Overview

of the

History of Presenting in Canada

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Contents

Executive Summary

The history of performing arts presentation in Canada provides an important context for our journey into the future. This document follows the evolution of performing arts presenting in Canada.

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 other aspect of life. These deep artistic traditions have been part of this land for millennia; they have been influencing contemporary 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.

The earliest 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 saw the rise of community concert associations, the travelling Chautauquas festivals and of Little Theatres bringing multi-facetted 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, the 1960s saw huge growth in the founding of new theatres (and purpose-built buildings) 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

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 possible audience taste.

Several Aboriginal theatre and performance companies were founded during the 1980s that continue to operate today. The infrastructure of Aboriginal arts service organizations, training opportunities and spaces where new works can be created improved in tandem.

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.

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 Francophonie has been organizing arts and cultural networks, often serving a broad spectrum including 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 cache of major tourism attractions like Montreal Jazz Festival and Ottawa Bluesfest 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. The sector remains vibrant however, employing some 1.1 million Canadians, and generating $84.6 billion, or 7.4% of Canada's total GDP (2007 Conference Board of Canada).

This report reflects the general evolutionary path of performing arts presenting in Canada, an overview of major arts funding programs, as well as key elements specific to the cultural policy in Quebec.

First Peoples Performing Arts

This overview recognizes the deep artistic traditions that have been part of this land for millennia and that have been influencing contemporary Canadian culture and identity and been influenced by it.

"It is a common misconception that theatre on the North American continent began with the arrival of Spanish and French explorers and settlers," according to the *Canadian Encyclopedia*. "Native and Inuit ceremonials and rituals evidenced a highly sophisticated sense of mimetic art, and occupied a central place in the social and religious activities of their peoples. Masks, costumes and properties were used to enhance dialogue, song and chants in performances designed to benefit the community by influencing such crucial matters as the weather, the hunt, or spiritual and physical well-being. Great ritual dramas (such as those of the British Columbia Kwakiutl people) sometimes took the form of a long cycle encompassing some 4 to 5 months of performance. Subsequent development of drama in Canada, however, was shaped by European rather than by indigenous traditions."

Multicultural Canada, an academic online collaboration led by Simon Fraser University, cites *The Encyclopedia of Canada's Peoples* in saying: "Contemporary Canadian culture has been profoundly influenced by the many aboriginal cultures that had developed before Europeans arrived in North America. Generally, they 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."

It 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."

Here are some of the performing arts organizations that have emerged during the last 40 years and continue to operate today:

- Association for Native Development in the Performing and Visual Arts (ANDPVA) is Canada's oldest Indigenous arts service organization founded in 1972
- Native Theatre School, founded in 1974, evolved into the Centre for Indigenous Theatre based in Toronto where it operates a full-time program; also operates summer programs in various locations, e.g. Peterborough, ON or Lethbridge, AB. It offers training in the performing arts to students of Indigenous ancestry
- Native Earth Performing Arts, Toronto, ON, founded in 1982, is the oldest professional Aboriginal performing arts company in Canada
    - Weesageechak Begins to Dance, a development festival for new work, founded 1989

- De-ba-jeh-muh-jig Theatre on Manitoulin Island was founded in 1984
  - Here *The Rez Sisters* by Tomson Highway was workshopped and developed in 1986
- Ondinnok is a Native theatre company in Quebec founded in 1985
- Indspire was founded in 1985 as the National Aboriginal Achievement Foundation
  - National Aboriginal Achievement Awards created in 1993
- Full Circle First Nations Performance, Vancouver, BC, founded in 1992
  - Talking Stick Festival, founded 2001
- Indian Arts-I-Crafts, located in Brantford, ON and founded in 1991, is active in local, provincial and federal Aboriginal events
  - Canadian Aboriginal Festival, founded in 1993 and presented by Indian Arts-I-Crafts, includes performing arts alongside sporting events, educational events and workshops as well as food and shopping
- Red Sky Performance is an indigenous dance, theatre and music company founded in 2000
- Urban Ink productions was founded in 2001 as a First Nations Theatre company. It has evolved to produce aboriginal and diverse cultural works that integrate any number of artistic forms
- Indigenous Performing Arts Alliance, created in 2004, is dedicated to developing a broader appreciation for indigenous performing arts in Canada; encourage the development of Indigenous performing artists and arts organizations in Canada; represent and facilitate creative relationships and strategic partnerships within the Indigenous performing arts community as well between the Indigenous performing arts community and the broader Canadian arts community
- Trent University, the first North American university to establish a department dedicated to Aboriginal Peoples in 1969 (in 2006 renamed the Indigenous Studies department) is home to NOZHEM: First Peoples Performance Space which opened in 2005

Over the last 40 years stars like Graham Greene (actor), Tomson Highway (playwright and novelist), Buffy Sainte-Marie (musician) and Susan Aglukark (singer-song-writer) have become mainstream names. 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.

A champion of the integration of Aboriginal performing arts has been the National Arts Centre. Its English Theatre section has been making a strong contribution to the development and production of the work of Aboriginal theatre artists for a national stage. This work began in 1991 when the first play by an Aboriginal playwright (Tomson Highway's *Dry Lips Oughta Move to Kapuskasing*) was co-produced by the NAC. Since 2006 Aboriginal main stage productions have become a programmatic addition to each English Theatre season.

Theatre

"Almost certainly, the first theatrical performance, on land, in North America took place in Samuel de Champlain's settlement of Port Royal, on November 14, 1606, at the founding meeting of *L'Ordre Du Bon-Temps*, or in English, the *Order of Good Cheer*. At that time, it was believed that "land sickness" (now known as scurvy) was caused by idleness, so Champlain organized the Order to include not just food, but also entertainment. The play, written by the settlement's chief steward, Marc Lescarbot, was called *Le Theatre de Neptune en la Nouvelle-France*. It told the story of sailors travelling to the New World, only to encounter Neptune, god of the sea. This may not have been art for art's sake, but was an amateur theatrical performance encouraged (read funded) by the governing body for the health and well-being of the people." – As told in reaction to an earlier version of this document by Al Fowler, a Victoria, BC-based storyteller.

This section highlights the evolution of the theatre grounded in the European tradition in Canada.

Early theatre "presenting" in Canada
- Earliest roots in colonial times: 18th-century Quebec and Atlantic Canada enjoyed Molière and popular English plays performed by garrisons in makeshift taverns and other public buildings
  - Halifax garrison built the "New Grand Theatre" in 1789, complete with boxes and pits
- Popularity led to touring productions into Canada
- Theatre construction began:
  - Theatre Royal in Montreal (1825), which seated 1,000
  - Theatre Royal in Halifax (1846)
  - Toronto's first real theatre came in 1834 and was a converted Wesleyan church
  - London's Grand Theatre (1881), originally the Grand Opera House
- As Canada's West became more accessible, theatres were among the first priorities of new communities:
  - Vancouver Opera House (1891), seating 1,200
  - Winnipeg's Walker Theatre (1907), seating 2,000
- Pantages Theatre "circuit":
  - Pericles Alexander Pantages built an empire of 120 theatres in North America between early 1900s and 1920 for theatrical, musical and vaudeville performances (also political rallies, ballet, etc.)
  - Canadian Pantages theatres in Toronto, Winnipeg and Vancouver
  - Winnipeg Pantages Playhouse (1913-14) considered one of the finest vaudeville theatres built specifically for the presentation of live theatrical musicals and vaudeville

1920 to 1950

- Until late 1800s, Canadian actors worked predominantly in the US and Britain, although some found success in Canada, particularly by touring (individuals and companies)
- Throughout 19th century and well into the 20th, Canadian producers, actors and playwrights faced overwhelming competition from foreign touring stars and companies
    - British and American managements had controlling interests in Canadian theatres and had a cultural stranglehold on Canadian theatre
    - Virtually all major American and British stars performed in Canada, so quality was good; their popularity also made theatre-going popular and contributed to theatre construction
- In 1920s, touring declined, film and radio rose – led to the rise of hundreds of grassroots community theatres and the creation of the Little Theatre Movement or *la petite scène* – generic term for amateur community theatre in Canada
    - Toronto's Hart House was the flagship (1919)
    - Vancouver Little Theatre (1921)
    - Le Cercle Molière in Winnipeg (established in 1925, Canada's oldest French-language theatre company)
    - Montreal's Repertory Theatre (1930)
    - Little Theatre Movement helped bridge the two wars and produced a generation of theatre practitioners; movement still continues
- Dominion Drama Festival (DDF) (1932) founded to encourage amateur theatre in Canada and support the Little Theatre organizations
    - Produced an annual festival in a different city each year, bilingual mandate, competitions for best actor, director, etc.
    - Robertson Davies, William Hutt, Francis Hyland, André Brassard among those who gained experience through the DDF
    - Lost impetus by 1950s because of development of professional theatres, actors and initiatives
    - Renamed "Theatre Canada" in 1970 and folded in 1978
    - Played a role in building a national theatre and national identity
- Toronto's New Play Society, founded by Dora Mavor Moore (1946), succeeded in developing Canadian talent in all areas of theatre; performed in the Theatre of the Royal Ontario Museum
- The Red Barn Theatre in Jackson's Point, Ontario, was founded in 1949 and was Canada's oldest professional summer theatre running until the Red Barn burned down in its Diamond season (2009)

1950 to 1970

- Transition from predominantly amateur to professional theatre began with the founding of the Stratford Festival in 1953
  - Founded to present the works of Shakespeare
  - Earliest seasons were presented in a tent on a thrust stage approximating that of the Globe Theatre in London, England
  - Today, presents stimulating productions of Shakespeare's plays, musicals and other works from the classical repertoire, and fosters the development of Canadian theatre practitioners
  - Summer season of plays in rep with resident company presented from April to October
- Major impetus to progress of professional theatre came with the 1951 Massey Report ("National Development in the Arts Letters and Sciences") which led to the development of the Canada Council in 1957
  - Role is to nurture growth by providing assistance to companies and organizations that support performance and audience enjoyment
  - Touring office created in 1973 to make the performing arts accessible to the greatest number of Canadians, and to support international touring of Canadian companies with the Department of External Affairs
  - Offers specialized services to presenters and distributers in touring performing arts productions
- With greater government responsibility for funding the arts in place, the 1960s saw the founding of several regional theatres
  - Regional model was Manitoba Theatre Centre (MTC) (1958), the result of a merger of two amateur groups; MTC was fully professional after four years in operation
  - Shaw Festival (1962), Niagara-on-the-Lake; "summer" festival (April to October) of plays by George Bernard Shaw and his contemporaries, also plays about the period of Shaw's lifetime, performed by a resident rep company
  - Vancouver Playhouse (1963)
  - Place des Arts in Montreal (various phases from 1963-1992)
  - Charlottetown Summer Festival (1964)
  - Edmonton's Citadel Theatre (1965)
  - Globe Theatre in Regina ((1966)
  - Saidye Bronfman Centre (1967), Montreal
  - Theatre New Brunswick 1968), Fredericton
  - Theatre Calgary (1968)
  - National Arts Centre (NAC) (1969) in Ottawa; created by Parliamentary proclamation with a mandate to, among other things, assist the Canada Council in the development of the performing arts in Canada; a major multi-disciplinary presenter; four stages have featured

the greatest of Canadian and international talent across all performing arts disciplines; also strongly committed to youth and education in the performing arts

- o Centaur Theatre (1969), Montreal
- o Canadian Stage (1970), Toronto
- o Sudbury Theatre (1971)
- o Bastion Theatre, Victoria (1971)
- o London's Grand Theatre was transformed into a regional professional theatre (1971); Originally opened as the New Grand Opera House in 1901, it became a movie house in 1924 and then from 1945 to 1971 operated as the London Little Theatre, one of Canada's largest amateur theatre companies.
- *The Ecstasy of Rita Joe* by George Ryga in 1967 is said to be the first significant English Canadian play

1970 to present

- Until the 1970s, there had been a dearth of English Canadian plays, which led to the formation of Factory Theatre (1970) and Tarragon Theatre (1971), both in Toronto, to focus on original plays and provide a Canadian voice to theatre
    - o Followed by a period in which hundreds of new plays were produced, thanks to Canadian content funding and founding of the Playwrights Co-op in 1972 (now Playwrights Guild of Canada)
- Newfoundland bucked the trend: not only did Newfoundland have no regional theatres during the big building boom of the 1960s and '70s; it was also producing quality alternative theatre before going mainstream
    - o Codco (1973-79) had lasting influence, especially with its move to broadcasting
- Special interest theatre companies emerged in '70s: young people's theatre, women's issues, GLBT, multicultural and Native theatre
- Funding cutbacks in '70s led to smaller costs and more commercially viable plays
    - o Number of co-productions increased, particularly among regional theatre companies, although at a cost to acting, technical/carp/prop jobs
    - o Lunchtime theatre, dinner theatre and late-night cabaret revues, staged "murders" in dining rooms and resorts, trains and cruises, appeared in late '70s and '80s
    - o One-person shows (Eric Peterson's "Billy Bishop Goes to War", Linda Griffith's "Maggie and Pierre", Viola Leger as "La Sagouine", etc.)
    - o More innovation in administration and marketing, in some cases no permanent venues for companies (e.g. Necessary Angel)
- Independent theatrical enterprises emerged to produce theatre for private profit
    - o Mega-musicals saw new era for impresarios, as well as building or renovating theatres to house them

- o The Mirvish's turned historic Toronto theatres (e.g. Princess of Wales – originally part of the "Pantages Circuit" – and the Royal Alexandra Theatre) into venues for large and long-running shows
  - o Garth Drabinsky renovated a former Toronto Pantages Theatre (now The Canon and part of the Mirvish chain) for Canadian productions and co-productions
- 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
- Summer seasons have expanded to include major festivals, Juste pour rire (Montreal, but now international), outdoor theatre, busker festivals, summer stock in historic or tourist destinations
- Growth in '80s and '90s in clowning; Cirque du Soleil, founded in 1984 in Montreal pioneered a new cross-over genre, "Cirque," and is now operating on a huge scale internationally
- In 2002, the Magnetic North Theatre Festival was established (co-presented by the National Arts Centre), following meetings between CAPACOA and the Professional Association of Canadian Theatres (PACT). This festival was created to provide a launching pad for new English-language Canadian theatre to tour in Canada.
- Now four levels of theatre: 1) self-sufficient, for-profit commercial theatre (mega-musicals); 2) regional and festival theatres with partial subsidization, corporate sponsorships, and co-productions; 3) alternative/fringe theatre; 4) community theatre

French-language theatre in Quebec
- Emerged in spite of strong church objection to the stage throughout 1800s
- "Soirées de famille", sanctioned in the late 1800s, offered wholesome fare at Monument National (now home to the National Theatre School)
- Earliest local fully professional French language companies established in 1890s in Montreal and Québec City
- Long period of decline with introduction of cinema – and WWI
  - o Satirical revues, monologues, and burlesque prevailed
    - o Burlesque was different in French – based more on humorous monologue and improv sketches than striptease
    - o Was dominant theatre performance from 1920 to 1950 when it was eclipsed by television
- Ironically, amateur theatre was rescued by clergy in 1930s; Émile Legault and Gustave Lamarche particularly credited as catalysts for training student troupes and playwriting
  - o Legault formed "Campagnons de Saint-Laurent" that restored freshness to drama and inspired future leaders, among them Jean Gascon and Jean-Louis Roux who founded Théâtre du Nouveau Monde (TNM) in 1951

- Montreal was growing; the audience for theatre was growing and becoming more sophisticated; also growing self-awareness of province of Quebec ... all of which led to vigorous theatrical activity for next two decades
- 1950s and '60s saw growth of tiny *theatre de poches* plus traditional theatres and troupes: TNM, Théâtre de Quat'Sous (1955) and Théâtre Rideau Vert (1948, founded by two women, Mercedes Palomino and Yvette Brind'Amour)
  - Rideau Vert launched itself to forefront of new Quebec theatre with the premiere of Michel Tremblay's *Les Bells-Soeurs* (1968) then *La Sagouine* in 1972; also championed Antonine Maillet's works
- Summer theatres appeared in 1950s – today more than 70 summer theatres in Quebec
- Radio and television were big influences on live theatre but allowed stage actors, playwrights and directors to earn a living
- Funding from Canada Council (1957) and Montreal's Regional Arts Council, then in 1961 the Ministry of Cultural Affairs for Quebec, influences development of theatre by subsidizing companies
- Quebec's Quiet Revolution in 1960s brought vigour and confidence to theatrical arts, also high degree of professionalism
- More companies founded in turbulent '60s plus new acting schools including the National Theatre School/École Nationale du Théâtre (1960) with its bilingual mandate, as well as important college and university training centres
  - All reflected a distinctive Québécois style in acting, directing and design
  - Strong political stance in a lot of '60s theatre work
- Alternative theatres grew in response to perceived threats to originality and improv
- 1970s saw emergence of all-female troupes; these were ground-breaking and influential, e.g. Théâtre Expérimental des Femmes; also growth of theatre for young people
- 1980s saw trend away from politically inspired dramaturgy, for example, Ronfard's seven-play cycle *Vie et Mort du Roi* (with Shakespearean influences), and *Broue*, a collaboration of seven authors
- Also growth of improv – both on stage and television, in a style similar to commedia dell-arte and vaudeville ... Clémence DesRochers and Yvon Deschamps epitomize this style
- Others turned to more universal themes, e.g. Robert Lepage and Michel Tremblay
- 1980s and '90s characterized by persistent financial problems
  - Proliferation of companies: 100 professional and 400 amateur in the province
  - Led to closing, at least temporarily, of many
- Quebec theatre continues to be vibrant, innovative and vigorous, with openness to other cultures and texts

Music

Early concert "presenting" in Canada
- Earliest concerts in 1800s were parlour music or "soirée musicales", roots of which were London's high society; continued in Canada by those who immigrated here
    - Concerts were held in private homes, often organized by wives for "high-stakes socializing" or strategic/political purposes
    - Private music-making at home flourished until the early 1900s, featuring combinations of piano, song and instrumental recitals at afternoon teas or private social entertainments
- Toronto was growing in all respects ... by 1890, Ontario Parliament Buildings and City Hall opened; opening festivities included bands and choruses
- By late 1880s, three educational institutions dominated Toronto's musical life: the Toronto Conservatory (founded in 1887), Toronto College of Music (1888), and Metropolitan School of Music (1894)
- By late 1800s choral performances dominated the performance scene; Toronto was considered the choral capital of North America
- Orchestral music was provided by visiting American orchestras
- Chamber music also provided by visiting groups, sponsored by the Toronto Chamber Music Association (founded in 1896)
- Earliest women's musical clubs were founded in the late 1880s (the first appears to have been "The Duet Club" in Hamilton in 1889) followed by similar clubs across Canada; eventually dozens by 1900 in major cities and smaller communities
- The Vancouver Woman's Musical Club (later the Vancouver Women's Musical Society), founded in 1905 and still going today presented famous performers like Paderewski, Clara Butt, Serge Rachmaninov, etc.
    - Presented some touring orchestras
    - Presented Canadian artists from earliest years
    - Concerts were held at the Vancouver Opera House, the Oak Room of Hotel Vancouver, the Vancouver Arts Gallery, etc.
    - In effect, women's musical clubs carried out impresario / management activities

1900 to 1914
- Growth of semi-professional choirs and associations, new organizations like the Toronto Mendelssohn Choir, Montreal Symphony Orchestra (1894), the Toronto Conservatory Symphony Orchestra (1907), etc.
- Festivals emerged, such as the Western Canada Musical Festival produced by the Winnipeg Oratorio Society (1908) and a cross-country series arranged by Charles A.E. Harriss (also a notable impresario of the time)

- WWI depleted the male sections of choirs, orchestras and funds
- Recovery took until the 1930s

1930s to WWII

- Saw discovery of "deeper" repertoire ("trifles" had made up the majority of concert programs previously), largely influenced by recordings and broadcasts by the CBC (after 1936) and private radio stations. This led to high standards of performance, acceptance of new types of music and Canadian performances brought to cities and communities of all sizes.
- Orchestras were more firmly rooted than in 1914 and were able to continue either through the war or resume operations shortly thereafter

Community concert associations

- Concept is not unlike an early version of subscription series
- Began in 1920s in the U.S., mostly to bring concerts to small- to mid-sized cities
- Community volunteers gathered an audience first through a membership drive, then engaged artists within the means of the revenue – avoided losses often incurred by touring performances
- Became Columbia Concerts Corporation (1928), then Columbia Artists Management in 1948
- Idea came to Canada in 1930 – first Community Concert Association was in Kitchener, then spread throughout Ontario, the Maritimes, and Quebec (Sociétés des concerts)
- Brought many artists, who later became internationally recognized, to small towns that wouldn't have heard them otherwise
- By the 1950s, there were 75 CCA's in Canada
- Declined in 1970s due to provincial arts councils with touring divisions and more Canadian artists' managers encouraging communities to book Canadian artists and to do so directly, also the increase in performing arts venues including on university campuses and in municipalities
- Now only a handful remaining in Canada

1950 to present

- 50s and 60s saw introduction of widely differing styles of music offered in a single program, a loosening of the traditional concert formats
- Specialized music groups emerged: new music societies, also historic music and experimental groups
- Many performing arts venues were built across Canada for the Centennial (See *Theatre* section).This was influential in the development of presenting

- By 1970s, orchestras – professional, chamber, radio and community – were busy in Canada. Major orchestras such as the Montreal Symphony Orchestra, Toronto Symphony Orchestra and Vancouver Symphony Orchestra were presenting almost year-round seasons of 130 concerts per year.
- Canada Council and Ontario Arts Council, in early 1970s, began bringing together artists and presenters through audition programs and first Contact events were held; success led to other provincial arts organizations doing the same
  - Ontario Arts Council created Ontario Contact event in 1971, the first one of its kind
  - Led to a major turn-around in the number of Canadian artists appearing in concerts in Canada
- Funding problems began in the 1970s and 80s; many orchestras and organizations collapsed, but the challenges also led to better marketing and fundraising
- Still growth in '80'and '90s in number and quality of public concerts
- Rise of specialization (e.g. early music, new music, period instruments, etc.)
- Emergence of new venues and imaginative concert concepts, e.g. R. Murray Schafer's World Soundscape Project and natural environment works, outdoor "happenings"
- New music festivals where composers take on rock-star status
- Canadian compositions now familiar fare in all concert genres
- No decrease in demand for live music and audiences can now choose from a smorgasbord of musical offerings: amateur, professional, classical, popular, sacred, secular, World music, new and experimental, etc., presented by resident or visiting musicians
- Audience Development for symphony orchestras active in classical music has been elevated to a strategic priority in the 2000s

Dance

1900 to 1950s

- Canada became part of the North American touring circuit in early 1900s: Ballet Russe, Martha Graham, Anna Pavlova all toured Canada
- Foundations for professional dance in Canada laid by immigrant ballet teachers:
  - June Roger in Vancouver ... many students became stars
  - Boris Volkoff – Volkoff Canadian Ballet debuted in 1939
  - Gweneth Lloyd and Betty Farrally (both English immigrants) established the Winnipeg Ballet Club, later renamed the Winnipeg Ballet ... turned fully professional in 1949 and became the Royal Winnipeg Ballet in 1953
  - Celia Franca, also English, became founding artistic director in 1951 of the Canadian National Ballet – renamed "National Ballet of Canada" without any official public mandate, to the consternation of the Winnipeg Ballet which became "Royal" two years later
  - Ludmilla Chiriaeff (Latvian born, Berlin-trained, early career in Switzerland) founded Ballets Chiriaeff in 1955 in Montreal to fulfill TV commitments to the CBC ... in 1958, the company became Les Grands Ballets Canadiens
- These three companies – Royal Winnipeg Ballet, National Ballet and Les Grands Ballets Canadiens – established dance schools which formed the foundation of Canadian professional dance

1960 to present

- Modern troupes emerged in the 1960s, including Le Groupe de la Place Royale (Montreal), Contemporary Dancers (Winnipeg) and Toronto Dance Theatre – all of which also founded schools
  - Broke from "prim" past and evolved art form of the body, attracting new audiences and practitioners
- Public funding created new opportunities and led to explosive growth
- Innovative choreographic talent emerged, influenced by European and/or American modern dance, but quickly became unique
- Introduction of dance departments in Canadian university boosted performance
- Expansive era into the '70s with many new companies emerging and new choreographers trained
- Montreal gathered momentum as a powerhouse of dance creativity (1970s); emergence of powerfully influential dance-creators such as Edouard Lock and Paul-André Fortier
- Mid-'70s saw huge rift in Canadian dance community as the Canada Council was accused of favouritism and elitism ... led to a split of "senior" companies into the Canadian Association of Professional Dance Companies (CAPDO) and Dance in Canada Association (DICA) representing the "excluded and underprivileged"

- o Legacy of DICA is the Canada Dance Festival, created in 1987 and produced annually at the National Arts Centre
- o CAPDO eventually disappeared

1980 to present

- Many companies have scaled down and others eliminated, but no sacrifice of artistic quality
- Emergence of independent dancers (e.g. Margie Gills, Marie Chouinard, Peggy Baker) working outside of formal organizations
- Cross-pollination of different styles, collaborations with other artistic disciplines (experimental musicians, filmmakers, pop-stars, designers)
- Fusion, Ukrainian, Afro-Caribbean, flamenco ... integration of dance traditions beyond European and North America
- Great openness to new ideas has given Canadian dance a vibrant, vital dance culture
- 1997: Launch of the initiative that became *La danse sur les routes du Québec*, a presenters network and program development in dance. The initiative's success resulted in similar ones in other provinces.
- Canada Dance Festival, co-produced with the National Arts Centre, continues to foster new Canadian dance across cultures
- Numerous dance associations and festivals in all parts of Canada

Multi-Disciplinary Presenting

The above discipline-specific overview already points to the multi-disciplinary nature of performing arts productions in many venues across Canada.

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, 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, plays, opera and dance performances rather than staying focussed on a single discipline.

Peter Feldman, Executive Director of CAPACOA from 1985 to 2007 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
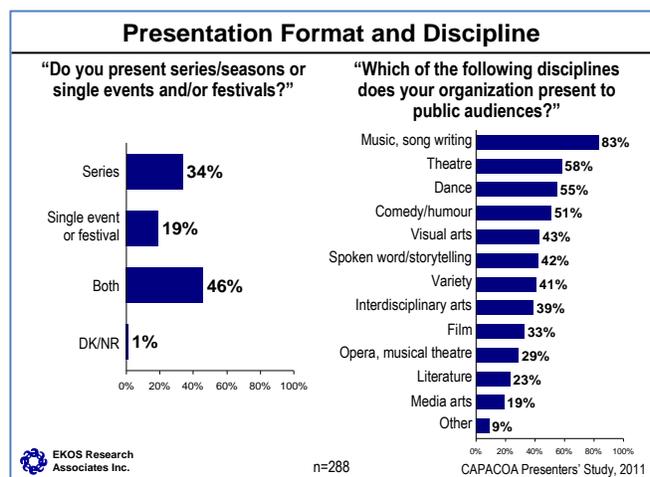
those provinces' colleges and universities. When the funding cuts of the mid-1980s—and into the early 1990s—occurred, these networks virtually disappeared, and quickly; very few university presenting organizations remain. At this point, municipal governments seized on the opportunity for increased community 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."

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.

Peter Feldman continues: "The federal presenter funding model—at least in English Canada—was changed with the announcement of the federal government's *Tomorrow Starts Today* programs. These programs essentially supplanted the *Cultural Initiatives Program*, which funded, for the most part, individual events. Provincial funding for presenters was already happening—the two most generous programs were in Québec and Alberta—but the *Tomorrow Starts Today* program package, for the first time, put ongoing federal support into the hands of presenters. Commensurate with this funding was a policy shift in terms of presenters' work and how it would be evaluated. Presenters were no longer merely in the show-booking business. Multi-disciplinary presenting organizations who used the new program as a means to do what they were doing before, only more of it, quickly found themselves to be deemed unsuccessful under the criteria of the new program."

In the *Value of Presenting Study's Presenters Survey* it was reported that most presenters present more than one art form, with music being near universal at 83%. Moreover, considering all reported activities, about half of presenters reported presentation of non-performing arts disciplines some of the time.

Presentation Format and Discipline

"Do you present series/seasons or single events and/or festivals?"

Series	34%
Single event or festival	19%
Both	46%
DK/NR	1%

"Which of the following disciplines does your organization present to public audiences?"

Music, song writing	83%
Theatre	58%
Dance	55%
Comedy/humour	51%
Visual arts	43%
Spoken word/storytelling	42%
Variety	41%
Interdisciplinary arts	39%
Film	33%
Opera, musical theatre	29%
Literature	23%
Media arts	19%
Other	9%

EKOS Research Associates Inc.   n=288   CAPACOA Presenters' Study, 2011

The multi-disciplinary and inter-disciplinary nature of performances themselves has been increasing in recent years, creating new demands on the technical capabilities of stages that host 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.

Performing arts performances that are grounded in diverse culture backgrounds also often reflect a convergence of various art forms into a single artistic experience.

Festivals

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

In various instances 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.

Often Festivals are part of the operation of a regular series presenter – and vice-versa; they can also be stand-alone events. Some festivals travel while others take place in the same location each year. Numerous festivals feature performing arts alongside other arts and cultural activities, making them multi-disciplinary presenters by nature.

A 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. They're 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. The granddaddy of all of these is High Performance Rodeo which, at 26 consecutive years of programming, has apparently inherited the status as Canada's longest running international festival of the arts. 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."

The following references, primarily drawn from the texts above, highlight the evolution of festivals:

- 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 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
- 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
- High Performance Rodeo (created in 1986) is Calgary's International Festival of the Arts. Encompassing theatre, music, dance, comedy and interdisciplinary art, the High Performance Rodeo is the largest event of its kind in western Canada.
- Summer seasons have expanded to include major festivals, outdoor theatre, busker festivals, summer stock in historic or tourist destinations; some of the largest performing arts festivals are:
  - Juste pour rire, Montreal
  - Montreal JazzFest
  - Ottawa Bluesfest

- o   Toronto's Luminato
- Canada Dance Festival, operating since 1987 in Ottawa, co-produced with the National Arts Centre, continues to foster new Canadian works
- In 2002 Magnetic North Theatre Festival co-produced with the National Arts Centre is created to showcase new Canadian plays
- In 2003, the National Arts Centre began to present "Scene/Scène" festivals every two years, starting with Atlantic Canada, bringing 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 Alberta, Quebec, BC and the Prairies have been celebrated and highlighted. In 2013 the Northern Scene will be presented.
- Many cultural festivals like Ottawa's Winterlude, the Calgary Stampede, Quebec's Winter Carnival, and most ethnically-based festivals include performing arts in their multi-facetted programs.
- Harrison Festival of Arts in Harrison Hot Springs, BC operating since 1978, and formally incorporated in 1988, has emerged as an example of a strong community partner drawing together diverse performers and audiences, and in the process has become an internationally acclaimed festival.
- Canadian Aboriginal Festival, founded in 1993 and presented by Indian Arts-I-Crafts, includes performing arts alongside sporting events, educational events and workshops.

Presenting Networks

Over the last 40 years an increasing number of regional presenting networks have sprung up to aid presenters with coordinated artists' bookings especially through annual Showcases and Contact events, promote arts presenting, provide professional development for presenters, undertake sector research and advocate on behalf of the presenting sector.

In the early 1970s funding agencies' touring offices played a major role in creating a touring marketplace. The first Contact event in the country was the Ontario Arts Council's Ontario Contact in 1971. In 1975, Canada Council created Contact East serving Atlantic Canada. That same year, the Organization of Saskatchewan Arts Councils produced its first Showcase, *Seminar of the Arts*. Over the last 30 years, these crucial initiatives have been replicated across Canada bringing artists and presenters together so that the best talents have opportunities to reach all kinds of audiences. Today these Contact events are managed by presenting networks, rather than funding agencies.

	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 ontarois1, since 2001 by Réseau Ontario
	La danse sur les routes	1997	1999 Parcours Danse
WRAD	Western Roots Artistic Directors	1999	Informal meetings began in 1970s
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	Convened in 1999
PCC	Performance Creation Canada	2004	Informal network
RGE	Réseau des Grands Espaces	2007	2005 Contact events began
N3	N3 Network (Northern Presenters)	2011	Convened in 2011

Presenting Networks play an important role in championing the presenting sector to its partners in the touring sector and public funders. RIDEAU and CAPACOA in particular have been champions. Among others, these organizations have been credited with contributions toward the federal government's introduction of the _Tomorrow Starts Today_ programs in 2001.

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1 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

Minority-language Groups

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 exit today across Canada. In these organizations the performing arts are often one of several cultural sectors served.

La Fédération culturelle canadienne-française was created in 1977 to promote artistic and cultural expression of Francophone and Acadian communities and to act as spokesperson for the arts and culture of French Canada. It provides a national focus for Canada's Francophonie and helps coordinate the work of francophone and Acadian cultural organizations across Canada.

Réseau Ontario was created in 1997, as a francophone presenters network. Since 2001 it managed Contact ontarois which was founded in 1980 and managed 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. It collaborated in the work that resulted in *A Global Strategy for Integrating the Arts and Culture into Acadian Society in New Brunswick*, published by the Association acadienne des artistes professionnel.le.s du Nouveau-Brunswick in 2009. This document, which serves as a cultural and artistic road map, sets out to guide Acadian society as a whole and serves as a compass for those who wish to become involved in the project of a full integration of arts and culture into New Brunswick's Acadian community.

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). Its members include western provincial francophone organizations as well as many local francophone arts and culture organizations. It organizes Contact Ouest annually. By way of example, it brings together networks such as these two:

RAFA: Regroupement artistique francophone de l'Alberta, was created in 2001 to bring together French-speaking artists and arts and culture organizations to ensure the development and vitality of all forms of artistic expression in Alberta, including the performing arts. RAFA is implementing its strategic development plan 2010-2015 which is transitioning the organization from primarily a presenting network toward a community of practice, in which, however, the circulation of artists and their works remains a priority.

Réseau Pacifique in BC was created in 2003 through the work of Le Conseil culturel et artistique francophone de la Colombie-Britannique (CCAFCB) (which itself was founded in 1996) as the BC network for arts and cultural presentation.

Key Funding and Programs Influencing Presenting

- 1951: The Massey Report ("National Development in the Arts Letters and Sciences") is a key impetus for professional performing arts in Canada and leads to the formation of the Canada Council in 1957.
- 1960s: Major growth in Canadian theatre as new companies and theatres are built across the country, a result of greater government responsibility for funding the arts.
- 1963: Ontario Arts Council is founded to "foster the creation and production of art for the benefit of all Ontarians."
- 1971: Ontario Arts Council starts Ontario Contact, bringing artists and presenters together to enable scouting and tour bookings (CCI manages Ontario Contact since 2003)
- 1973: Touring office created at the Canada Council to make the performing arts accessible to the greatest number of Canadians and to support international touring of Canadian companies with the Department of External Affairs. It offers specialized services to presenters and distributers in touring performing arts productions.
- 1975: Contact East is created by Canada Council for the Arts (Atlantic Presenter Association began managing Contact East in 2001)
- 1975: OSAC: Organization of Saskatchewan Arts Councils – the first regional presenting network founded in 1968 – organizes the first OSAC Showcase.
- 1980: Creation by the federal government of 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 in Canada 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.
- 1995: The Cultural Human Resources Council is founded to support the sector's human resource development across cultural sectors including performing arts presenting.
- 1996: *Remettre l'art au monde : Politique de diffusion des arts de la scène* is launched by the Quebec government.
- In 2001, the federal government announces the *Tomorrow Starts Today* suite of programs. This initiative represents an investment in the arts sector of $312 million over three years. It features four programs
    - *Arts Presentation Canada*, whose objective is to provide Canadians access to artistic experiences, was the first national program that supported multi-disciplinary series presenters, and was consequently a very important recognition of the profession of

presenter. The program was renamed the *Canadian Arts Presentation Fund* when it was renewed in 2010 with funding of $33.4 million (including the $7.4 million increase given in 2008-2009);

- o *Cultural Spaces Canada*, which contributes to the construction and renovation of arts facilities and the acquisition and renewal of equipment;
- o the *National Arts Training Contributions Program*, which contributes to the development of Canadian creators and future cultural leaders in the arts sector through training; renamed *Canada Arts Training Fund* in 2009;
- o the *Canadian Arts and Heritage Sustainability Program*, intended to contribute to the organizational, administrative and financial health of arts and heritage organizations; renamed *Canada Cultural Investment Fund* in 2009

- 2007: Quebec undertakes a sector-wide reflection of 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. Presenters have since taken a major role in the development of and access to Quebec culture.

- 2007: RIDEAU, CAPACOA and Fédération culturelle canadienne-française collaborate with the Cultural Human Resources Council to publish the *Competency profile* for presenters. This occupational analysis identifies the combined competencies that make up the work of the presenter. It provides both guidance for professional development and legitimacy for the profession. During the same year, the Cultural Human Resources Council also publishes the *Presenters Training Gap Analysis*.

- 2007: The federal government announces it will implement $30 million per year in new funding to support local arts and heritage festivals that "engage Canadians in their communities through the expression, celebration and preservation of local culture". $18 million is allocated on an ongoing basis for the new "Building Communities through Arts and Heritage" program. Additional resources of $7.4 million per year are provided on an ongoing basis to Arts Presentation Canada (starting in 2008-2009).

- 2009: The budget - Canada's Economic Action Plan - includes $100 million over two years for marquee festivals and events that promote tourism. This program is administered by the Department of Industry.

- 2011: The Value of Presenting Study is initiated to gather much-needed information and undertake pan-Canadian dialogue among the presenting ecology.

- 2012: The federal government's budget introduces over $5.2 billion in cuts to spending. The presenting and touring sector sees cuts (National Arts Centre reduced by 5% ($1.9 million), and maintains funding for Canada Council for the Arts. The Department of Canadian Heritage is cut by about 4% ($46.2 million), however, the minister of Canadian Heritage affirmed that the Canada Cultural Investment Fund, Cultural Spaces, and Canada Arts Presentation Fund will be maintained.

Recent Evolution in Quebec's Performing Arts Sector

- In 1996 *Remettre l'art au monde*: *Politique de diffusion des arts de la scène* was launched by the Quebec government.

- 1997: Start-up of *Specta-Jeunes*, where up to 40% of costs for school outings to cultural events was reimbursed. This program was funded by the Ministry of Culture and Communications and managed in conjunction with presenters. It ended in 2004. Since then, a similar program under the leadership of the Ministry of Education, Recreation and Sport and its school partners has been created.

- 1997 also saw the launch of *Projets innovateurs de concertation et de coopération en diffusion des arts de la scène* by MCC. Building on partnerships between creators, producers and presenters, this program was specifically to support development initiatives and public awareness. It gave rise to *La Danse sur les routes du Québec* as well as *Sorties du TNM*, the *Fenêtres de la création théâtrale* and *Voyagements*. The program accepted projects that could be done on one, two or three fiscal years. It ended in 2003.

- Signing of the Memorandum of Understanding *La culture et l'éducation deux partenaires indissociables* by the Minister of Education, Recreation and Sport and Minister of Culture and Communications, to strengthen the partnership between the two departments and their respective communities to encourage, stimulate and promote collaborative actions, appropriate and innovative education and culture, while taking into account local, regional and national circumstances.

- In 1999 there was a first boycott of extracurricular activities and cultural excursions by teachers' unions, as leverage in the negotiations of working conditions with the government.

- *Stabilization Fund for Arts and Culture of Quebec* was created by agreement between the MCC and Emploi-Québec. The Fund has supported the economic and organizational development of organizations in the cultural sector and particularly supported the creation of jobs and the integration of young professionals. Its activities were completed in 2005.

- In 2000 the signing of the declaration entitled *Youth, School and Culture* by the Minister of State for Education and Youth and Minister of Culture and Communications.

- In 2001 a national assessment was undertaken of multidisciplinary presenters and networks supported by the government.

- In 2002, Implementation of the Action Plan *Agir pour la culture et les communications* (Action for Culture and Communications), designed to improve the network of cultural facilities. Support for the construction and renovation of facilities and financing specialized equipment is now handled through the program *Soutien aux équipements culturels* (Support for Cultural Facilities, 1982).

- 2003 saw the end of the assistance program to promote French song performances that targeted multidisciplinary presenters and focused on the marketing of shows. The money previously allocated to the program is now part of *Aide au fonctionnement pour les diffuseurs pluridisciplinaires en arts de la scène* (Operational Support for Multidisciplinary Presenters). Some agencies are now supported on a three-year basis.

- 2004, creation of *La culture à l'école* (Culture at School), a product of the merger of *Rencontres culture-éducation*, established in 1999 by the MCC, and *Soutien à l'intégration de la dimension culturelle à l'école* (Support for the integration of the Cultural Dimension in Schools), implemented in 2000 by the Department of Education.
- 2005 was the year of the third boycott of extracurricular activities and cultural excursions by teachers' unions as leverage in the negotiations of working conditions with the government. An agreement was reached between the Teachers' Federation and the Quebec Government to end the boycott of cultural outings and to strengthen the ties between culture and education.
- Release of the new Quebec government's international policy, *Soutien à l'accueil de spectacles étrangers,* in 2006, implemented by the MCC.
- Introduction of new departmental Di@pason system, including computerized information and processing of requests for support and reporting.
- Quebec Government evaluated its support for multidisciplinary presenters and networks in 2007.
- In 2007 a profound sector-wide reflection process took place to illuminate and affirm 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.

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Reviewers

We thank these individuals for their interest, time and effort in reviewing this document in draft and adding facts and perspectives from their own experience.

Peter Feldman, Executive Director of CAPACOA (1985 to 2007)

Paul Conway, Voyageur Storytelling (Chautauquas reference)

Al Fowler, Storytellers of Canada

Paul Eck, Ryerson University Theatre School

Yvette Nolan, playwright

Michael Green, One Yellow Rabbit/High Performance Rodeo