



**Literature Review**

**On the  
Value and Benefits  
of  
Performing Arts Presentation**

**[www.valueofpresenting.ca](http://www.valueofpresenting.ca)**

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## Background

This updated literature review reflects the latest data on the specific values and benefits of the performing arts that has been published during 2011/early 2012.

Moreover, our initial literature review completed in July 2011 pointed to several important information gaps relating to the role of the performing arts presenter that the *Value of Presenting* study has since worked to close. This new information is referenced here; the full reports are available on [www.valueofpresenting.ca/documents](http://www.valueofpresenting.ca/documents).

The overarching aim of the *Value of Presenting Study* is:

To identify, understand and communicate the value and benefits of presenting for Canadians and raise awareness of the role of the presenter in the artistic chain, in communities, in the society.

Recent Canadian undertakings, such as Cultural Human Research Council's *Presenters Competency Profile and Training Gap Analysis*, RIDEAU's *Forum national sur la diffusion*, and Ontario's presenter network CCI's *Value and Benefit Study*, have allowed the presenting field in Canada to develop a sense of their main needs and current issues. Among the most fundamental needs identified were:

- The need to understand and communicate the value of presenting and its benefits on individuals, on health, on workforce migration, on the economy and on national identity;
- The need to clarify the relationship between the presenter and communities, as well as the societal role of the presenter;
- The need to increase the awareness and understanding of presenting among the performing arts industry, government decision-makers, and in the general population.

## Information Gaps Closed

During this project's first year, *The Value of Presenting Study* has begun to close several important gaps relating to the presenting field specifically and contributed updated data in several areas:

- Measured current attendance at professional performing arts events by Canadians.
- Affirmed the increasing importance Canadians place on the performing arts in their lives and the lives of their communities.
  - Illuminate the considerable contributions performing arts presenters make to individuals' and communities' health and well-being and community development.
  - Reveal how Canadians and presenters see the value of performing arts presenting.
- Better understand the breadth of community partnerships presenters lead or participate in
  - Bring greater clarity to the impact of presenters as a community builder both through core programming activities and multi-faceted partnerships.
  - Illuminate the presenters' role in education – both arts education and in general.
  - Illuminate the contributions presenters make in key societal areas like nation-building / identity formation, social cohesion, immigrant settlement, cross-cultural understanding, health and well-being.
- Describe the Canadian presenting sector in detail
  - Collate a concise historic overview of the evolution of performing arts in Canada

- Increase knowledge of presenting activities undertaken and in particular reveal the degree of multi-disciplinary presenting.
- More closely examine differences among various artistic disciplines.
- Examine differences by geographic location, size of community.
- Advanced ideas on the impact of technologies on how presenters operate
  - Revealed the views Canadians hold about the concept of “live” performance
  - Examined Canadian’s use of media in consuming performing arts
- Advanced a common sense of the demographic challenges and opportunities and offered more nuanced views of how demographics are important in specific contexts
  - Specifically examined various culturally-rooted communities’ views, e.g. Aboriginal, Francophone-minority groups outside of Quebec, ethnic/immigrant communities.
- Measured public perception of presenters as a distinct group within the arts ecology.
  - Affirmed that the public has by and large little sense of the functions and role of the presenter or the participants in the arts and cultural sector in general.

The project’s interim report of findings published on [www.valueofpresenting.ca/documents](http://www.valueofpresenting.ca/documents) in April 2012 will summarize these results from the individual reports of surveys, interviews and consultations.

## Information Gaps

Areas of further research will be defined as the *Value of Presenting Study* continues its work during 2012/13. These may include discipline-specific research, community-based research and specific topics. Specific avenues of research will be proposed in the project’s final report due in March 2013.

One area that has presented a persistent challenge is the categorization the underlies Statistics Canada’s cultural statistics.

Statistics Canada produces statistics for NAICS code 7113 Promoters (Presenters) of Performing Arts, Sports and Similar Events as well as NAICS 7111 Performing Arts Companies, ie those who produce live performing arts events.

Given the performing arts sector’s own definition of presenters, relevant cultural statistics are embedded in three different NAICS categories:

- 711311 Live Theatres and Other performing arts presenters with facilities;
- 711321 Performing Arts Promoters (Presenters) without facilities;
- 711322 Festivals without facilities

Unfortunately, there are no Statistics Canada products that provide accessible data from these categories that address performing arts presenters specifically. That means we do not have Statistics Canada data on:

- Number of performing arts presenters; their size of business, including employment statistics
- Presenter’s business performance including such items like revenue, expenses, attendance (longitudinal or snapshot)
- Statistics by discipline, e.g. dance presenters, theatre presenters, multi-disciplinary presenters
- Statistics by geography, e.g. province, rural/sub-urban/urban

Furthermore, even if there were such statistics related to performing arts presenters' businesses, there would still be an unknown number of organizations that present live performing arts but that wouldn't be reflected in these statistics due to either not having paid staff, or not having a business/HST/GST number, or reporting under some other business category because presenting is not their main activity.

This represents a considerable challenge in evaluating the breadth and scope of the presenting field in Canada or its development over time. It also means that there is no defined sample frame that is available to draw from when undertaking studies of the presenting sector.

## Current Sources of Information

Canadian literature has often been commissioned by government bodies to measure participation and importance of performing arts, often by discipline, in the lives of Canadians. Notable publishers are Canadian Heritage, Canada Council for the Arts, Statistics Canada and the Ontario Arts Council. Hill Strategies provides additional analysis of Statistics Canada's arts and culture surveys.

In Quebec, there has been considerable reflection on the social role of performing arts presenters, most recently through the *Forum national sur la diffusion des arts de la scène* in 2007. This reflection took place in a unique provincial context where cultural policy enjoys unflagging government support. *L'Observatoire de la culture et des communications du Québec* which is part of l'Institut de la statistique du Québec provides a range of cultural statistics for the province of Quebec.

Other Canadian sources that place culture – and with it live performing arts – into a larger context are:

- Creative City Network of Canada that has undertaken research on rural and urban revitalization;
- Cultural mapping across Ontario designed to enhance tourism and quality of life for residents.
- Place branding and economic development projects have placed arts and culture centre stage.
- Cultural Human Resources Council published a key study in 2011 called *Culture 3.0: Impact of Emerging Digital Technologies on the Cultural Sector in Canada*.

Audience development research has received a great deal of attention in recent years, with some of the earliest and most extensive work done in the USA. The work undertaken by The National Task Force on Presenting and Touring the Performing Arts resulted in a seminal work, *An American Dialogue*, published in 1989. Convened to “envision the future of our field and build a philosophical framework for action”, it serves as inspiration for the present pan-Canadian study on the *Value of Presenting*.

Over the past 20 years leading researchers have evolved a new language of value and benefit of performing arts in society. The US-based private research company WolfBrown has built a large body of work, spanning from audience development to the American arts eco-system to community-based evaluations. Recently, WolfBrown has undertaken research for Ontario's performing arts practitioners.

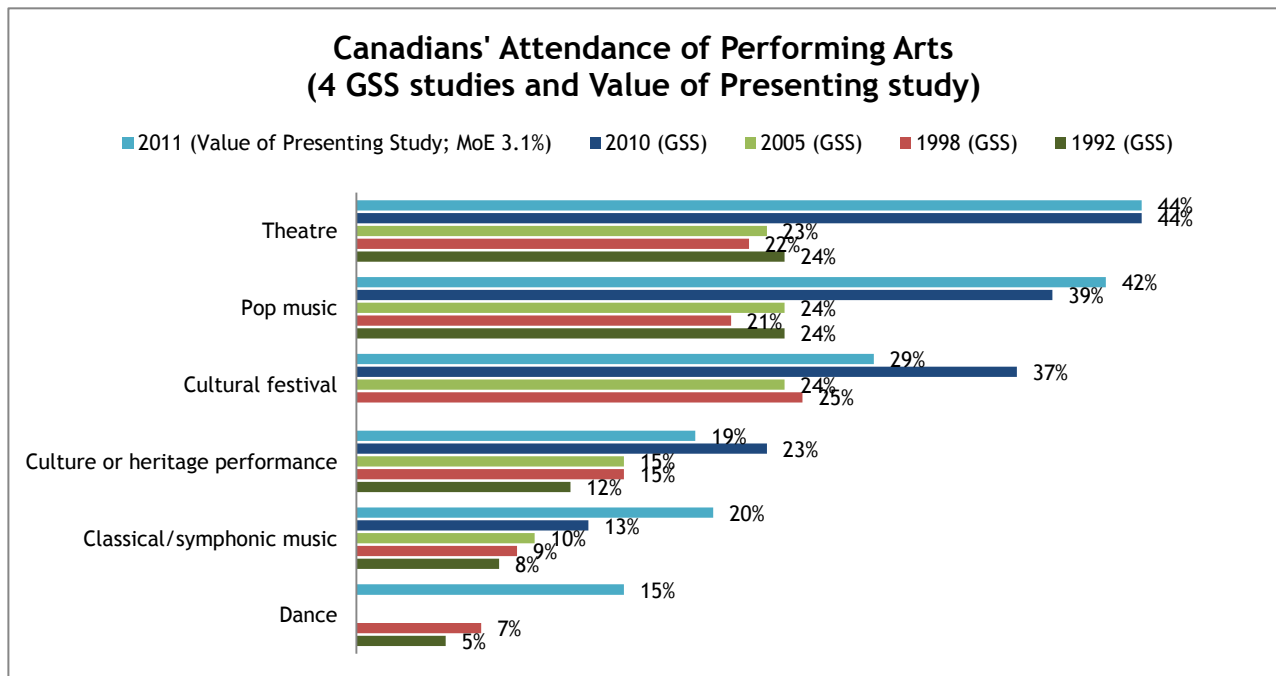
Additionally, we have included European and other international sources that have contributed studies measuring impacts of the arts on health and well-being.

In the following pages information relating to the value and benefits of performing arts presentation is summarized and sources are referenced for further reading.

## Attendance Broadened at Performing Arts in Canada

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 all 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.

The Value of Presenting Study's own survey of 1,031 Canadians (margin of error 3.1%, 95% CI) in February 2012 has yielded this important new data on attendance. In combination with Statistics Canada's 2010 General Social Survey<sup>1</sup>, our report draws a powerful picture of these remarkable attendance trends:



<sup>1</sup> Analysis published by Hill Strategies, *Canadians' Arts, Culture and Heritage Activities in 2010* (2012). There were some important changes to three performing arts questions in Statistics Canada's 2010 General Social Survey (GSS) that limits the comparability of the new data to previous years' GSS data: it dropped reference to "professional artists" in its question phrasing. However, 2012 Value of Presenting Study's General Population Survey retained the reference to "professional artists" to enable meaningful comparison to prior years' GSS data.

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 6 categories examined.<sup>2</sup>

Contextually, it is important to remember that the 1990s were a difficult economic period for Canadians, which included considerable austerity measures to get public deficits and debt under control. Real incomes declined during the mid-90s which by necessity affected leisure spending. By 2005, most performing arts were beginning to show signs of stabilization or growth. This latest data based on 2011 attendance, shows tremendous growth in attendance by Canadians across all performing arts.

This data also closed an important gap in attendance information about dance, which had not been maintained as its own category in the two most recent GSS rounds. Like the other disciplines, growth in dance attendance has broadened considerably with 15% of Canadian reporting having attended a professional dance performance within the last year. This mirrors the gains in theatre and music.<sup>3</sup>

## Canadians from all Backgrounds Attend, Participate and Engage

Not only have 3 out of 4 Canadians attended a performance in the past year, fully 86% report having attended a performing arts event at some time in the past.<sup>4</sup> This finding is remarkable in that it shows that socio-economic differences are not the key driver to attending a performing arts event. These factors do affect frequency of attendance, for obvious reasons: those with higher education, higher incomes and living in or near a large centre attend more frequently.

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

This suggests that basic issues of availability (having performances in smaller, rural or remote communities) and access (affordable ticket prices) continue to be a barrier for a small number of Canadians.

Hill Strategies report on *Patterns in Performing Arts Spending in Canada in 2008*<sup>5</sup>, released in 2011, shows these same patterns with rural areas and Atlantic region spending less on performing arts.

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<sup>2</sup> This suggests that this nuanced framing may not have been readily understood by survey participants as the definition of “professional artists” is not as apparent as other professional fields of endeavour, for instance medicine or engineering.

<sup>3</sup> 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.

<sup>4</sup> Value of Presenting Study - General Population Survey, March 2012 (EKOS Research Associates/CAPACOA)

<sup>5</sup> Analysis uses Statistics Canada’s Survey of Household Spending data.

Based on household income, this study affirms that the higher the household income the more is spent on the performing arts (i.e. frequency is higher). But importantly it also shows a substantial number of households with less than \$25,000 income spend considerable resources on the 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%
<b>All</b>	<b>4.86 million</b>	<b>37%</b>	<b>\$293</b>	<b>\$1.426 billion</b>	<b>100%</b>

The Ontario Arts Engagement Study<sup>6</sup> (Ontario Arts Council/WolfBrown) released in September 2011, 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 Ontario Arts Engagement Study found that “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.”

Similarly, the Value of Presenting General Population Survey 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.

And yet, the concepts of attendance and participation are changing. The 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 per cent 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.

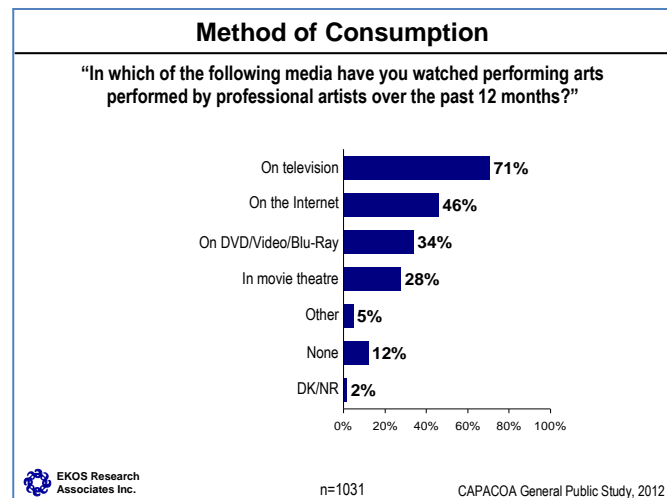
<sup>6</sup>Published on the Ontario Arts Council web site: <http://www.arts.on.ca/Page4400.aspx>  
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- Age is highly correlated with arts engagement. Although levels of engagement in attendance-based activities like visiting art museums is relatively 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.

Similarly, the *Value of Presenting Study* found that Canadians are consuming performing arts in a greater number of ways:

- 71 per cent have used television to access professional performing arts presentations in the last 12 months.
- 45 per cent of Canadians have used the Internet to view or listen to performing arts presentations in the past year; this affirms the rapid rise of the Internet as an important medium for the performing arts.
- 34 per cent has accessed performances via a recording on DVD, Blu-Ray, video or similar.
- 28 per cent have accessed professional performing arts at a movie theatre.



Similarly, in October 2011 a Quebec-based Colloquium on Youth, Cosmopolitanism and Digital Environment: Cultural Participation in Flux affirmed that:

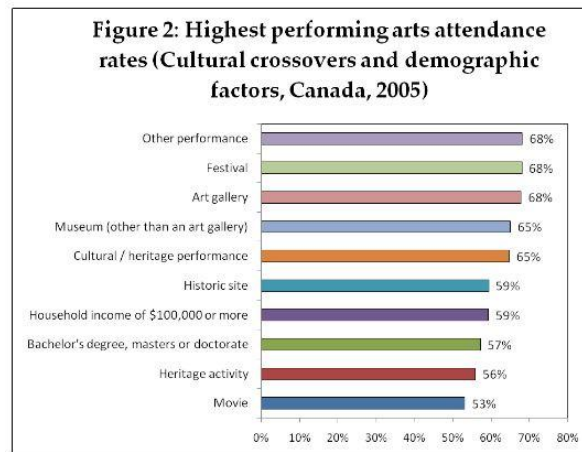
- Young adults find and consume the arts online:
  - Young adults use technology (including social media) to connect with the world. They first seek their arts intake online. They also create and share works of art online without any external support.
  - Social media are youth’s main communication channel. They hardly use the phone any longer, and we cannot reach them via traditional media (newspaper, radio, television)
- Younger people and ethnoracial communities participate in the arts outside of traditional arts venues:
  - In the digital era, art is no longer meant to be met at a dedicated date and time; art is accessible 24 hours a day, 7 days a week. Traditional cultural infrastructures (i.e.,

theatres) are no longer the sole places for cultural vitality in a community. Any venue or context has a cultural potential.

- Ethnoracial communities have their own networks for cultural participation, creation and presentation. They hold with success their cultural events in public venues, such as places of worship or community halls.

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 General Population* survey 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 supports 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.<sup>7</sup>



(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.)

## Volunteering and Donating

In April 2012, Statistics Canada released several reports from the *2010 Canada Survey on Giving, Volunteering and Participating*<sup>8</sup>, 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.

At the same time, 3% of Canadians donated \$108 million to arts and culture organizations in 2010, which is similar to prior years. Donations to other sectors have fluctuated either positive or negative in that same period.

This latest data provides another dimension toward understanding the degree of importance Canadians are giving to this sector as a whole.

<sup>7</sup> Hill Strategies, *Factors in Canadians' Cultural Activities, 2008*

<sup>8</sup> This is part of the Canada Social Trends series published by Statistics Canada

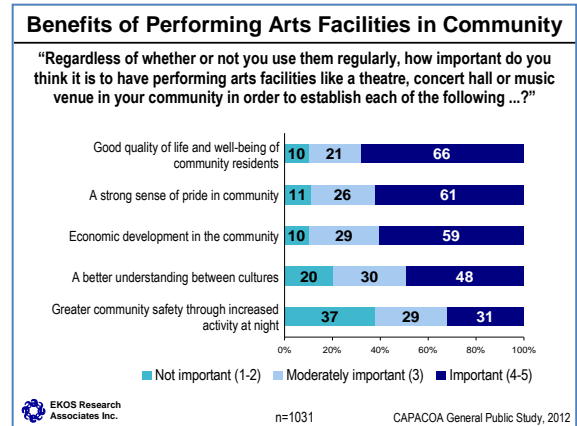
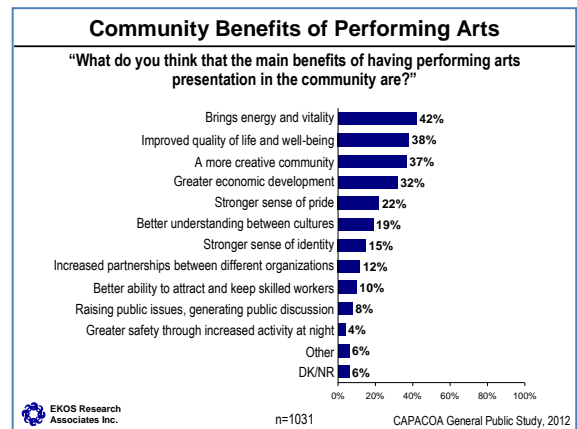
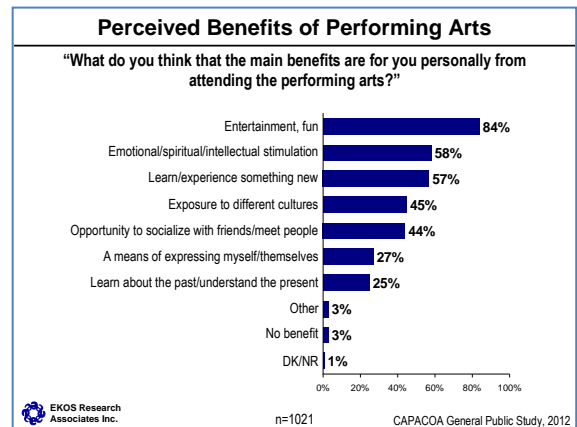
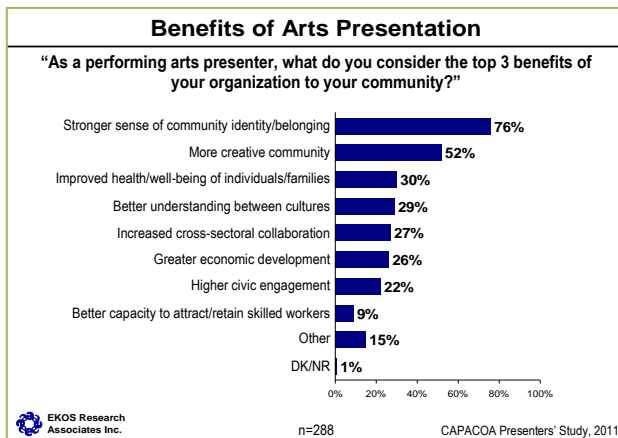
## Dimensions of Impact

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. There are considerable spill-over benefits. For instance, better health not only benefits the individual but society through reduced health care costs.

A highlight from the Value of Presenting surveys of both presenters and the general public is the degree to which both groups value impact and benefit of performing arts beyond the individual's experience.

Canadians, quickly move beyond the obvious entertainment factor to a range of benefits from stimulation on the emotional, spiritual or intellectual level to various learning outcomes.

When asked about picking the top three benefits beyond their personal experience, most cited a sense of energy and vitality in their community, improved quality of life and well-being, a more creative community and greater economic development. Performing arts facilities are seen as important by Canadians in terms of quality of life, pride in community, economic development and as a meeting place between cultural groups.



Presenters highlight most strongly the impact they have on fostering community identity and belonging, a more creative community, health and well-being, cross-cultural understanding.

## Importance to Quality of Life

The concept of quality of life has been a recurring theme in research and also informed the Value of Presenting Study's surveys as a means to create national level data and increase understanding of the connecting of presenters to these benefits.

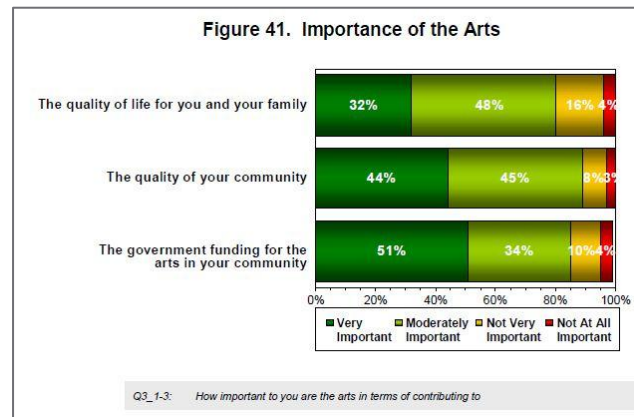
*The Arts and the Quality of Life: The Attitudes of Ontarians*, Environics Research, showed impressive public support for the arts that goes well beyond those who attend performances themselves.

- 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.

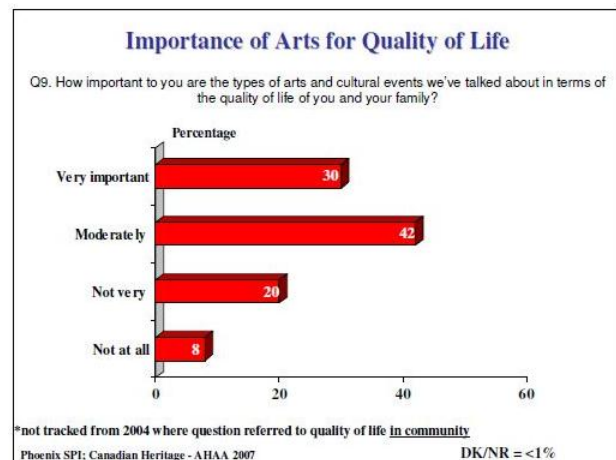
Even when an individual did not indicate significance of the arts on a personal level, they still believed it was important to the community due to the richness and quality of life it contributes.

This study 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.

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* shows similar results as the more recent Ontario-based study cited above. (Data points depend on the exact question being asked.)



The following measure, similar to the above cited studies, comes from Heritage Canada's *The Arts and Heritage in Canada: Access and Availability*: Here, while importance ratings remain strong (72% top box) they are not as strong as in the New Brunswick study cited above (89%) – importantly, they are directionally the same. This change in data could stem from a number of methodological considerations like specific definitions or the qualifying questions used to screen for eligible participants.



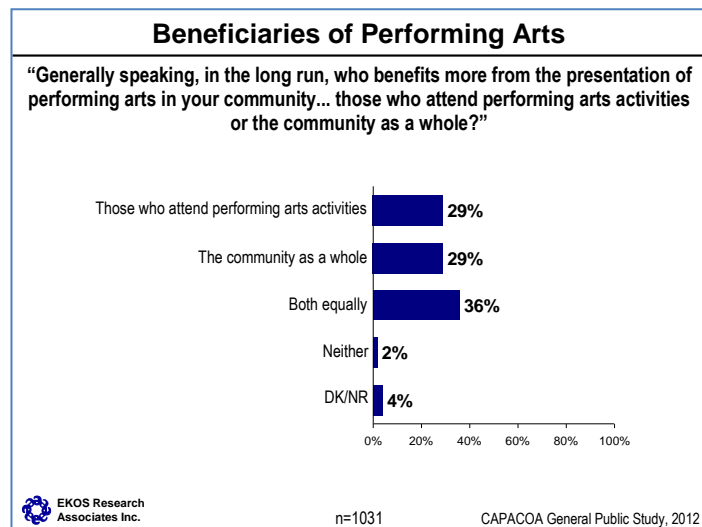
As indicated, the Value of Presenting Study also showed that quality of life is a key benefit Canadians and presenters alike highlight. With its focus on performing arts, this study generated national-level performing arts specific information.

The General Public survey 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 or more important to them personally. As such, it is not surprising that most Canadians (79 per cent) also say they would miss it if live performing arts were not available to them.

Supporting results from the Ontario Arts Council's *The Arts and the Quality Of Life* study (2010) provide evidence of Canadians' widely-held recognition that the presentation of performing arts benefits not only the audiences, but also the communities more broadly. Two in three Canadians see communities as either the dominant (29 per cent) or equal (36 per cent) beneficiary of performing arts. Three in ten (29 per cent), however, see the performing arts as primarily being beneficial to the attending audience.

These findings may, in part, be reflective of 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.



## Well-being and Social Engagement

Hill Strategies' exploration of statistical evidence of data from Statistics Canada's General Social Survey of 2005 in *Social Effects of Culture* despite its data limitations 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)."

Further, the *Canadian Index on Wellbeing* concludes in its June 2010 study on *Leisure and Culture* – primarily based on data in Statistics Canada’s domain 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 wellbeing. 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 wellbeing 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.”

Yet, in its first-ever *Canadian Index of Wellbeing* composite report, *How Are Canadians Really Doing?*, published in October 2011, it states "Canadians are simply too caught up in a time crunch to enjoy leisure and culture activities in the company of friends and family ... Is that progress?"

Specifically, the report looks at eight key domains that contribute to our sense of well-being, including Leisure and Culture. It shows that in the fifteen year period from 1994 to 2008, Canada’s GDP grew by a robust 31% while quality of life only improved by 11%. Leisure and Culture is one of three domains (along with Environment and Time Use) in which well-being actually decreased by 3%, according to the report.

Attendance at performing arts after several years of decline however saw a very modest uptick of 0.5% over the 15-year period covered by this study as a result of a sharp increase in attendance beginning in 2006. This is congruent with the latest attendance figures cited earlier.



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 presents a variety of variables to examine 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.” As such, it points to the potential of arts and cultural activities to further life satisfaction among Canadians from all walks of life and backgrounds by contributing to overall health and well-being, fostering civic engagement and a sense of belonging.

## Health

People who attend concert, theatre or film are significantly healthier, have lower anxiety and are less susceptible to depression. These are some of the findings from an important Norwegian study<sup>9</sup> published in 2011. 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.

The more frequently people attend performing arts and other receptive arts, the more likely they are to report good health.<sup>10</sup> 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.<sup>11</sup>

Rare and moderate theatre, live music shows and other cultural events attendees in urban areas are 3 times more likely to die of cancer over time than frequent attendees.<sup>12</sup>

The pioneering work on aging and the role of participatory arts by Dr. Gene Cohen merits attention. 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 study<sup>13</sup> 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.

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<sup>9</sup> *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>

<sup>10</sup> *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>

<sup>11</sup> *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>

<sup>12</sup> *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>

<sup>13</sup> *The Impact of Professionally Conducted Cultural Programs*, Dr Gene Cohen, Gerontologist, 2006

Similarly, Creative Arts/Integrative Therapies in Health Care Research Group (CAIT) at the University of Calgary has documented<sup>14</sup> the use and usefulness of various performing arts in health, such as:

- Creativity, Collaboration, and Caring - Application of Dance/Movement Therapy Principles to Nursing Care for People with a Dementia: A Non-verbal Approach
- Performance Creation as a Mode of Self-Care: A Participatory Study of Caregivers and the Prevention of Burnout
- Unleashing the Positive through Music
- Sarah's Song: Music, Pregnancy, and Childbirth

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. Levitin<sup>15</sup>, professor at McGill University in Montreal, 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 between 2005 to 2007<sup>16</sup> 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 Mental Health and Arts Roundtables 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 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."

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<sup>14</sup> CAIT Book Project, <http://www.caitresearchgroup.com/bookproject.htm>

<sup>15</sup> 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)

<sup>16</sup> National Arts Centre Roundtable reports are available at <http://www4.nac-cna.ca/en/about/corporatereports/index.cfm>



These Roundtables also cited examples of performing arts in health care such as Vancouver's *ArtsWay* created by the Health Arts Society<sup>17</sup> 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 School of Music and the UBC Centre for Mental Health.

Another recent arts and health literature review affirmed that participatory arts, including performing arts, in health initiatives are delivering measurable benefits in health<sup>18</sup>: "Growing research and experience in other countries, and more recently in Canada, that participation in arts activities has significant benefits for medical treatment and sustainability of health care systems, as it:

- Reduces use of pharmaceuticals and thus their costs and complications;
- Eases tension and fear during unpleasant or challenging medical procedures;
- Reduces the cost and completion time for many medical procedures and increases successful completion rates;
- Helps to manage persistent pain and other chronic health conditions, including mental health challenges;
- Reduces stress and burnout, and improves working conditions for health care workers;
- Improves communication between medical staff and patients, and among staff members.
- Contributes to insight and compassion on the part of health care professionals when arts are used in health care training."

"In the United States, a major review of arts and health by The Joint Commission (the body that accredits American hospitals) and the Society for Arts in Healthcare, released in September, 2009, found that half of American health care institutions now have arts programming, and 60% use their operating budgets to fund such programs. The review also found that the programs resulted in shorter hospital stays, reduced need for medications, and improved workplace satisfaction and employee retention."

Music's capacity to affect transformational health outcomes relating to numerous illnesses has been summarized in *Music and Health Care*<sup>19</sup> published by WolfBrown in August 2011.

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<sup>17</sup> Health Arts Society [www.healtharts.org](http://www.healtharts.org)

<sup>18</sup> Review of Arts and Health Working Group, UK Department of Health, April 4, 2007.  
[http://artshealthnetwork.ca/uploads/documents/Impact\\_of\\_AH.pdf](http://artshealthnetwork.ca/uploads/documents/Impact_of_AH.pdf)

<sup>19</sup> <http://wolfbrown.com/index.php?page=music-and-health-care>

## Education and Learning

Numerous benefits have been observed with young people, when using the arts either for the purpose of arts education *per se* or for the purpose of providing an alternative, positive social context:

- The opportunity for underprivileged youth to learn about the arts, to develop their own, respected forms of expression.
- The development not only as an individual but as a member of a team to better deal with social challenges including integration of cultures, encouraging the healthy co-existence of different customs or dealing with socio-economic issues like poverty.
- Increased self-confidence and encouragement of free expression without fear of being judged.
- Interest in the arts can motivate young people to pursue their studies to develop skills to attain a specific work or position, discovered through the arts.
- Through participating in the arts young people develop self-confidence, leadership abilities and variety of skills.

In short performing arts have proven their capacity to facilitate and enhance learning. *Learning through the Arts*<sup>20</sup>, 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 Ontario Institute for Studies in Education (O.I.S.E.) and 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 behavioral 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.”

Dr. Ann Patteson, International/National Director of Research for Learning through the Arts, has researched and written extensively on arts-infused education, as well as how the arts may foster understanding of social justice and the environment.

She has also researched, and affirmed, the impact of specific Music Education Programs led by the National Arts Centre across Canada.

Another example of the intersection of performance and education comes from Concrete Theatre<sup>21</sup> in Edmonton, Alberta which creates participatory theatre by professional actors for schools. One of their

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<sup>20</sup> *Learning Through the Arts*, [http://www.ltta.ca/program\\_description.html](http://www.ltta.ca/program_description.html)

<sup>21</sup> Concrete Theatre, *Are We There Yet* <http://www.concretetheatre.ca/Arewehereyet2012.html> and Community University Research Alliance <http://www.ualberta.ca/AWTY/partners.html>

longest running works is “Are We There Yet”, by Jane Heather<sup>22</sup> 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 sex. 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.

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<sup>22</sup> 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.

## Intrinsic and Extrinsic Values of Performing Arts Attendance

The most comprehensive audience segmentation study<sup>23</sup> 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 confirms 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 import. 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.

WolfBrown's 2007 study for Major University Presenters provided a unique patron segmentation model, based on multi-disciplinary attendance from across 15 different US cities that shows in more detail that different people receive somewhat different benefits from the performing arts, but most go beyond the entertainment value of a specific performance, to a more broadly enriching experience.

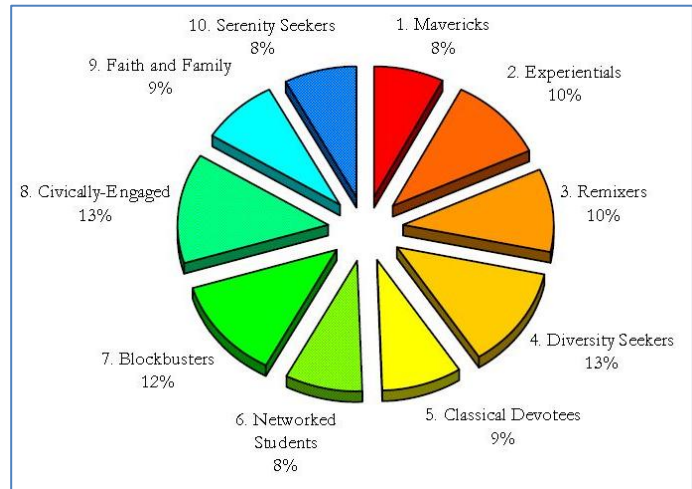
In addition to its customer segmentation work, WolfBrown set out to measure the impact on the individual performing arts attendee for these same presenting partners.

This next 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 (top 6 items in chart)

Layers of Values  
Associated with Classical Music

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



<sup>23</sup> *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](http://www.polyphonic.org/foundation_reports/2002_Classical_Music_Consumer_Report.pdf)

In summary WolfBrown concluded positively on their three hypotheses underlying the study:

#1: Intrinsic impacts can be measured...

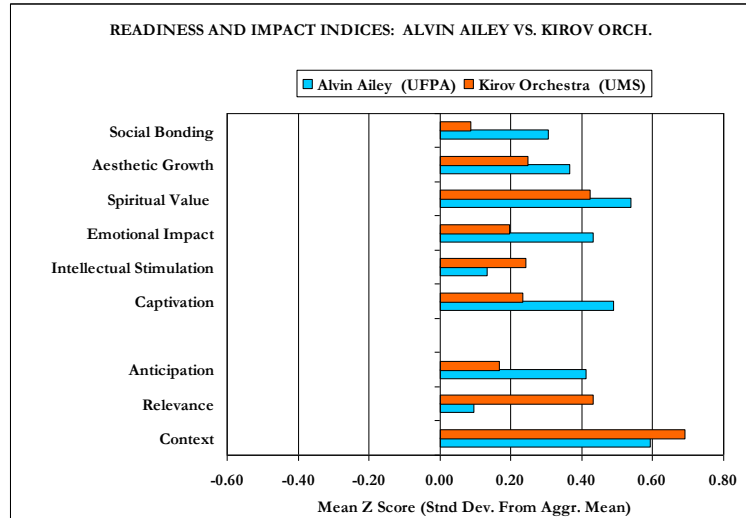
- Although they cannot be fully untangled from each other

#2: Different performances create different impacts

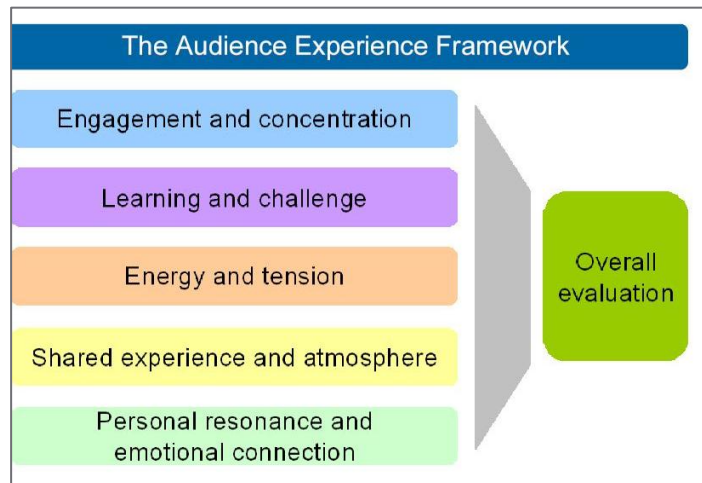
- Repeat engagements seem to be associated with higher impact levels

#3: An individual's "readiness to receive" influences the nature and extent of benefits

- Anticipation has predictive power over all 6 impacts
- Higher levels of Context are positively associated with 4 of the 6 impacts
- Higher levels of Relevance are positively associated with 2 of the 6 impacts



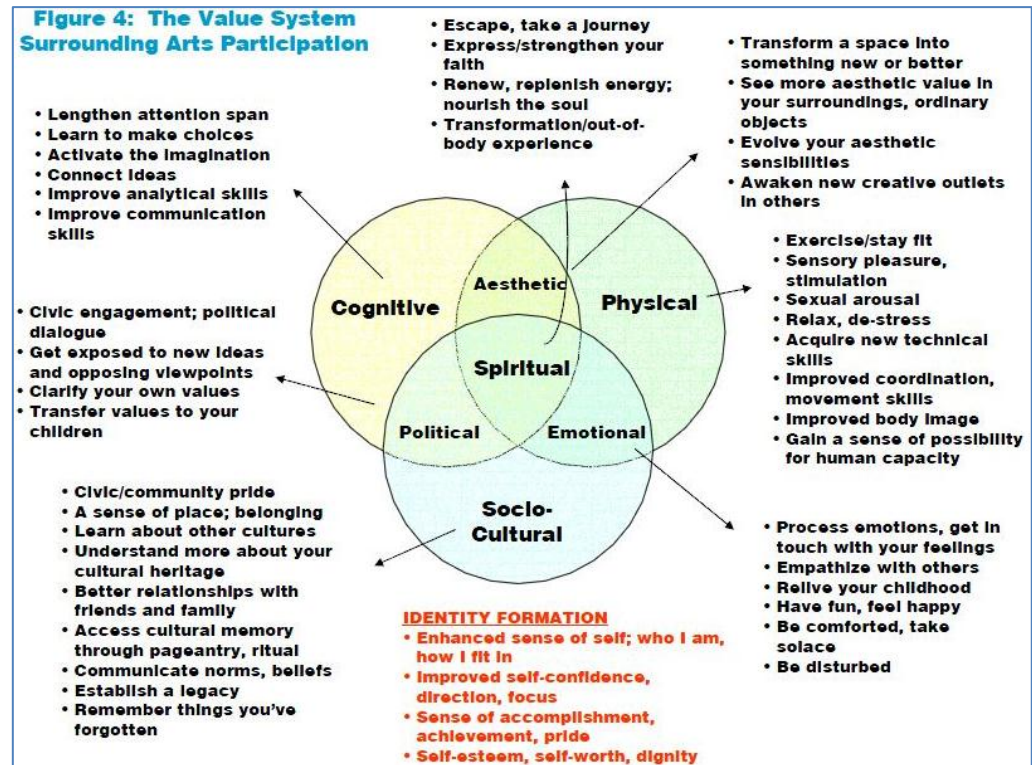
*Capturing the audience experience: A handbook for the theatre industry* shares this tool for the UK theatre industry to measure the impact of theatre on people's well-being. This work is predicated on the capacity of theatre to deliver meaning, entertainment and a shared experience which in turn give it the potential to deliver a deeper impact on society that goes far beyond the economic or the instrumental.



## Far-reaching Community Benefits

The wide range of benefits for the individual then has implications for the role of performing arts presentation in communities.

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 participatory 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.



*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.

## Rural Communities

In *Developing and Revitalizing Rural Communities through Arts and Creativity* by the Creative City Network of Canada a powerful case is presented:

“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). Similar situations are found in rural communities in other countries. 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:

“While professional artists and cultural workers played a role in the communities surveyed, the ‘backbone of cultural capacity’ in all the communities was ‘volunteer initiative and community participation’. As well, the ‘divide between amateur and professional artists’ was not perceived to be as deep as in urban centres.” (Brooks-Joiner & McKay, 2008)

“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).”

“The importance of nourishing local culture by injecting outside influences, such as the presence of local or outside professional artists, into local community work is highlighted (Brotman, 2007; Nolte, 2007). Both arts professionals and volunteers in rural communities feel distant from the centres of the cultural world and the injections of outside influences “go a long way in addressing [this] loneliness” (Brotman, 2007). For visiting artists, their expectations are challenged by ‘the uniqueness of each region’s individual members, its cultural, social, economic and political ecologies,’ and the interactive experience that can rebuild the trust lost through the professional artist experience (Nolte, 2007).”

As such this study reveals 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)”

And finally:

“Reports from funders tend to emphasize the importance of touring activities to broaden access to and develop new audiences for high quality, professional arts and cultural projects in rural areas (e.g., Canada Council for the Arts, 2001, 2008; Hunter, 2006).”

This document, similar to Alan Brown’s Values Study in 2004, presents a comprehensive view of the impacts of the arts in the individual and community context:

Table 2. How the arts impact communities

	Individual			Community		
	Material / Health	Cognitive / Psych.	Interpersonal	Economic	Cultural	Social
<b>Direct involvement</b>	Builds inter-personal ties and promotes volunteering, which improves health Increases opportunities for self-expression and enjoyment Reduces delinquency in high-risk youth	Increases sense of individual efficacy and self-esteem Improves individuals' sense of belonging or attachment to a community Improves human capital, skills and creative abilities	Builds individual social networks Enhances ability to work with others and communicate ideas	Wages to paid employees	Increases sense of collective identity and efficacy	Builds social capital by getting people involved, by connecting organizations to each other, and by giving participants experience in organizing and working with local government and nonprofits
<b>Audience participation</b>	Increases opportunities for enjoyment Relieves stress	Increases cultural capital Enhances visuo-spatial reasoning (Mozart effect) Improves school performance	Increases tolerance of others	People (esp. tourists/visitors) spend money on attending the arts and on local businesses. Further, local spending by these arts venues and patronized businesses has indirect multiplier effects	Builds community identity and pride Leads to positive community norms, such as diversity, tolerance and free expression	People come together who might not otherwise come into contact with each other
<b>Presence of artists and arts organization &amp; institutions</b>	Increases individual opportunity and propensity to be involved in the arts			Increases propensity of community members to participate in the arts Increases attractiveness of area to tourists, businesses, people (esp. high-skill workers) and investments Fosters a "creative milieu" that spurs economic growth in creative industries Greater likelihood of revitalization	Improves community image and status	Promotes neighborhood cultural diversity Reduces neighborhood crime and delinquency

This grid further develops a typology proposed by Kevin McCarthy (2002).  
Source: Guetzkow (2002)

This report also states:

“In general, the most arts-active communities have the following features or characteristics:

1. Leaders/supporters are connected into larger community networks;
2. A critical mass of leadership/support exists, not just one or two individuals;
3. Leaders establish coalitions with other community groups;
4. An established group for arts advocacy and planning exists and gives voice;
5. The arts are seen by key non-arts leaders as essential to community well-being;
6. Arts activity and participation is intentionally inclusive: of all ages and social groups;
7. Key community festivals include arts activities;
8. All forms of creative expression are honored, both formal and informal;
9. Participation is encouraged;
10. A minority of these communities sees the arts also as an amenity to attract visitors.  
(Rodning Bash, 2006, p. 13)”



## Roles of Presenters

Presenting happens in many contexts and by many different kinds of organizations and individuals across Canada. As such, the focus on the activity of presenting is more useful for *The Value of Presenting* study than focussing on a definition of a presenter, i.e.:

- a) Engagement of a public, i.e. audience (can be paying audience, schools, community-based)
- b) A responsible curatorial point of view (selection of artists, quality)
- c) Intention of the event is primarily related to the connection between art – artists – audiences.

While this suggests a strong role of the presenter in the arts ecology it is abundantly clear that most Canadian presenters take a strong role in their community and society at large.

## An American Perspective

*An American Dialogue* (1989) defines presenting as a function broadly: “Presenting encompasses all the performing arts, from every period, in every conceivable style, form and setting. It entails understanding the complexity of the arts and our communities, dealing with unfamiliar artists and expressions before they are widely accepted, reaching those whom others may overlook, and expanding the concept of community to embrace more than audience alone.”

This report takes an arts-centric perspective tied to serving communities: “Where artistic vision (i.e. a strong focus on the arts rather than on the audience), artistic engagement (i.e. the presenter’s contribution to artist development), and a strong relationship with community exist within a well-run and tightly managed organization, the presenter can create an environment in which art and artists flourish and communities are well served.”

The community role is defined in terms of support for the arts and artists and presenting diverse arts experiences. The socio-political community role of presenting in relationship to artists expression is also brought forward: “The fullest development of our society is served if we use presenting and touring both to respond to change and be agent of it.” This suggests a powerful concept of the presenter as social architect.

In recognition of the importance of the creative chain, *An American Dialogue* calls for better communication between presenters, agents and artists that is less focussed on managerial booking transactions and more holistic in nature.

## 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 “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.”

Many of these areas have also been explored within the Value of Presenting study in order to better understand specifically how presenters view their roles and the activities they currently undertake.

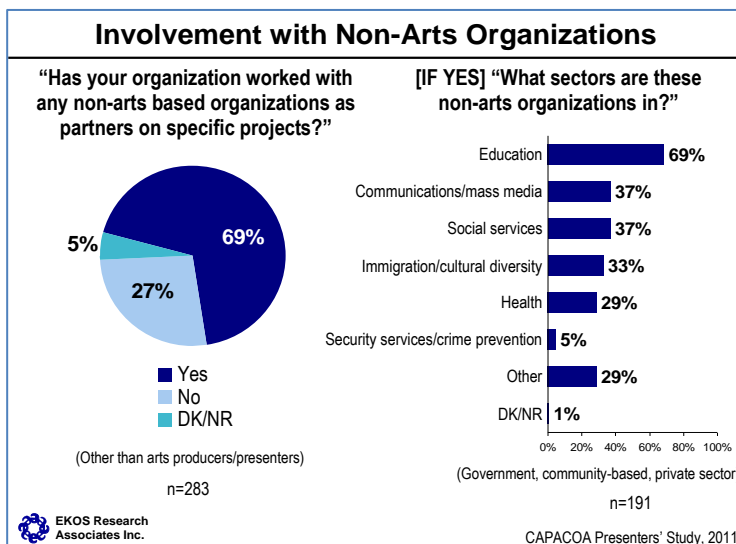
## Canadian Presenters Forge Partnerships with Many Sectors

The Value of Presenting study’s *Presenters Survey (2011)* for the first time shines a bright light on the extensive partnerships performing arts presenters participate in. In addition to the expected arts-sector partnerships, performing arts presenters forge a variety of partnerships outside the arts.

Today, 86 per cent already work in partnership with other arts organizations, 84 per cent with a wide variety of community organizations and 78 per cent with schools/educational institutions, 67 per cent with government and 64 per cent with the private sector. Most often arts presenters take a leading role in partnerships. Therefore, it is not surprising that 82 per cent believe continuing a focus on partnerships both within the arts ecology and with community organizations will be very important over the next 10 years.

Community building is seen as a key contribution of presenters, from contributing to the local economy, fostering a sense of identity, building partnerships, to promoting education. Three in four organizations (76 per cent) say that they apply a great deal of effort to community involvement or social development.

The majority of presenters responding to the survey have partnered with non-arts based organizations on specific projects (69 per cent). The most common non-arts partners are in the education sector: 69 per cent of those having worked with a non-arts partner (n=191) have worked with an educational institution. Social services, health organizations, and immigration/cultural diversity organizations are also common partners for between 29 and 37 per cent of presenters in the survey, and a small number have worked with crime prevention organizations (five per cent). A fair number of presenters have also worked with mass media and communications organizations (37 per cent). Other sectors noted by 29 per cent include tourism; sports and recreation; local businesses; commerce and economic development organizations; community centres; and service clubs. Each of these partnerships indicates a strong community role for presenters.



With respect to presenters’ most successful partnerships, it is often the case (for 65 per cent) that the presenter itself takes a lead role in the relationship. One-quarter (26 per cent) indicated that they and their partner(s) assumed equal roles. Just six per cent say their involvement in a successful partnership or undertaking was minor (six per cent).

Successful partnerships have been most beneficial to arts presenters for the enrichment of community that has been fostered, according to eight in ten (82 per cent). (Note that this is also well aligned with the objectives of many of these partnerships.) Audience development has also often been realized (by 63 per cent); although this is lower relative to the proportion of presenters that sought this as a goal of partnerships generally. Around half noted that their successful partnership created support for the artistic community (52 per cent) and three in ten (31 per cent) saw the partnership benefit in marketing and sales. There were some other benefits, noted by 15 per cent, awareness of issues (e.g., environmental), fundraising, and opening up opportunities for more projects or partnerships.

The Value of Presenting study brings greater clarity to the current activities presenting organizations undertake. These are in addition to the arts-oriented essential activities that must also be undertaken and that have been outlined by the Cultural Human Resource Council’s competency profile.

### Professionalization of Presenters in Canada

The CHRC’s 2007 training gap analysis and competency profile articulates what a presenter must be able to do in their work. One important recommendation was to “increase awareness and understanding of the presenter’s role in the performing arts industry”. It was stated that “defining the presenter’s role, independent from an arts management role, will help clarify the specific training needs of presenters.”

This analysis noted the wide range of titles people consulted held and affirmed the view that the most accurate term to describe the profession is 'presenter'. The professionalization of presenting is an important subject: from competency definition, the creation of a clear career path, attendant post-secondary education, ongoing professional development to participating in and recognizing industry events, including showcases and conferences, as essential learning.

While the study's focus was on professional presenters, it estimated that there are 500 volunteer presenters in Canada, working in schools, churches and communities.

## Digital Technologies

In October 2011, CHRC has published *Culture 3.0: Impact of Emerging Technologies on Human Resources in the Cultural Sector*. In it the varying impacts on cultural sectors are examined and it concludes:

"Consumption trends have pushed digital adoption to a high level in the music and sound recording industry, where the majority of development, production and distribution activities are now digital."

"The heritage and live performing arts sub-sectors still distribute a primarily physical product in a physical location. However, each sub-sector is experimenting with digital distribution (e.g. 'live' performances simulcast in movie theatres and virtual museum and gallery tours), but the essence of each sub-sector is attracting visitors. The live performing arts and heritage sub-sectors will never be 'fully digital,' but digital technologies are being leveraged to attract more visitors and enhance the audience participation in these sub-sectors."

## Reflection and Action by the Francophonie in Canada

*Global Strategy for the Integration of Arts and Culture into Acadian Society in New Brunswick* was published in French in 2009 and in English in 2010. This strategy lays out actions for the next 10 years that aim at strengthening Acadian society. It outlines seven areas of strategic action that encompass every sector of society, and represent the major areas for implementing the extensive list of recommendations.

The seven areas are:

- a) Supporting development of the professional artist;
- b) Developing organizational structures for the arts and culture;
- c) Incorporating art and culture into education,
- d) Integrating arts and culture into the community through regional cultural development;
- e) Improving the circulation and promotion of artists, works of art, and cultural products;
- f) Developing research on arts and culture;
- g) Improving the position and visibility of the arts and culture.

Work has been ongoing in Acadian communities to implement the detailed recommendations relating to these areas. The performing arts sector is an active participant in these endeavours in particular in Atlantic Canada through Association acadienne des artistes professionnels du Nouveau-Brunswick and RADARTS, as well as the Fédération culturelle canadienne-française that represent Francophone communities in minority situations across Canada.

This strategic action framework represents a comprehensive strategy to advance the arts and culture in every aspect of life in a particular cultural group in Canada.

## Reflection in Quebec

In 2007, a sector-wide reflection process took place to illuminate and affirm the role of performing arts presentation in Quebec society.

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.

Through a series of reflective workshops the following findings were established:

How has the profession changed from 1996 to 2007?

- Advances in professionalism and skills development are recognized universally.
- The professionalization is evident primarily in the development of an artistic director. It is generally accepted that the profession of presenter includes a responsibility for art direction or artistic vision.
- Recognition of the major contribution of presenters to audience development.
- A significant increase in the administrative burden to presenters, often to the detriment of the artistic dimension of their work.
- Networks are recognized as agents who have exercised and exercise a major role in the professionalization of presenting. They target primarily networks of presenters, but also networks and multiple links have been established between creators, producers and presenters.
- Affirmation that multidisciplinary and specialized presenters also perform the role as intermediary and mediator.



What is the social role of the presenter? What should it be?

- Presenters are universally recognized as an intermediary between the public and the work, the presenter acts as a mediator.
- The presenter and presenting organization is a hub for the city and the region and contribute to the definition of the social and cultural life of their community.
- A true leader, the presenter's social role is multi-faceted, directed to the public and its various segments, to his private and public partners including municipalities, schools and communities.

How do creators and producers perceive the role of presenting and presenters?

- Creators and producers recognize the role of intermediary held by the presenter; that the presenter establishes the essential link with the public, especially in the regions. Because of the presenter's knowledge of the public and the environment, the presenter plays a key role in developing audiences.
- There has been a marked improvement in relations between creators, producers and presenters based on mutual trust.

How does the future of the profession evolve over the next 10 years?

- Presenters will work to attract the non-attending public and to do so extend beyond the traditional areas of presenting, foster interest in various age groups, target ethnic communities, among other things.
- In line with the recognition of the increased professionalism of presenting, to strengthen the structures and the sustainability of achievements, participants felt the need to foster the next generation of presenters through mentoring programs, and support professional teams in order to avoid that the success of organizations lay with one individual as well as limit the use of volunteering as a mode of operation.
- It is important to simplify the administrative part so that the artistic work can take centre stage.

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