will cope with the integration of technology into productions and communications, as demonstrated by 59% that think this is an area of high importance to the arts presenting community in the next ten years.



Presenters are keenly aware how several external factors affect their sector as a whole and their day-to-day work. The consultations over the past year confirmed how wide-spread concerns about the sector’s financial structure are. It is clear that the demographic changes amongst audiences and the general public continue to challenge presenters as they work to balance their priorities. The effect of the rapid rise of digital technologies, the Internet and mobile technologies and the structural changes they enable has been felt in the music industry already, but it is not clear how these technologies’ impact on other performing arts might play out.

As we embark on the second year of the *Value of Presenting* study, we endeavour to find new answers to these questions as presenters across Canada continue to evolve their practice.

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