



CANADIAN ARTS  
PRESENTING ASSOCIATION  
ASSOCIATION CANADIENNE  
DES ORGANISMES ARTISTIQUES

# The Value of Presenting

## A Study of Arts Presentation in Canada

### PROJECT DESCRIPTION

*Updated May 19, 2011*

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## EXECUTIVE SUMMARY

Canada's performing arts presenting networks are conducting a large-scale enquiry in order to understand and communicate the value and benefits of presenting for Canadians and to raise awareness of the role of the live arts presenter in the creative chain, in communities, in society. This enquiry will initiate a series of dialogues, throughout the country and in both official languages, which will strengthen the connections between the various stakeholders of the presenting field.

The project began in May 2011 and will end in March 2013. It is directed by an advisory committee and conducted by a team of consultants led by Strategic Moves. CAPACOA provides project management.

## BACKGROUND

### CAPACOA AND THE PRESENTING FIELD

The Canadian Arts Presenting Association/l'Association canadienne des organismes artistiques (CAPACOA) is a national arts service organization. It serves the performing arts touring and presenting community through its commitment to integrate the performing arts into the lives of all Canadians. CAPACOA takes initiative in providing leadership, knowledge, communications, skills development and advocacy on behalf of its members and within the arts presenting community.

CAPACOA's objectives are to promote the development of the presentation of the arts in Canada, and to promote communication and understanding between presenters of the arts in Canada.

CAPACOA has a membership of 140, comprised mainly of performing arts presenters, presenting networks, and artists' representatives.

There are more than 30 presenting networks in Canada, 22 of which meet annually under the auspices of CAPACOA. Most presenting networks are regionally-based and many of them typically serve non-profit presenters, as well as municipality presenters, and university presenters. Other presenting networks are specialized in one type of presenting activity and they serve festivals or presenters specialized in disciplines, such as dance or theatre.

Presenters are responsible for facilitating performing arts experiences (such as shows and outreach activities) for their community. They bring together artists and audiences.

### A QUALITATIVE ENQUIRY INTO THE IMPACTS OF PERFORMING ARTS PRESENTATION ON CANADIANS, THEIR LIVES AND THEIR COMMUNITIES

The present project originated in 2007, on the initiative of CCI – Ontario's Presenting Network, its executive director, Warren Garrett, and its past president, Jamie Grant. The project is inspired by the model of the *American Dialogue*, a large-scale project conducted in the late 80's, which enabled presenters in the United States to envision the future of their field and to build a philosophical framework for action. The project's manifesto had a major influence on the development of the field and is still considered as a reference twenty years after its publication. The present project is also motivated by recent research on the impact of arts participation on people's lives and in

their communities: insightful researchers such as Alan Brown have created a new language and new paradigms to explore the value and benefits of the arts.

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 CCI's *Value and Benefit Study*, have allowed the presenting field in Canada to develop an acute 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.

Many important trends are also affecting the arts sector in general. The concept of creative cities is becoming more widely acknowledged but still faces scepticism as the economic downturn calls for shorter term planning. The fast development of new Internet and electronic technologies (i.e. smart phones) creates new entertainment options and induces changes in marketing and behaviour trends, thereby creating indirect competition and new challenges for the arts sector. Demographic changes, such as ageing population and growing immigration, and new artistic genres attracting narrow audience segments, make audiences more fragmented than ever before.

Presenters, who act as links, bridges, or brokers between communities, municipalities, and performing artists, need to envision their current and future role within the arts and in society. That is the starting point of this project.

## RECENT DEVELOPMENTS

- 2007: CCI began championing the idea of a pan-canadian task-force on presenting. The project is inspired by the *American Dialogue*, a landmark project in the 80's.
- May 2008: Regional Presenting Networks participated in a scoping exercise, answering the question "What do we need to know".
- June 2009: 16 presenting networks mandated an advisory committee to develop terms of reference.
- Dec. 2009 – Mar. 2010: A consultant was hired to conduct a comprehensive needs analysis and a definition exercise. The needs analysis involved a content analysis of 5 reference source documents and consultations with the presenting networks. The advisory committee overviewed the consultants' work and validated the deliverables.
- June 2010: 20 presenting networks validated the resulting Terms of Reference and Request for Proposal.
- July-August 2010: The RFP was issued. 8 qualified responses were received, and 4 were shortlisted for reference checks.
- September 2010: The selection committee chose the proposal submitted by Strategic Moves and EKOS. An agreement in principle was signed between CAPACOA and Strategic Moves.

- May 2011: The project is launched, with the support of the Canada Council for the Arts and the Government of Ontario.

## PROJECT OBJECTIVE

### PROJECT AIM

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.

### EXPECTED RESULTS

- Different visions of presenting – the current state and the future of the field – are shared and create a common vision and a common language among Canadian presenters.
- The full breadth of individual and public value and benefits of presenting is identified, understood and appreciated by Canadian presenters.
- The community and societal role of the presenter are clearly described and Canadian presenters have a more acute awareness of these roles and feel engaged and valued.
- Stakeholders within the creating, producing, touring, and presenting fields are fully aware of their respective roles, they value their interdependence, and they create a stronger synergy together.
- The positive stories of presenting are told and shared, within the field and outside the field.
- Canadian presenters have a renewed passion about their work, they have a stronger sense of purpose and they feel engaged to the public good.
- The Canadian presenting field has stronger ties with and support from non-artistic sectors, such as municipalities, health, community, etc.
- Canadians are aware of the profession of presenter and appreciate its value to society.

## SCOPE

The project will engage enquiries and dialogues with different groups, at various levels, across the country and in both official languages:

- Presenters, including non-profit presenters, municipal presenters, university presenters, specialized presenters (i.e. culturally or discipline specific), festivals, and commercial presenters
  - The project will seek to reveal any sub-sector, regional or linguistic differences and commonalities in the vision and the role of presenting.

- The project will also seek to clarify the relationship between non-profit and commercial presenters.
- Many presenters will be reachable through the regional presenters' networks. However, the enquiry will also have to encompass specialized presenters and commercial presenters who aren't members of networks.
- Touring artists and companies, producers, managers, agents, and bookers
  - The project should seek to generate a better understanding of the role of presenting in the chain that links creation, production and presenting, in order to improve the synergy between all stakeholders.
- Municipalities that are member of the Creative Cities Network, of Les arts et la ville, and/or of the Canadian Federation of Municipalities
  - Municipalities are an important group that could help reveal the local benefits of presenting. They are also a target group for awareness raising of presenting within the municipal cultural planning framework. The project will engage municipalities early and throughout the project.
- Arts agencies and other funders
  - The perspective of arts agencies and other funders at the national and regional levels will be sought to compare and contrast preliminary conclusions, and to generate new perspectives about presenting.
- Audience and non-audience members
  - The project will seek to bring to light the meanings, the impacts, and the value of arts participation at the level of individual audience members. The project will rely on existing research to provide valuable insights into the benefits of presenting for individuals, including CCI's Value and Benefits study. A survey of audience and non-audience members will also be conducted to assess Canadian's awareness of presenting and to reveal benefits that would be specific to presenting. This survey will include wellbeing indicators currently used in existing research and will contrast those with new wellbeing indicators used in other sectors.
- Non-arts sectors (health, education, economic development, immigration, community and social services)
  - Although the project can't engage in dialogues with each of these sectors, the project will seek to gain insight into the value of presenting to non-arts sectors through literature review, interviews key informants and dialogues with organizations involved in measuring wellbeing or happiness across sectors, such as the Canadian Index of Wellbeing and the Centre for the Studies of Living Standards.

## DELIVERABLES

### YEAR I

- Report of Findings from Presenters Survey and cumulative findings from consultations for vetting and dialogue.
- Interim Report of Findings and initial set of recommendations.
- The action research approach is in itself a deliverable: the roundtables and the dialogue sessions will contribute directly to the community engagement and awareness raising expected results of the project.

### YEAR II

- Pilot-testing material.
- Final Project Report with validated findings and suggested recommendations presented to the Advisory Committee.
- Final Enquiry Report intended for hard-copy and web-based publication in both official languages.

The Final Enquiry Report will be the main deliverable of the project, as it is intended to be widely disseminated. Its language should consequently be both relevant to the practitioner and accessible to the lay person. The target end-readers for this publication will include:

- Presenting networks
- Presenters, their staff and their boards
- Touring artists and arts organizations, artists managers, agents, bookers
- Local, provincial and federal governments (politicians and public servants)
- Arts agencies and other funders
- Arts participants
- Educators

## METHODOLOGY

The selected methodology involves literature review, key informant interviews, survey of the presenting field, survey of audiences, dialogue sessions and other forms of public consultations, as well as pilot testing and contingency for supplementary research (see the *Key Activities and Milestones* for a breakdown of the research activities).

By using a participatory approach, active learning and hardened data over a period of two years we can engage stakeholders from the grass-roots level onwards and shape a common vision and common action framework that will stand the test of time.

## KEY ACTIVITIES AND MILESTONES

Activity – 2011-2012	Milestone
Project kick off meeting, ½ day briefing session with CAPACOA and consultant team (4 team members), review of project objectives, alignment of timelines for consultations and research within CAPACOA calendar of events, reporting and approval procedures, transfer of files.	15-May-11
Key Deliverable: Comprehensive 2-year work plan (Gantt chart)	30-May-11
Literature review to inform value and benefits of presenting; meaning, impact and value of arts participation on audience members; sector understanding. Summary of insights for vetting.	May-11
Initial key informant interviews (bilingual) with CAPACOA members and arts agencies/funders (10-12 interviews), including discussion guide and summary notes re: historical overview, issues and current state, definition of presenters to include in the study, value and benefits of presenting to Canadians; also informs presenters and audience survey	Jun-11
Presenters Survey, design phase, sample frame design, data collection, analysis and reporting	July-Oct 2011
Initial round of consultations with Touring artists and companies, producers, managers, agents, brokers in roundtable meetings, by phone or face-to-face meetings (about 10 input sessions)	July-Oct 2011
Initial round of consultations with municipal presenters via Creative Cities Network or CFM in roundtable meetings, by phone interviews or face-to-face meetings (about 20 input sessions)	
Initial round of consultations with key informants to understand performing arts presenting's value to non-arts sectors, by phone or face-to-face meetings (about 10 input sessions)	
Key Deliverable: Report of Findings from Presenters Survey and cumulative findings from consultations for vetting and dialogue	Nov-11
Dialogue sessions with CAPACOA, regional presenting networks, touring artists/managers/ producers/ agents, arts agencies and funders to present findings and facilitate discussion of implications and evolve insights, discuss current and future state vision options, gap analysis and identify additional lines of inquiry to be pursued (series of 8 to 10 working meetings, 3-6 hours, using CAPACOA/network meetings, and supplement with online consultations).	Sept 2011-Apr 2012
Audience Survey, design phase (consider using existing design of CAPACOA referenced Value and Benefits Study by CCI) , sample frame design, data collection, analysis and reporting	Jan - Feb 2012
Key Deliverable: Interim Report of Findings and initial set of recommendations	Mar-12

Activity – 2012-2013	Milestone
Deliverable: Revised work plan for year 2	Apr-12
Using vetted recommendations from the Interim Report, develop pilot tests with target groups	Apr-May 2012
Recruit presenters to pilot awareness raising activities or key communications messages	
Develop pilot testing methodology and evaluation procedures in 3 markets for different pilot activities.	May - Oct 2012
Presentations of Interim Report of Findings, information sharing on pilots in progress and future state vision development working sessions with stakeholder groups (8 to 10 sessions, 90-180 minutes, and supplement with online presentations)	June 2012 - Feb 2013
Contingency (potential uses include supplementary audience research should gaps be identified through the dialogue process; additional face-to-face working meetings with stakeholder groups; increased scope of pilot testing activities).	Oct 2012 - Jan 2013
Final round of consultations with municipalities, arts agencies and funders, key informants for non-arts sectors, touring artists and managers to share relevant insights and vet evolving vision of future state of performing arts presenting.	Nov 2012 - Feb 2013
Key Deliverable: Final Project Report with validated findings and suggested recommendations presented to the Advisory Committee.	Mar-13
Key Deliverable: Final Report on Performing Arts Presentation: Its Value and Impact for Canadians	Mar-13

## BUDGET

Revenues	2011-2012	2012-2013
Federal Government	\$80,000	\$71,500
Provincial Governments	\$42,000	\$37,000
In-kind contributions of networks	\$18,000	\$18,000
Financial contributions of presenters <sup>1</sup>	\$10,000	\$10,000
Financial contribution of CAPACOA	\$13,000	\$9,000
<b>Total</b>	<b>\$163,000</b>	<b>\$145,500</b>

Expenses	2011-2012	2012-2013
Research and consultation fees	\$99,000	\$85,000
Project coordination fees	\$10,000	\$8,500
Travel budget - earmarked	\$25,000	\$25,000
In-kind contributions of presenting networks (dialogues and communication)	\$18,000	\$18,000
Project management salaries	\$9,000	\$5,500
Administration expenses	\$2,000	\$2,000
<b>Total</b>	<b>\$163,000</b>	<b>\$145,500</b>

<sup>1</sup> On the basis of a \$25 contribution from 800 presenters, spread over two years.

## CONTRIBUTIONS FROM PRESENTING NETWORKS

The presenting networks' participation will be essential to the success of the project. In particular, presenting networks will be expected to provide the following contributions:

**A. Data pooling**

Networks will be asked to provide contact information and other information (type of presenter, scope of activities) on their members and on the participants to their annual event. This information will be treated confidentially and will be collated into a single database for the sake of the presenters' survey.

**B. Communications**

Networks will be asked to liaise project information with their members, via their usual communication tools: members meeting, newsletter, blog or mailing list.

**C. Hosting consultation activities**

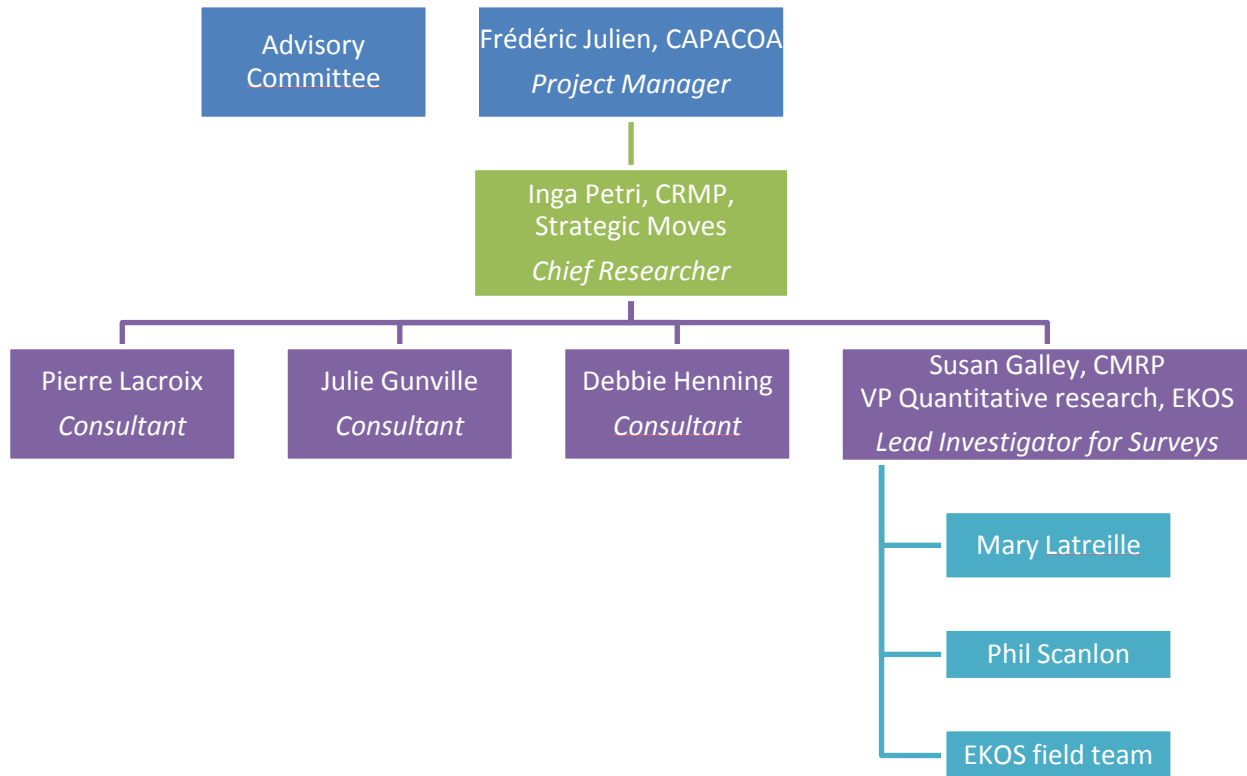
Some networks will be asked to host dialogue sessions (Year 1, 3-6 hours long) or presentations and working sessions (Year 2, 90-180 minutes long) at their annual event. These activities will target both registered participants and external participants. The networks who will host such activities will be expected to contribute the following in-kind donations: promotion, coordination, room rental and other event-related costs.

**D. Special fundraising with presenters**

Networks will be asked to collect a special financial contribution with each of their presenting members. This necessary counterpart to public funding will be asked only once and the funds raised will be allocated to both fiscal years of the project. The amount of this contribution is initially set at \$25, but it could be revised slightly should there be a shortfall. Networks will have to transfer the funds to CAPACOA, who will provide financial management of the project.

## PROJECT TEAM

### TEAM STRUCTURE



### KEY CHARACTERISTICS

- Bilingual capacity
- Broad experience both in the performing arts and in other sectors
- Expertise in quantitative and qualitative research and dialogue facilitation

### STRATEGIC MOVES AND EKOS

#### **Strategic Moves** [www.strategicmoves.ca](http://www.strategicmoves.ca)

Strategic Moves was founded in 2007 by Inga Petri as an independent consultancy based in Ottawa. In addition to hundreds of corporate and federal government sector projects Inga has a profound record of achievement in the arts and cultural sector spanning from working in Canadian book publishing during the 1990s to a series of significant primary and secondary research, data analysis and strategy projects undertaken for the National Arts Centre, Storytellers of Canada-Conteurs du Canada, Canada Dance Festival, Canadian Museum of Civilization/Canadian War Museum and others during the last decade.

## EKOS Research Associates Inc.

[www.ekos.com](http://www.ekos.com)

For 30 years, EKOS has been transforming research into credible knowledge and reliable advice. A full-service social research company with in-house, bilingual resources at all stages of research, EKOS has conducted hundreds of applied/market research projects, industry studies and program evaluations, most involving surveys and consultation with stakeholders and/or the general public. Projects tend to be provincial or national in focus and involve multi-method and often complex design and analytical requirements. Over its history EKOS has undertaken numerous studies for performing arts presenters, most recently the NAC and Harbourfront Centre, as well as national museums and other arts and cultural institutions.

## BEYOND 2013

The project will begin in May 2011 and end on March 31, 2013.

The endeavour behind the project won't however come to a halt in March 2013. Once the Final Enquiry Report is published CAPACOA will continue to work in conjunction with the presenting network to organize a series of regional public activities in the fall 2013 to officially launch the report and raise awareness both within and outside the presenting community.

The annual National Network Meeting (an ongoing program that is part of CAPACOA's activities), will also provide an ongoing forum to reflect on the outcomes of the project and to define strategic follow-up activities.

We expect that the project will be a landmark moment in the history of the performing arts in Canada and that its impact will be felt for more than a decade.

## REFERENCE LITERATURE

National Task Force on Presenting and Touring the Performing Arts, et al. *An American Dialogue*. Ed. William Keens and Naomi Rhodes. Washington: the Association of Performing Arts Presenters, 1989.

Alan Brown. "An Architecture of Value." In *Grantmakers in the Arts newsletter*, Winter 2006.

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## INFORMATION

Any inquiry regarding this project may be addressed to:

Frédéric Julien

Project manager

CAPACOA

Tel. : 613 562-3515

[frederic.julien@capacoa.ca](mailto:frederic.julien@capacoa.ca)

## APPENDICES

### ADVISORY COMMITTEE MEMBERS

- Colette Brouillé, Executive Director, RIDEAU (QC)
- Jacinthe Comeau, Executive Director, RADARTS (NB)
- Warren Garrett, Executive Director, CCI – Ontario’s Presenting Network (ON)
- Paul Gravett, Executive Director, Kay Meek Centre (BC)
- Michael Green, Performance Creation Canada (AB)
- Mark Hammond, Director of Programming, Sony Centre For The Performing Arts (ON)
- Peter MacDonald, Executive Director, Ontario Council of Folk Festivals (ON)
- Joanna Maratta, Executive Director, British Columbia Touring Council (BC)
- Caroline Obeid, Portfolio Manager, City of Ottawa / Board member, Creative Cities Network of Canada
- Brenda O’Donnell, Executive Director, Arts Touring Alliance of Alberta (AB)
- Tim Yerxa, Executive Director, Fredericton Playhouse (NB)

### LIST OF NETWORKS WHO SUPPORT THE PROJECT

20 presenting networks expressed support to this project at the June 2010 National Network Meeting. The collective membership of these networks represents more than 2,000 presenters, agents, artists and associations.

APA – Atlantic Presenters Association	Prairie Debut
ATAA – Arts Touring Alliance of Alberta	PCC – Performance Creation Canada
BCTC – British Columbia Touring Council	RADARTS
CAFF – Canadian Association of Fringe Festivals	Réseau des Grands Espaces
CanDance	Réseau Ontario
CAPACOA	RIDEAU
CCI – Ontario’s Presenting Network	WRAD – Western Roots Artistic Directors / Calgary Folk Festival
Jazz Festivals Canada	
La danse sur les routes du Québec	
Manitoba Arts Network	
N3 Network	
OCCF – Ontario Council of Folk Festivals	
OSAC – Organisation of Saskatchewan Arts Councils	