FROM SEED TO
SEASON

How to Grow as a
New Young Audience Presenter

ONTARIO**PRESENTS**

ONTARIO PERFORMING ARTS PRESENTING NETWORK
192 Spadina Ave, Suite 305, Toronto, ON M5T 2C2

"From Seed to Season:
How to Grow as a New Young Audience Presenter"

By Joanne Churchill
Joanne Churchill Arts Consulting
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Seeding

Introduction

"Arts and culture are a life-enhancing and essential part of our existence. They bring pleasure, participation, self-expression, and essential skills into children's lives" [Imagine Nation: The Value of Cultural Learning](#), *by Cultural Learning Alliance*

This important and inspiring declaration is the basis for this document and the reason why volunteers in small towns, rural communities, and remote regions across Canada are compelled to establish new community performing arts experiences for children. This document aims to support all those valiant volunteers who believe that equitable access to the arts for early years, children, and youth is imperative and want to make a difference for their community.

"From Seed to Season" is intended to be a useful tool *– a toolkit or resource library –* that offers meaningful information and practical resources for new or emerging volunteer-based young audience presenters. The document examines everything from the responsibilities of a presenter to appreciating the value of a child audience, from understanding leadership to strategy planning, from implementing a mindset of consensus building to community engagement. In addition to the main content, additional resources are peppered throughout its pages in various methods of delivery, such as infographics, reports, webinars, videos, and websites. The Appendix section is also filled with lists, calendars, templates, task lists, charts, and definitions to further assist new presenters or those more experienced presenters who wish to augment their current processes and procedures.

This guide has been generously funded in part by [The Department of Canadian Heritage](#) and facilitated through [Ontario Presents](#). Funding of this nature demonstrates the value placed on performing arts opportunities for our youngest audience members and the need to nurture and sustain a vibrant ecology of community presenters in Canada that will connect artists and young audiences together for generations to come.

As new and emerging young audience presenters work through this guide, remember that creating a presenting series **propels the cultural development of children in your community** and that, most importantly, **children are the cultural and creative leaders of our future**.

Let this truth be the motivation that inspires your hard work as you journey through creating a presenting series for your community.

Welcome to Presenting for Young Audiences

*Consider this guide as a TOOLKIT or even a RESOURCE LIBRARY **for new or emerging young audience presenters. Feel free to** peruse the shelves depending on your personal needs and the needs of your community.*

Making this Guide Work for You!

Depending on your previous experience in volunteering, planning and leadership, some of this material might be new, for others it might be more familiar. Regardless of your level of experience and knowledge, rest assured that you don't need to accomplish everything in this document exactly as written. The resources within are to be utilized depending on the unique needs of the new presenter, their audience and community. Additionally, have comfort in the knowledge that many, many successful community-based volunteers have figured this all out and have found the process both personally rewarding and immensely valuable for their community.

Understanding the Role of a Presenter

A young audience presenter is either a professional or volunteer run group/organization that brings live performing arts experiences (in dance, music, theatre, circus, puppetry etc.) into their community for early years, children, youth, and their families. Based on their artistic vision, understanding of their community and budgetary capacity, presenters choose professional artists and companies to perform in their venue (this is called programming). A presenter guarantees a fee for a performance(s) and any additional activities (workshops, residencies) and is responsible for contracting the performer/company, paying for artists' fees, providing the performance venue, technical support, marketing, procuring accommodations and hospitality, and selling of tickets. A presenter may also wish to organize additional outreach activities to engage the community and support the series' performances.

INFOGRAPHIC: [Vitality and Impact of Arts Presenting](#) (*Canadian Association for the Performing Arts' brief illustration of what presenters do, their contribution to the cultural sector, and their ability to connect with their community.*)

VIDEO: [The Performing Arts Ecosystem](#) (*CAPACOA's quick 2-minute overview of how the various performing arts stakeholders, including presenters, interact and work together to bring artists and audiences together*)

PDF REPORT: [The Value of Presenting - A Study of Performing Arts Presentation in Canada](#) (*CAPACOA's report explores the role of the presenter in the performing arts ecosystem, demographic changes, technology changes and the evolution of artistic genres.*)

Different Approaches to Presenting

Both professional and volunteer community presenters make the important programming decisions either **independently**, as part of a larger **network or collective**, or as a **hybrid of both scenarios**.

Benefits of Working in a Network

Presenters rarely work in a vacuum and are often in partnership with other cultural/heritage institutions, education community, social and community services as well as arts service organizations and networks. Networks such as [Ontario Presents](#) and other provincial and regional networks help connect presenters to performing artists and companies for the purpose of touring throughout the province through [block booking services](#) and other [programs](#). Working in a network as a collective unit, presenters are better

positioned to create viable tours, share resources, negotiate fees, and encourage high-quality live performing artists/companies to travel to remote and underserved communities.

APPENDIX A: LIST - Responsibilities of a Presenter & Network Host Working Together (pg. 75)

Benefits of Working Independently

Not every presenter wants or should participate in a network, and it is completely acceptable to have independent goals and presenting styles than other presenters. Often a presenter will program some of their performances in a season independently and others as part of a network, this hybrid scenario is very common and mutually beneficial. If your organization is presenting independently of a network or local service organization, each individual presenter will be responsible for the full continuum of programming which starts at research and ends in a signed contract.

APPENDIX B: LIST - Responsibilities of a Presenter Working Independently (pg. 75)

Snapshot of a Presenting Season

Whether you are presenting independently or as part of a network, a presenting "season" often (but not always) begins approximately 18 months before the first performance. Researching and connecting with artists/agents often begins in the spring/summer and is followed by the programming decision making process in the fall and onwards. As fall turns to winter, show dates, tour routes and fee negotiations are discussed on an ongoing basis. Usually by late winter or early spring most presenters will have contracts signed and are ready to hand off the series to be marketed, the tickets to be sold and the stage to be set.

It is perfectly acceptable if presenters approach this process differently, often organizational capabilities, grant timelines, volunteer capacity, budgetary restraints and when you want to offer your first performance will affect how each presenters' season unfolds. Therefore, it is recommended that new presenters also reach out and learn from the skills sets and experience of other presenters to see how their processes and timelines work for them.

APPENDIX C - CALENDAR: Snapshot of a Presenting Season (pg. 76)

EXPLORE MORE! The Value of Presenting

VIDEO: [The Ripple Effect of Performing Arts](#) (*CAPACOA's video explores individual, community and societal benefits of the performing arts.*)

WEBPAGE: [The Value of Presenting](#) (*CAPACOA's full reference section that includes the final report, survey of performing arts presenters, and survey of general audiences.*)

PDF REPORT: [The Vitality and Impact of Arts Presenting](#) (*CAPACOA's report delves into presenters' activities, finances, programming, attendance, community engagement, and purpose.*)

How Does Presenting for Young Audiences Contribute to a Community?

According to the Canadian Association for the Performing Arts' (CAPACOA) [*The Value of Presenting*](), *presenters contribute to their community by nurturing cultural development, supporting local businesses, enhancing health and well-being and developing new and sustainable audiences.*

Presenting and Children's Cultural Development

By being the first point of access to live performing arts experiences, presenters drive the *cultural development of children in their community*. Community presenters intrinsically understand the value of a child's first cultural experience and feel compelled to nurture that engagement forward. Presenters also understand that in remote or rural communities, a volunteer community presenter is often the only access point for a child's early cultural development.

Presenting and Local Businesses

Presenters *support local businesses and increase community identity and belonging* by inviting various community sectors to be part of the shared performing arts experience. Local retailers are called upon to help promote and sell tickets, local marketing and tourism businesses help spread the word, while hotels and restaurants provide hospitality to visiting artists and companies. The community as a whole works towards a common goal and shares in the satisfaction of being part of a child's cultural growth.

Presenting and Well–Being

A presenter not only acknowledges that early exposure to new cultural experiences sparks a lifelong appreciation for the arts but also nurtures and sustains a *community's sense of well-being*. A community that shares performing arts experiences also tends to foster feelings of belonging, identity, and connection with each other.

Presenting and Building Future Arts Audiences

The most enduring aspect of presenting for young audiences is *the building and sustaining of performing arts audiences for the future*. Children who access arts experiences and see themselves and their experiences reflected on stage, will grow up to be more connected to and invested in arts and culture as adults.

INFOGRAPHIC: [Benefits of Performing Arts Presentation]() and [Performing Arts for All: Utopia or Destiny]() (*CAPACOA's illustration describes who benefits from the performing arts, the effects of attendance as well as the far reaching socio-economic impacts of various cultural experiences.*)

WEBPAGE: [Vital Signs: Arts and Belonging]() (*Community Foundations of Canada and CAPACOA looks closely at how arts and culture makes communities a better place to live by helping people to better understand their identity and connect through shared arts experiences.*)

Valuing the Impact of Arts on Children & Youth

There has been significant research regarding the positive health, educational, cognitive, and well-being impacts of performing arts experience on early years, children, and youth.

New Research Brings New Hope

In the past, there has been significant research on how children with continued access to arts and culture experiences rate higher on math and literacy scores as well as other academic achievements. To contrast past research on the *extrinsic value* of the arts, the New Victory Theatre's Spark Change project highlights the *intrinsic value* of early access to the performing arts and how continued cultural exposure nurtures a *love of the arts, develops interpersonal and teamwork skills, inspires creative and innovative methods of thinking* and most notably… *nurtures hope and cultivates self-confidence.* Both past and current research concludes that early and continued access to the performing arts not only nurtures the cultural development of a child but also fosters other key skills that are necessary in our increasingly complex society.

INFOGRAPHIC: Key Research Finding for Case for Cultural Learning (*Culture Learning Alliance' visual representation of the 10 key research findings supporting the importance of cultural learning*.)

PDF DOCUMENT: Spark Change: Measuring the Impact of Performing Arts on Children (*New Victory Theatre's reports that performing arts extends interpersonal skills, inspires innovation & fosters hope.*)

Using Research to Advocate for Young Audiences

As a presenter, it's your responsibility to share this new research and challenge the misconception that young audiences are not worthy of exceptional, professional performing arts experiences like their adult counterparts. We need to shout out loud that our *young audiences are capable of big feelings, understanding detailed narratives, and processing personal and societal issues with empathy and resilience*. The best way to advocate for our young audiences is to be well-versed in the impacts of the arts on children and be prepared to use that information to sway skeptical stakeholders. The information listed below and, in the Appendices, will help educate those unfamiliar with the value of performances for young audiences and in return help presenters attain sustainable funding, build committed community partners, and develop audiences that keep returning for more quality live performing arts experiences.

PDF DOCUMENT: Envisioning the Future of Theatre for Young Audiences (*National Endowment for the Arts makes the case for the impact of theatre for young audiences on page 11-12.*)

WEBPAGE: Culture Learning Alliance, Key Research Findings: The Case for Cultural Learning (*Culture Learning Alliance's full outline of the key research findings supporting the importance of cultural learning.*)

WEBPAGE: Benefits/Impacts/Outcomes of the Arts (*Hill Strategies Research Inc. listing of the extensive research on the impacts of arts and cultural experiences on children and young people.*)

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Chapter Two:

Sprouting

Leadership: If not me? Who will plant the seed?

Volunteer leaders for young audience presenting actively respond to an issue or need within a community that, if not answered, would continue to go unresolved.

Leadership Qualities

In many cases, it is the enthusiasm and dedication of one singular, committed individual or group that recognizes the need for creating performing arts opportunities in their community. This enthusiasm partnered with wanting to make a positive impact on one's community is often a leadership quality that is more important than previous leadership experiences. *It is important to recognize that leadership experience is not mandatory to start a successful presenting series/organization.* Many volunteer-based presenting organizations have done great work without previous leadership experience.

Regardless of experience, presenting leaders are successful because they:

1. *Nurture* respectful spaces, relationships and access between a presenting organization and artists, creative collaborators, and the community.

2. *Inspire* audiences to explore new and diverse artistic expressions from a variety of disciplines, and equity-deserving cultures and heritages.

3. *Engage* members of the community not only as audience members but also as valued volunteers, community activators, and collaborators.

4. *Remain accountable* for both the successes and challenges of the presenting season.

PDF TIPSHEET: TipSheet: Create Strong Artistic Leadership (*CreativeNZ's informative tipsheet describes the characteristics of a project with strong artistic leadership.*)

WEBPAGE: Diversity, Equity and Inclusion: Why this Matters in Volunteer Management Leadership (*Charity Village's article that discusses the value and benefits of having racialized individuals in leadership positions*.)

WEBPAGE: Leadership Styles (*Charity Village's article on a leadership style that motivates others and encourages participation*.)

The following is a list of leadership competencies by Ontario Nonprofit Network, that has been has adapted to reflect the unique leadership qualities of a young audience presenter. As you review this list, take a moment to reflect on what type of qualities you can contribute as a leader.

- *Builder* - a leader is a builder of a new organization that brings artists and audiences together.
- *Thinker* - a leader is a thinker of new ways that audiences can experience the performing arts.
- *Mentor* - a leader is thoughtful and empathetic to staff, artists, collaborators, and volunteers; a leader who receives advice from other presenters when applicable and offers support to other presenters when requested.

- *Storyteller* - a leader is a storyteller who can communicate their values and passion for creating a new presenting series to community, staff, volunteers, funders, artists, and new audiences.
- *Innovator* - a leader is willing to explore new, thought-provoking, and culturally diverse work that challenges their audiences and contributes to their cultural development.
- *Connector* - a leader connects artists with their community audience, who develops collaborations, partnerships and networks that will further benefit the touring of artists, audience engagement and community outreach.
- *Steward* - a leader guides their new organization with competence, accountability, respect, and humility; ensures the presentation of quality arts opportunities and enables the organization to prosper for future generations.

PDF DOCUMENT: [Leading our Future: Leadership Competencies in Ontario's Nonprofit Sector (Executive Summary)](#) (*ONN's 10 page summary of a larger document highlighting the leadership needs of the nonprofit sector and solutions to put the findings into action.*)

Leadership Skill Sets

The following information from the Cultural Human Resources Council's [Presenter's Training Gaps Analysis](#) highlights some of the overarching skills that would benefit a new presenter. *No one is asking any one leader to possess all the skills listed below.* Yet it is imperative to appreciate the skills sets needed when determining leadership roles and recruiting valuable volunteers. Let the following list by your guide not the rule!

- ***Artistic Skills:***
  - o <u>Artistic vision</u> - develop how the values of the organization will be reflected in programming.
  - o <u>Awareness of new works</u> - search and identify new artists, new trends, equity-deserving cultures, and heritages.
  - o <u>Curatorial decision making</u> - research, view, assess performance quality and suitability for audience and community.

- ***Management Skills:***
  - o <u>Administrative</u> – uphold practices, procedures, and systems (critical paths, documentation, evaluation).
  - o <u>Accessibility</u> – responsible for the accessibility of the venue/space for artists and community of all abilities.
  - o <u>Accountable</u> – responsible for the success and challenges of operations, responsible for health and respectful spaces for all artists and community.
  - o <u>Board Coordination</u> - liaise with a board of directors (if applicable) for strategic planning and other purposes.

- o <u>Contracts/Artist liaison</u> – negotiate fair and equitable contracts and technical riders, communication with artists.
- o <u>Event planning</u> – manage booking, scheduling, and organizing short-term and long-term projects and events.
- o <u>Financial</u> – responsible for budgets, accounting, cash flow, fundraising.
- o <u>Human resources</u> – maintain safe, healthy, and respectful work and performance space, accessibility, volunteer recruitment and retention.
- o <u>Marketing</u> –manage publicity, social media marketing.

- *Technical Skills:*
  - o <u>Lighting</u> - knowledge of the venue's lighting capabilities (spotlights etc.).
  - o <u>Sound</u> - knowledge of the venue's sound capabilities (amplification etc.).

- *Interpersonal and Communication Skills:*
  - o <u>Creative problem solvers</u> - ability to multi-task, be a risk-taker and work under pressure.
  - o <u>Empathy & Humility</u> – ability to listen, ask questions, proceed without judgement, connect on an emotional level.
  - o <u>Relationship building</u> - create and sustain respectful, safe relationships and partnerships; employ empathy, humility and trust amongst staff, volunteers, creatives, and community partners.

EXPLORE MORE! Leadership

INFOGRAPHIC: <u>Leadership Skills for the Future of the Sector</u> (*Ontario Nonprofit Network's visual representation of the 7 key leadership competencies that could be applied to a presenter*.)

VIDEO: <u>Leadership Competencies in the Nonprofit Sector</u> (*ONN's 3-minute video demonstrating the key leadership competencies for the nonprofit sector*.)

PDF DOCUMENT: <u>Chart of Competency, Cultural Managers</u> (*Cultural Human Resources Council has compiled a list of competencies pertaining to the management of cultural organizations.*)

WEBPAGE: <u>Business Skills eLearning Training Module - Managing People</u> (*Work In Culture shares the expertise you need to find, and keep, the best people. This course will help first-time managers and leaders to get the right skills for effectively managing staff and team-members.*)

Defining Your WHY?

*The most definitive question has yet to be asked… **WHY** do you want to start presenting for young audiences?*

Asking the Necessary Reflective Questions

New presenters often rush forward in an eagerness to book shows and sell tickets rather than being reflective and asking the most important question of all. ***WHY do you want to start presenting for young audiences?*** Do you want to make money, create experiences for your family where none exists, create cultural opportunities for others, hire local artists, spread awareness of diverse and equity deserving cultures and heritages, create new volunteer challenges for yourself and your community? Whatever the reason, it will be unique to you, your team, and your community.

Before you proceed too far into your presenting experience, now is the time to define your reason for taking this journey. Use this quick exercise to start brainstorming on your WHY? Please fill in the blanks.

- I/we want to start a presenting series because …………………………………………………………………..

- I/we believe starting a presenting series NOW is important because .…………………………………………

- If I/we start a presenting series in my community ……………………………….……………………… will happen.

It is recommended that this exercise is completed individually by all members of the leadership group/team (if there is one) and then shared with the larger organizing group (if one exists). It will easily show where the *common interests* lie, and the group can then channel their energies on the reasons that are most important to the ***whole group***. As your organizing group is working on this important exercise, it also becomes an excellent opportunity to share experiences, build trust and camaraderie. When a presenter understands their individual and collective WHY, *then all other aspects of building a presenting series will be more focused, articulated, and better executed.*

Defining your Values as a Presenter

After reflecting on your **WHY**, it is time to further brainstorm on your *values* and how they will affect all aspects of your new presenting series/organization. Values are the defining beliefs that you hold sacred and help you make decisions, set priorities, and create action. The [Community Toolbox](#) website defines values as the "*core issues of our lives: personal relationships, morality, gender and social roles, race, social class, and the organization of society, to name just a few.*" Having clarity about your values will help you make decisions in all aspects of your presenting series/organization, such as team building, collaboration, building audiences, planning your vision, mission and strategies, programming, community engagement and so much more.

WEBPAGE: [Values, Arts and Culture](#) (*Common Sense Foundation offers resources on how values can be engaged through the work of arts and cultural greater levels of civic participation.*)

WEBINAR: [Putting Your Values to Work](#) (*Charity Village's webinar will allow participants to explore their own core values through guided exercises. You will learn techniques to help you put your values to work for you.*)

Creating Your Own Values Checklist

Use this CHECKLIST to explore some commonly recognized VALUES that apply to you as a person and/or as an organization. ***Feel free to brainstorm additional values that are personal to you and reflective of your community.***

Have each member of the leadership team complete this checklist as well as members of your broader team. Those values common to the group then become the set of values that your presenting series/organization will uphold moving forward.

I VALUE the following (check/circle as many as apply):

- Accessibility
- Accountability
- Authenticity
- Bravery
- Challenge
- Collaboration
- Consensus
- Compassion
- Competence
- Courage

- Creativity
- Curiosity
- Diversity
- Decolonization
- Empathy
- Equality
- Equity
- Friendship/Allyship
- Honesty
- Humility

- Inclusion
- Justice
- Nurturing
- Reconciliation
- Responsibility
- Respect
- Self-determination
- Teamwork
- Tradition
- Trust

After your common values are revealed, take a moment to reflect on how these values might be embedded into the fabric of your new presenting organization. For example, if you *value equitable access* to the arts, you will then work hard to create a ticketing system that is affordable for your community. If you *value the need for decolonization and reconciliation*, you will then include Indigenous creatives at the outset of all your decision making and organizational processes. If you *value the extrinsic and intrinsic impact of arts on children*, you will then actively program for babies, toddlers, preschoolers, and older teens in addition to school aged children.

EXPLORE MORE! VALUES

VIDEO: Culture by Design, Intentionally Living Values at Work (*Charity Village's video exploring personal values and how to turn them into actions.*)

PDF/SLIDE DECK: Culture by Design. Intentionally Living Values at Work (*Charity Village's companion resource to the above video that identifies personal values and how to turn those values into actions.*)

WEBPAGE: Putting Your Values to Work (*Charity Village's article on how personal core values is one path to reconnecting to what we love about our work, and that values helps us create more energy and success.*)

WEBPAGE: Ways to Promote Positive Values in Arts and Cultural Settings (*This guide from Common Cause Foundation is designed to help arts and cultural practitioners explore how spaces can be more welcoming.*)

Understanding Your Community

It's time to share your values and passion for presenting, but how can you share this knowledge without a solid understanding of the complexities of your community?

Research, Research, Research

If you've gotten this far, you now understand the purpose of presenting, the value of early access to the arts, and have done some important, reflective work on understanding your own/organization's values. Now it is time to share those foundational elements with your community to build support for the investment, development, and continuation of a presenting series for young audiences. As a result, this next step is all about collecting information ... Life is in the details!

According to ArtsEngageCanada.ca, compiling digital and in-person research is an excellent first step in understanding the makeup and diversity of your community and with whom you can develop a further rapport. **This important research will be used as you proceed throughout this guide** to help share stories, build audiences, strategize social media marketing, and conduct an end of season evaluation.

At this point, the purpose of this research is to collect and record information on WHO is in your community, HOW they interact with children, and HOW to connect with them in the future. No detailed questions need to be asked at this time and, in most cases, information can be collected solely through internet searches, open source data, information requests from municipalities, business improvement associations, and other digital resources.

Steps to Understanding Your Community

1. Establish a staff/volunteer lead and a support team
A single individual cannot conduct research alone. It's imperative to have a dedicated team with a leader who is either already familiar with data collection or has the willingness to learn.

2. Create a list of who's in your community
Investigate the various groups, associations, and identities who interact with children and their caregivers within your community. One volunteer member or a team can be responsible for researching and documenting each group's information, phone numbers, and email addresses for ongoing relationship building.

The following is an example of some categories that could be researched in your community (click on underlined entities for additional information):
- *Family* (groups whose membership or clientele is children and families, i.e.: Early Years Centres, parenting/ caregiver groups, daycares, social networks, after-school clubs, sports, recreational clubs, and associations etc.)
- *Business* (businesses whose customers are children and their families, i.e.: art stores, music stores, toy stores, children's clothing, bookstores etc. or connect with your local Business Improvement Association.)
- *Cultural and Heritage* (community and equity-deserving cultural and heritage institutions, i.e.: , performing arts centres, art galleries, Indigenous Friendship Centres, pow-wows, libraries, museums, art councils, conservation centres, etc.)

- *Social Services* (community social, health and well-being services, i.e.: parenting, active living services, municipal recreation and community centres, food banks, community kitchens, faith groups etc.…)
- *Foundations* (local community foundations could connect you to donors whose mandate is to support children's initiatives.)

3. Collecting and Managing the Research Data

Choose your form of documentation and be consistent. A shareable spreadsheet that can be accessed by others in your leadership group is an easy method. Or start digitally mapping your data to identify networks and connections.

WEBPAGE: Network Mapping (*A how-to-resource on social network analysis which is the mapping and measuring of relationships and flows between people, groups, organizations, computers or other information/knowledge processing entities*.)

EXPLORE MORE! How To Research, Collect, and Manage Information About Your Community

WEBPAGE: 27 Tips on What to Say and Do When Working Effectively with Indigenous Peoples (*Indigenous Performing Arts Alliance's e-book is a great free resource for anyone who wants to work with Indigenous Peoples, including Indian or First Nations, Inuit, and Metis Peoples.*)

WEBPAGE: Digital Research (*Artsengage.ca shares methods of digital research about your community.*)

WEBPAGE: Government of Canada, Open Data (*Government of Canada's open data site that offers access to datasets on arts, music, literature, and various other subjects across the country.*)

WEBPAGE: Ontario Business Improvement Area Association OBIAA (*OBIAA represents BIAs across Ontario to help people connect with local business and services.*)

WEBPAGE: Tip Sheet, Making the Community the Centre of the Project (*CreativeNZ's informative Tipsheet shares the various characteristics of a project that has its community at its core.*)

Communicating With Your Community by Telling Your Story

The term "effective communication" is tricky to understand and to put into action, but **storytelling is immensely more relatable***. Everybody loves to hear a good story, and everyone loves to tell stories about what they are most passionate about.*

Why Use Storytelling

Interestingly, [Using Research to Make a Case for Storytelling](#) has found that storytelling "*can help to build a relationship with someone*" and cultivates empathy and connection. Furthermore, the article suggests that stories can "*compel people into action*" better than listing statistics and even affects "*brain chemistry*". Considering storytelling's compelling and motivating quality it can be used at any time during the presenting journey, but it is most useful at the earliest stages of presenting to:

- connect with *funders* to advocate about the value and need for live performing arts experiences for children and youth.
- connect with potential *volunteers* to encourage engagement and participation,
- connect with *artists* and the *presenting community* to nurture a healthy relationship built on mutual respect, consensus, and collaboration.
- connect with *children and their families* to nurture their cultural development and build sustainable audiences.

PDF DOCUMENT: [The State of Storytelling in the Nonprofit Sector](#) *(A downloadable whitepaper from NetworkforGood.org that focuses on storytelling strategy for nonprofits.)*

VIDEO: [Storytelling for Fundraising Success](#) (Charity Village's video *describes the value of persuasive storytelling, what a story actually is, how it works, & how to build it from the ground up to maximize fundraising*.)

Types of Stories to be Shared

Stories that are emotive, empathetic, and inspirational capture people's attention and motivate them to act.   Here are a few story ideas:

- **Origin story**: why and how the presenting series began.
- **Leader story**: what was the motivation behind the leader's involvement in the presenting series.
- **Volunteer story**: what is the contribution of volunteers, how volunteers can be included in future.
- **Community story**: how is the community involved now and could be more involved in the future.
- **Audience story**: how the audience, early years, children & youth, and their families, are impacted.
- **Artistic story:** what is the performance about, how it was created, who are the performers.

How to Share Your Stories

There are so many ways to communicate your story, be imaginative and use the tools and resources available to you at minimal costs.

Here are a few suggestions:

- E-newsletters, flyers, brochures
- Website
- Social Media, Facebook, and Instagram
- Newspaper editorials
- Word of mouth
- Book a booth at a local fair, market, community event, school council or BIA events.

EXPLORE MORE! Using Storytelling as a Tool for Communication

VIDEO: Using Storytelling to Boost Your Nonprofits Communications *(Charity Village's video reviews the steps that help develop content that is compelling and supports your organizational mission and goals.)*

WEBPAGE: Reasons to plan your nonprofit organization's stories well in advance. (*Charity Village's article describes 6 reasons to create a storytelling plan for your organization.*)

WEBINAR: Story Mining Webinar: How to Best Capture Stories for Your Organization. (*The StoryCentre.org webinar that shares the Centre' approach to gathering stories and why stories matter.*)

Chapter Three:
Growing

Empathy at the Core of Equity, Diversity, and Inclusion

As you nurture and grow your presenting organization, let empathy and humility be your foundation, grounding rod and gateway to implementing equity, diversity, and inclusion into all aspects of your organization.

This section is not meant to be a comprehensive discourse on the issues of equity, diversity, and inclusion (EDI) in the cultural industries. Rather, this document encourages the need for acknowledging EDI in **all aspects of your decision making** as you move forward in planning, developing, and implementing a new presenting organization/series for young audiences.

Dr. Kate Toth's article Four Steps to Incorporating Empathy into your Leadership Practices is an excellent starting point to illustrate how empathy and humility can be included in all aspects of your presenting journey. The article shares the following four key steps to practicing empathy: i) *stop judging,* ii) *ask open questions*, iii) *listen actively*, iv) *connect to emotion*. When EDI is firmly rooted in your organization's value system and expressed throughout your staffing and volunteer participation, collaborative partnerships, accessibility elements, programming choices, audience engagement and community engagement initiatives, the presenting experience will undoubtedly be more meaningful, effective, and successful for all community members.

VIDEO: Empathy, The Secret Sauce to Diversity, Equity and Inclusion (*This Charity Village video and companion article explores the use of empathy as an important skill for effective DEI design, development, and implementation*.)

WEBPAGE: Empathy: A Key Ingredient in Effective Diversity, Equity and Inclusion (*Artsengage.ca offers an article describing the different types of empathy and how it can be applied to diversity, equity and inclusive practice.*)

WEBPAGE: The Global Diversity, Equity, and Inclusion Benchmarks (*The Centre for Global Inclusion provides a free report that offers all types of organizations access to materials, resources, and user tools to create a living/working document for users that supports their DEI goals. Click on User Agreement to access resources.*)

WEBPAGE: Lessons from Communicating the Arts: Becoming an Empathetic Organization (*Ontario Presents shares lessons, examples, and resources from the Communicating the Arts conference in Montreal focusing on empathy, inclusivity and well-being.*)

Why Invest Equity, Diversity, and Inclusion?

According to the Canadian Centre for Diversity and Inclusion's Making the Case for Diversity, Equity and Inclusivity Toolkit, investing in EDI as a core aspect of your organization is beneficial because it:

- *Attracts, retains,* and *satisfies* volunteers/staff that enhances volunteer capacity.
- *Increases creativity* that maximizes innovative decision-making, strategies, and outcomes.
- *Fosters teamwork* that develops better collaboration, problem solving skills, higher performance.
- *Improves overall organizational effectiveness* that results in improved ticket sales, perception of value in the community, and fundraising results.

VIDEO: [Creating Diversity, Sensitivity and Inclusion in the Workplace](#) (*A Charity Village mini-video guides viewers to conduct an internal culture survey, address DEI gaps, build awareness, and implement best practices. Full training course available for a nominal fee.*)

PDF DOCUMENT: [APAP: Building Ethical and Equitable Partnerships](#) (*Association of Performing Arts Professionals explores ways to embrace ethical, equitable, and transparent practices within the live performing arts sector.*)

WEBPAGE: [Canadian Centre for Diversity and Inclusion](#) (*CCDI provides the following resources: commemorative dates, guide on Indigenous inclusion, LGBTQ2S+ inclusion, safe & inclusive workplaces, and much more.*)

WEBPAGE: [EDI Library - Equity and Inclusion in the Arts](#) (*The Professional Association of Canadian Theatre has curated a collection of documents drawn from many sources to act as a starting point on the issues of equity, diversity and inclusion.*)

WEBINAR: [APAP: Building Ethical and Equitable Partnerships](#) (*A video companion of the PDF report of the same name.*)

What Happens Without an Investment in Equity, Diversity, & Inclusion?

Additionally, the [Making the Case for Diversity, Equity and Inclusivity Toolkit](#) acknowledges that without organizational investment in EDI, an organization may experience the following:

- High volunteer/staff turnover because individuals feel *underrepresented, unheard, dismissed, or discriminated against.*

- Perception of *negative bias and tokenism* by volunteers/staff and community/audience.

- *Teamwork is under-developed* because volunteers/staff feel excluded, psychologically, and physically unsafe.

PDF DOCUMENT: [CCDI Toolkit: Making the case for diversity, equity, and inclusion](#) (*Canadian Centre for Diversity and Inclusion explains how to build a business case that any organization can use to explain the rationale for an organization to invest resources in DEI.*)

PDF DOCUMENT: [Diversity Through Inclusive Practice](#) (*This toolkit from Live Work Well Research Centre, University of Guelph, provides practical suggestions for creating spaces that are inclusive of all people, regardless of age, ability, ethno-cultural background, Indigenous heritage, sexual orientation, or place of origin. The Toolkit also includes a checklist to assist in planning events.*)

Approaching Equity, Diversity, and Inclusion with a Wide Lens

Indigenous Inclusion

PDF DOCUMENT: [Guiding Principles for Presenting Indigenous Work](#) (*Ontario Presents lists the following principles that should be followed when presenting Indigenous work: educate yourself, avoid cultural appropriation, fostering respect, and acknowledging of the territory on which the venue rests.*)

PDF DOCUMENT: [Indigenous Ally Toolkit](#) (*Ontario Presents shares this toolkit that explores: types of allyship, the impact of one's motivations, the need for education, and how to practice good allyship in the workplace.*)

WEBPAGE: [Indigenous Performing Arts Alliance](#) (*IPAA provides leadership, support, representation, advocacy, and practical assistance for the national development of Indigenous performing arts. Extensive Resource Library for tools, guides, educational documents and more.*)

WEBPAGE: [Indigenous Relationships](#) (*Ontario Presents offers information about land/territory acknowledgements, Indigenous terminology, resources on history and truths, and links to other Indigenous-led organizations and artists who are doing great work.*)

Racial Diversity & Awareness of Cultures and Identities

WEBPAGE: [The Black Pledge](#) (*Mission is to foster greater inclusion and awareness surrounding the needs of underserved communities in the Arts, especially the Black community*)

WEBPAGE: [Countering and Dismantling Islamophobia](#) (*The Institute for Social Policy and Understanding offers a comprehensive downloadable guide for individuals and organizations that provides tools that empower them to challenge Islamophobia in their homes, neighborhoods, and communities.*)

WEBPAGE: [Responding to Hate Toolkit](#) (*Toronto Metropolitan University's toolkit provides information on the difference between hate crimes, hate incidents and acts of discrimination, as well as links to the various organizations people can reach out to in order to report a hate act, whether they are a victim or witness.*)

WEBPAGE: [White Privilege: Unpacking the Invisible Knapsack](#) (*Seminal article by Peggy McIntosh about white privilege and its meaning in everyday life from the National SEED Project on Inclusive Curriculum.*)

PDF TOOLKIT: [Antisemitism Uncovered Toolkit](#) (The Anti-Defamation League's toolkit helps the Jewish community, and its allies identify, respond, and report various forms of antisemitism using concrete tools and guidelines.)

WEBPAGE: [Become 2SLGBTQIA+ Literate](#) (*This comprehensive document from Arquives aims to educate educators because learning about 2SLGBTQIA+ communities is a literacy that requires practice, both for those who are part of queer and trans communities and those who are not.*)

PDF DOCUMENT: [Racism and Anti-Black Racism](#) (*A CCDI resource that provides extensive links to documents, webinars and websites on the theme.*)

PDF DOCUMENT: [Reconciliation Dialogue](#) (*Reconciliation Canada's document that briefly overviews three historical injustices as a means to learn from the affected communities and their pathways to reconciliation.*)

Safe and Respectful Workplaces

PDF DOCUMENT: [HR Management Toolkit - Workplace Harassment and Violence](#) (*The Cultural Human Resources Council helps cultural organizations navigate incidents, claims of harassment and/or workplace violence*.)

WEBSITE: [Respectful Arts Workplaces](#) (*Respectfulartsworkplaces.ca is a national campaign to build a sector-wide culture of fairness, dignity, and respect. Website includes training, visual elements for social media campaigns, guidelines*.)

WEBSITE: CAEA's Not In Our Space (*Canadian Actors Equity Association seeks to ensure healthy and productive working conditions. Includes: brochures, templates, posters, and policies*.)

Accessibility in the Performing Arts

INFOGRAPHIC: EnAbling NonProfits Ontario (*Ontario Nonprofit Network illustrates how to work together to embrace and lead accessibility.*)

WEBPAGE: Accessibility Toolkit (*Humber College and Tangled Art+Disability offers an exceptional guide to making art spaces accessible. While geared to a visual art space, many resources can be applied to any creative space.*)

WEBPAGE: Accessibility as a Practice (*ArtistProducerResource.com shares resources on accessibility as it pertains to artists, audiences, accessible performances, websites and marketing material.*)

WEBSITE: Bodies in Translation (*An exceptional website dedicated to various projects, research, and publications that dedicated to disability art, Deaf art, Mad art, aging and e/Elder art, fat art, from a decolonizing and cripped lens.***)**

WEBSITE: Disability Arts International (*Disability Arts International's profile on various Canadian organizations, festivals, visual and multimedia organizations, theatre and dance companies dedicated to deaf, disabled and mad artists and performers.*)

WEBPAGE: *EnAbling Change Program* (*Government of Ontario's program shares information on how to get funding to spread awareness about accessibility and help make Ontario more open to people of all abilities.*)

WEBPAGE: Ontario NonProfit Network - Accessibility Resources (*Ontario Nonprofit Network lists resources for accessibility laws, compliance, training, and guidance for communications. A must read for any organization.*)

WEBINAR: Disability Justice & Programming - Mobility Accessibility and People Management (*2-part webinar that covers a Disability Justice framework for understanding accessibility. The second part discusses making the performing arts more welcoming to folks with mobility disabilities and dives deeper into how organizations can manage people, on and off stage, with accessibility front and centre.*).

Working in a Mindset of Consensus Building

*Presenters who participate in a collaborative community network or group require a **collaborative spirit and a dedication to consensus building**. A network or group is most effective and successful when they are connecting with each other, trusting, listening, and sharing.*

What Does Building Consensus Mean?

James Madden writes in his document A Practical Guide for Consensus Decision Making for the Tamarack Institute that consensus building is the purposeful and thoughtful process of decision making that "*all members can feel comfortable with*." Consensus decision making doesn't mean everyone has to agree all the time, but rather the process considers the viewpoints, experience and expertise of the group and benefits the whole, not just the majority.

If a group or network acts within a *mindset of consensus* they will benefit from a more effective and efficient decision-making process concerning programming and community engagement, a more efficient use of resources, and will be more satisfied with the process and time commitment required for the block booking process. ***All in all, working in a mindset of consensus building allows individual presenters to become stronger while bolstering the network.***

Key Elements for Successful Consensus Decision Making

The abovementioned Guide lists 5 requirements for successful consensus decision making. The following requirements have been adapted to reflect a presenting network scenario:

a) **Belief in the value of consensus building overall and a common goal.**
   i) Example for presenters: *belief that working in a presenting network, and making decisions together, is more efficient and beneficial than working independently when making programming/curatorial decisions.*

b) **Be willing and proactive to ensure the group is successful in the consensus process.**
   i) Example for presenters: *willing to come prepared to meetings (meaning knowing artists/companies on programming lists, venue details, dates and times for tour, technical limitations etc.) so the presenting network can make programming decisions efficiently.*

c) **Employ active listening throughout the consensus process.**
   i) Example for presenters: *listen to the needs of others in the network conference calls and hear how specific communities experience touring challenges differently; listen to what resources they are lacking, or what type of support might be needed.*

d) **Be patient with yourself and with others.**
   i) Example for presenters: *understand that if consensus is used in the network to help determine performance/touring choices, it may be (but not necessarily) a long-term investment.*

e) **Encourage a space where trust blossoms.**
   i) Example for presenters: *trust gives permission to the group/network to rely on and believe in each other's curatorial decision-making skills regarding performance quality, suitability, and appropriateness.*

EXPLORE MORE! Consensus Building

VIDEO: How to Build Consensus for Collaboration (*The Collective Impact Forum has distributed an informational Q&A session about how to build consensus for collaboration*.)

PDF DOCUMENT: Tamarack Institute's Practical Guide for Consensus-Based Decision Making (*The Tamarack Institute explains what consensus-based decision making is, when to use it, how to use it, and the importance of setting and guidelines*.)

WEBPAGE: Consensus Decision Making - A Short Guide (*The website seedsforchange.com shares why to use consensus, the decision making process, conditions for consensus, facilitation, group structure, key skill and balancing agreement with disagreement.)*

The Art of Planning: Creating a Roadmap for Presenting

The planning of a vision, mission statement, and accompanying objectives will help make your great idea of starting a new young audience presenting series a reality.

Interjecting Your Values Into Your Vision, Mission & Objectives

It is recommended that you refer to *Chapter Two: Sprouting* to reflect on "*why*" you want to start a new presenting series, and which values you want to infuse into the series/organization as you proceed forward. Those values that are most important to you, as an individual and as a team, will inform and direct how you address *your vision and mission statement*. Vision and mission statements and objectives are often required components in grant applications and it's good to have this exercise completed early in your process of developing a presenting series. Many of the choices made at this stage will influence future decisions and outcomes.

WEBINAR: Crash Course Business Planning, Module 3: Your Purpose, Your Mission (*Workinculture.ca's education tool to help visualize and write a purpose, vision and mission statement for your organization*.)

Elements of a Vision and Mission Statement

According to the Community Toolbox a *vision statement* is your DREAM for your community that is shaped by your values. For example, a vision statement could be "*Our vision is a community where all children have access to exceptional performing arts*." The next step is to articulate how that dream is to be realized in more practical terms through a *mission statement*. For example, a mission statement could be "*To create an annual presenting series for our community that enables young audience increased access to professional performance arts experiences all year long.*"

PDF DOCUMENT: Developing a Mission and Vision Statement Worksheet (*Community Toolbox offers a downloadable MS Word document that illustrates the various considerations for both a mission and vision with instructions on how to work as a group to create each statement*.)

WEBPAGE: Proclaiming Your Dream: Developing Mission and Vision Statements (*Community Toolbox provides resources to develop vision and mission statements to communicate organizational efforts*.)

Defining Your Objectives

An *objective* is how in tangible and measurable terms your vision and mission will be realized and by when. For example, an objective could be "By 2025, to offer 3 to 4 performances throughout the year for children and their families." In many cases, multiple objectives will be defined to achieve the vision and mission statements.

WEBPAGE: Creating Objectives (*This Community Toolbox section focuses on developing specific objectives that will help make your vision and mission a reality.*)

WORKSHEET: Crafting Your Vision, Mission, and Objectives

It is recommended that you carefully refer to above mentioned resources (or the other readily available resources available online) *or more importantly lean on your local and regional community of presenters for guidance and support*. Once you are confident with your knowledge base, it's time to fill in the following **WORKSHEET**.

VISION (The ideal Dream for your future that is shaped by your values.)
What is your group's dream for your community?

The Vision is ….

MISSION (The What and the Why)
What is the group going to do, and why is the group doing it?

The Mission is ….

OBJECTIVES (The What, The How Much, and the When)
What is the objective of the group, how much will be accomplished, and by what date will it be achieved?

The objective is ...

Creating Strategies in an Unknown Environment

*According to [The Community Toolbox](#) a "**strategy** is a way of describing how you are going to **get things done**. It is less specific than an action plan (which tells the who-what-when); instead, it tries to broadly answer the question, "How do we get there from here?"*

Now that you've done the crucial work of articulating your Vision, Mission, and Objectives, it is time to determine HOW you are going to ACHIEVE those objectives by creating meaningful and realistic strategies. Admittedly, it is extremely hard to develop strategies for something you've never done before and have limited knowledge of. To help new and emerging YA presenters develop their own unique strategies that are specific to their values and needs of their community, the next chapter will explore the following 9 SAMPLE strategies that could be implemented by new young audience presenters:

1. Building a supporting team
2. Securing financial stability
3. Building audiences
4. Securing a venue and technical elements
5. Programming and curatorial decision making
6. Ticketing
7. Marketing
8. Front of House details
9. Artist/Agent Communication

How Chapter 4 Works

As you proceed through this next chapter, remember that these SAMPLE STRATEGIES are a guide and not a rule. There might be other strategies that are more pertinent to your community. Additionally, lean on the experience of your fellow regional presenters and listen to the voices of your community partners and collaborators to help determine how your strategies might evolve. ***Feel free to use what is appropriate for the needs of your team, audience, and community***.

Each section will explore:

- Explanation of the specific strategy.
- Reason why the strategy is important for presenters for young audiences.
- Resources to help a new presenter achieve the strategy.
- Sample Task List of various action items that could be completed to accomplish the specific strategy.

Expectations for the End of Chapter 4

After reviewing the 9 sample strategies, new presenters will be better positioned to devise their own strategies and build realistic and meaningful action plans to realize the vision and mission of the presenting series/organization.

Chapter Four:
Budding

Strategy 1: The Team – Building a Supportive Team

Your volunteers are your best and brightest champions. They will share their positive experiences and the value and impact of presenting for young audiences to their network of friends, family, professional colleagues, and neighbours. Don't underestimate this most valuable and vocal ally, and communicator.

Value of Volunteering

According to Volunteer Canada, volunteering is not only valuable for both the organization and the individual volunteer but also for local business, neighbourhoods, and the community as a whole. For a community-based presenting organization, volunteers are often the lifeblood of the organization, and their varied skills sets improve the organization's capacity, encourage engagement with community, and add to the diversity of the organization. Whereas for the individual volunteer, volunteering offers opportunities for increased sense of belonging and well-being in a community, skill development, and don't forget fun!

INFOGRAPHIC: The Value of Volunteering Wheel (*Volunteer Canada's interactive graphic illustrates the benefits of volunteering and examines the social and economic value to organizations, neighbourhoods, businesses, society-at-large and to volunteers.*)

VIDEO: The Value of Volunteering (*Charity Village provides an overview of the models and tools available to measure impact, provide highlights from the Conference Board of Canada's recent discussion paper, The Value of Volunteering.*)

WEBPAGE: Volunteer Canada (*Volunteer Canada is a registered charity, providing national leadership and expertise on volunteerism to increase the participation, quality, and diversity of volunteer experiences.*)

What Do I Need to Know Before I Engage With Volunteers?

According to Volunteer Canada, here are a few key points to consider before engaging volunteers:

- *Try to provide group activities for socialization and community building in addition to their volunteer roles.* A volunteer will stay longer and have a more satisfying experience if there are opportunities to build new relationships and bond with others in their community.

- *Try to match a volunteer's skill set with the volunteer position.* This doesn't always mean matching their professional skill set to the volunteer position. Ask good, probing questions and actively listen to really pull out an individual's skills. Maybe a potential volunteer is an accountant by profession, but they organize all the events for their child's sports team. Therefore, rather than assuming that the potential volunteer is most suited to a financial position, ask if they would rather do event planning or some other role that may be more meaningful and fulfilling.

- *Try to clearly define and articulate volunteer roles and expectations but be willing to adapt to volunteer input depending on relevant skill set, expertise, and experience.* Provide a written role description but make sure that as the position grows or changes, the role description changes too! Allow the volunteer to have a recognized voice in decisions pertaining to their role.

- *Try to be flexible with your volunteer time schedule.* Remember everyone has full lives and volunteer commitment may be just one of many commitments.

- *Try to balance what you need as an organization with what a volunteer is willing to give* and be sensitive to the differences, uniqueness, and abilities of everyone.

🌐 **WEB ARTICLE:** What Makes a Good Volunteer Role? (*Charity Village explains that if you want your volunteers to do good work, provide them with good volunteer work; or in other words, a good volunteer role*.)

🌐 **WEBPAGE**: Planning for Volunteers (*NCVO.org, provides an overview of the considerations when planning for new volunteers, issues include: writing role descriptions, policy creation, coordination and management*.)

🌐 **WEBPAGE:** Involving Volunteers (*NCVO.org offers practical and step by step guidance to help you manage volunteers and the process of volunteering well*.)

Defining Volunteer Skill Sets, Roles, and Responsibilities

Most community presenting series/organizations are supported by a dedicated volunteer core of generous, committed, community-minded individuals who are willing to invest their evenings, weekends, and holidays to ensure young audiences have access to professional, high-quality performing arts.

Before any recruiting of volunteers takes place, it is imperative that **volunteer skill sets, role descriptions and responsibilities** are defined and directly correlate to the various strategies as defined by the organization's leadership. Yet how can one create these necessary elements with limited knowledge of the presenting continuum and its strategies.

Therefore, it is recommended that all users of this document take a breath and read ALL the following SAMPLE STRATEGIES and accompanying TASKS LISTS to be better prepared to create your own Volunteer Role Descriptions. Once you have read through the various strategies and the accompanying resources, you will be better prepared to identify, and articulate which volunteer role descriptions need to be created for your series/organization.

The Appendix offers a list of sample skill sets, roles and responsibilities that correspond to the volunteer lead roles for each of the 9 sample strategies as well as a template role description for your use.

🌐 **WEBPAGE:** Creating a Volunteer Role (*National Council for Voluntary Organizations, NCVO.org, illustrates how to create a new volunteer role and what elements need to be implemented at the outset.*)

🌐 **WEBPAGE:** Writing Volunteer Role Descriptions (*NCVO.org provides instructions on what to include in a role description in order to give a volunteer a good engagement experience.*)

📄 **PDF DOCUMENT**: Example Volunteer Roles, Tasks and Skills (*One of CreativeNZ's resources listing various volunteer roles, their associated tasks and the skills needed to accomplish those tasks*.)

APPENDICES!

📎 **APPENDIX E:** LIST - Volunteer Skill Sets, Roles, and Responsibilities (pg. 80)

📎 **APPENDIX F:** TEMPLATE - Volunteer Role Description (pg. 82)

Recruiting and Engaging Volunteers

Now that you understand the value of volunteering, have identified skill sets and defined role descriptions, it's time to recruit and engage volunteers. Refer to your work in Chapter 2: Understanding Your Community, it's an excellent resource that can be used to identify and recruit possible volunteers. As you begin to develop a supportive team, it is important to actively ensure all community members feel included, have equity of access, and your recruitment reach is representative of the diversity of your audience and reflective of your community. The following are excellent resources to help you plan, attract, recruit, and retain volunteers.

PDF DOCUMENT: Making Volunteer Opportunities Inclusive (*Volunteer Canada's fact sheet will help you understand how your organization can* recruit *and retain* volunteers *who have disabilities.*)

PDF DOCUMENT: 10 Steps for Screening Volunteers (*Volunteer Canada shares 10 steps for screening volunteers and provides clear guidelines for developing screening policies and practices.*)

WEBPAGE: Building Blocks for Engaging Newcomer Volunteers (*Volunteer Canada offers information on how to create welcoming organizations, implement supportive practices, and facilitate intentional outreach*.)

WEBPAGE: Developing A Plan for Recruiting Volunteers (*Community Toolbox explains how to develop a plan for involving volunteers that will bring needed skills, save money, Increase community ownership, and bring new energy.*)

WEBPAGE: The Volunteering Lens of Equity, Diversity and Inclusion *(Volunteer Canada's Resource Locator provides an extensive list of resources about making volunteering accessible, including newcomers, removing barriers etc.)*

WEBPAGE: Volunteer Management Toolkit *(CreativeNZ's Toolkit is intended for use by boards, managers and coordinators to help attract, manage and retain volunteers.)*

Leadership and Volunteer Self Care

Leading a presenting group as a volunteer yourself, while managing other volunteers, AND maintaining a healthy work-life balance is an ongoing challenge. It's easy to say that self-care is a priority and it's another thing to enact the strategies to make it happen. Volunteer burnout is a major factor in all volunteer community presenting series/organization and the first step is to acknowledge when the load is too much for yourself and be able to recognize the signs of burnout in others.

The Arts Wellbeing Collective of Melbourne, Australia is an excellent website full of resources to help performing artists and cultural workers manage mental wellbeing. Implementing the additional resources provided by Ontario Presents, HR Intervals and Charity Village are all key to engaging, retaining and growing a volunteer team that thrives with your healthy presenting series/organization.

VIDEO: The Importance of Purpose for Positive Mental Health and Wellbeing *(The Arts Wellbeing Collective' video acknowledges the unique stressors of a cultural workforce and its toll on mental health and wellbeing.)*

WEB PAGE: Self Care for Arts Presenters *(Ontario Presents offers a useful list resources for managing stress, that can help you take better care of yourself as you manage the pressures of presenting.)*

WEBPAGE: TipSheet-Keep Your Project and People Safe (*CreativeNZ's informative list that defines the characteristics of a safe and healthy project.*)

WEB PAGE: Workplace Wellness (*HR Interval's comprehensive overview of defining workplace wellness, work-life balance, flexible work arrangements, and workplace stress.*)

WEB ARTICLE: [Workplace Mental Health Resources for NonProfit Managers and Professionals](#) (*Charity Village has compiled a list of workplace mental health resources from across Canada.*)

Building Support by Joining an Association

Another way of building a supportive network is to join a like-minded network or association that shares the same values regarding presenting for young audiences. These networks and associations often offer valuable resources, professional development, opportunities for partnership and collaboration, as well as access to an extended portal of information regarding young audience artists/companies.

For more information click on the following links:

- [Ontario Presents](#) - Ontario Presents is a province-wide network of performing arts touring and presenting organizations that work collaboratively to facilitate an equitable distribution of live, diverse performing arts shows into communities across Ontario.

- [ASSITEJ](#) - An international association of theatres for children that supports the exchange of knowledge, development, and practice in the professional performing arts for young audiences. Link drives readers to the Canadian chapter of ASSITEJ.

- [CAPACOA](#) - CAPACOA represents 150 professional for-profit and not-for-profit presenters, festivals, presenter networks, artistic companies, agents, managers, and other stakeholders working across the presenting and touring sector in Canada.

- [SPARC](#) - Supporting Performing Arts in Rural & Remote Communities is a network that whose purpose is to ignite and help sustain performing arts communities in rural and remote Ontario and beyond.

- [ANDPVA](#) - Association for Native Development in the Performing Arts and Visual Arts is Canada's oldest Indigenous arts service organization.

- [Municipal Art Councils](#) - By joining your local, municipal arts council you will become connected to your local cultural community.

EXPLORE MORE! Volunteers

VIDEO: [Experience Plus (EXP+)](#) (*Volunteer Canada offers a mini video that introduces a volunteer recognition program based on Employment and Social Development Canada's National Occupational Classification.*)

WEB ARTICLE: [Climbing Broken Ladders, Women Aspiring to Nonprofit Leadership](#) (*Charity Village article that weighs in on the challenges women who aspire to lead nonprofits face, how they can climb the often broken leadership ladders, and what nonprofits can do to fix the rungs.*)

WEB ARTICLE: [Leadership, Love and Acts of Service: How to Encourage your Team](#) (*Charity Village article that makes the connection between the appreciation given to a volunteer and the quality of service received.*)

APPENDICES!

APPENDIX G: LIST – Action Tasks for Building a Supportive Team (pg. 83)

Strategy 2: The Money– Budgeting and Securing Financial Sustainability

Before you start knocking on doors, sending out emails and begging friends and family for pocket change, it is important to create a financial plan so your vision and objectives can become a reality.

Creating a Plan and Understanding Financial Literacy

The strategy of budgeting and securing financial sustainability starts with a plan and an overall understanding of financial fundamentals. Financial sustainability isn't just about *getting money* but rather building a plan that ensures your presenting series/organization *thrives* for generations to come. It is necessary to take the time to learn the financial basics, the following resources will help you on that path.

WEBPAGE: Business Skills eLearning - Financial Management *(Work In Culture's course module offers a solid understanding of the basics of financial management. This course covers everything from setting up accounts to budgeting and managing cash flow.)*

WEBPAGE: Financial Literacy (*Generator offers a program for non-profit creatives to help with issues from budgeting basics to HST, this program uses theory and practical tools to teach the fundamentals of financial management for creatives.)*

WEBINAR: Financial Management *(Ontario Presents' webinar offers information on key topics such as budgeting, cashflow, revenues, and more.)*

Building a Budget

There are some basic elements of a working budget that are necessary - expenses and revenues. Expenses are easier to anticipate because they are concrete and static. Elements like artist fees and venue costs are static once they are confirmed and are unlikely to change. Yet it is the revenue side that is more fluid. If you are just starting out, how can you anticipate how many tickets will be sold, how many grant applications will be accepted and how many sponsorships will be fulfilled - there are so many unknowns.

At this point in your presenting journey, having multiple revenue streams that you can lean on is crucial. With many presenters mandating that ticket prices are equitable and affordable for their community, it's unrealistic to assume that ticket sales alone will cover the expense side alone. Therefore, researching the various federal, provincial, municipal grants, private and municipal foundations and other sources for revenue is highly important.

WEB PAGE: Budgeting Basics AND Building Your Budget (*ArtistProducerResource.ca offers resources on how to build a budget and what to include in its contents*.)

WEB PAGE: Learning Pathways - Budgeting (*ArtistProducerResources.ca teaching module offers information in multiple forms about expenses, revenues, building a budget, professional standards etc.*)

TEMPLATE: SIMPLE BUDGET

The following is a simple **BUDGET TEMPLATE** to give you the bare bone necessities of a budget for a presenting series/organization. *As always, feel free to add or detract depending on the capacity of your group. More importantly reach out to fellow community presenters for a look at how they budget their season.*

Expenses:

Artistic Expenses:
- Artist fees for performance(s) $-
- Artist fees for non-performance activities (i.e.: workshops, outreach) $-

Non-artistic Expenses
- Knowledge Keeper/Elder fees $-
- Accessibility
  - Sign language interpretation $-
  - Visually impaired moderator $-
  - Physical accessibility accommodations $-
  - Neurodiverse/relaxed performance accommodations $-
- Collaboration/partner expenses $-
  - Outreach, engagement $-

Production Expenses:
- Venue rental, permit $-
- Technical production staff (sound and lighting) $-
- Sound and lighting rental fees (microphones, stage lights, amps) $-
- Accommodations $-
- Travel $-
- Hospitality $-

Administration Expenses:
- Marketing (Includes cost of creative, printing and distribution for print and social media) $-
- Ticketing (printing of hard tickets, or ticketing software fees) $-
- Volunteer engagement, retention, and appreciation $-
- Concession food $-
- Insurance $-
- Bank charges $-
- Professional fees (SOCAN) $-

REVENUES:

Earned Revenue:
- Ticket Sales
  - Child (single) / Adult (single)/ Family Pack (4 tickets) $-
  - Membership or subscription $-
- Concession and merchandise sales $-
- Special Events/Fundraising Events $-
  - Popcorn sales, rummage sale, book sale etc.

Other Revenue:
- Government Grants
  - Ontario Arts Council $-
  - Canadian Heritage $-
  - Canada Council $-
  - Others $-
- Charitable Foundations
  - Ontario Trillium Foundation $-
  - Metcalf Foundation $-
  - Others $-

- Sponsorships and Corporate Giving
  - Local business $-
  - Service Clubs $-
  - Others $-
- Individual Donations
  - Private individuals $-
- Fundraising
  - Special Events $-
  - Community Activities $-
- Collaboration/Community Partnership
  - Gift-in-kind donations and services $-
  - Special events $-

                    Total Revenues: $-
                    Total Expenses: $-

                    Revenues - Expenses: $-

Government Grants and Charitable Foundations

At some point most presenters will delve into the world of grant writing for government grants and or charitable foundation funding. These applications can be quite challenging for new presenters but leaning on your volunteers, community members, arts councils, local foundations, and peers in other presenting networks/associations who have previously completed grants can help you immensely.

The following is a list of government and charitable foundations that often support presenters for young audiences. *Note that this is NOT an exhaustive list, due diligence is needed for additional research*.

Government Grants

- Canada Council for the Arts
- Department of Canadian Heritage
- Ontario Arts Council
- Ontario Ministry of Tourism, Culture & Sport

Charitable Foundations

- Ontario Trillium Foundation
- Metcalf Foundation
- The Catherine and Maxwell Meighen Foundation
- The Charles H. Ivey Foundation
- Municipal Community Foundations

WEBPAGE: Ongoing Grants in the Performing Arts Sector (*Ontario Presents offers a list of various granting bodies for the performing arts sector. Access links for most up to date application details.*)

WEBPAGE: Ontario's Performing Arts Funders: Who's Who? (*Ontario Presents provides an excellent list followed by detailed explanation of each grants scope, key grants, and links*.)

Grant Writing

Grant writing is something that every presenter will probably have to do at some point because ticket revenue for young audience performances rarely covers all the various expenses of putting on a show. Grant writing doesn't have to be an arduous task - think about it as a formalized way of telling others what your organization is about, what you want to do for your community, how it is a benefit to your community, and what you need financially to make it happen. Just another form of storytelling! If you have taken the time to complete the earlier elements in this guide such as sharing your stories, values, and beliefs with your community, articulating your vision, mission, and objectives, you will be insurmountably better prepared to write your first grant application.

PDF SLIDE DECK: Get It Write, Grant Writing with Inclusive Principles in Mind (*Ontario Presents' document that guides the reader through the necessities of prioritization to gathering statistics to inclusive language*.)

PDF SLIDE DECK: Grant Writing for Success (*Ontario Presents shares this slide deck that examines four components of grant writing: preparation, writing, submitting and final reports.*)

WEBPAGE: Grant Writing Tip Sheet-What You Need for a A+ Proposal (*Ontario Presents provides a quick list of essential components to grant writing*.)

WEBINAR: Getting Ready for Grant Writing (*This webinar, by Ontario Presents, discusses how to compile, organize and prepare all documents and information necessary in preparation for writing.*.)

WEBINAR: Grant Writing 101, Where Do I Start (*This webinar, by Ontario Presents, is intended for those who have not yet entered the world of grant writing, or who are still uncertain how best to approach grants.*)

Helpful Tips from the Funders Themselves

The Ontario Arts Council (OAC) Grant Application Survival Guide provides excellent tips and advice that can be used not only for OAC applications but other applications from other granting institutions as well:

- Spend significant time and care to determine your organization's eligibility, finding the right program, and reading all the specific application guidelines in advance.

- Before you start the application, look through the entire application and gather all the necessary information, support materials, financial information required to complete the application.

- Introduce your project to the program officer to ensure your intentions are on the funders radar.

- Create a draft and ask for feedback from someone with knowledge of your organization.

- Write the application, complete the budget, and attach all the support materials.

- Edit errors, make copies, and send in before the deadline.

- Keep electronic copies of your application, elements can be used in next application.

PDF DOCUMENT: Canada Arts Presentation Fund - Professional Arts Festivals and Performing Arts Series Guidelines (*CAPF's 2016 guide to eligibility criteria, assessment process, and application requirements.*)

PDF DOCUMENT: Ontario Arts Council Grant Application Survival Guide (*Tips and must-dos for preparing an application to the Ontario Arts Council.*)

WEBPAGE: Canadian Heritage - Application Guidelines – Programming: Professional Arts Festivals and Performing Arts Series Presenters (*Access Canadian Heritage's application, criteria, & assessment process.*)

Sponsorships and Corporate Giving

The Community Toolbox defines sponsorships and corporate giving as "*is any kind of support for not-for-profit organizations or causes that comes from members of the for-profit world*." There are a variety of ways a for-profit company can support your new presenting series/organization - your imagination is your only limit. Firstly, refer again to your community list from Chapter 2: Understanding Your Community to determine which organizations you have a relationship with, or might build a further rapport with. It is best to rely on those already associated with your series/organization (such as equity deserving cultural and heritage leaders, community activators, volunteers, etc.) to help you make connections in your local corporate world and to help initiate a personal connection.

Remember sponsorships and corporate giving are purely reciprocal relationship, both parties receiving something of value out of the relationship. For example, the presenter receives money towards the performance or to cover artists' accommodation, and the company receives advertising coverage in their local area and increased community goodwill.

PDF SLIDE DECK: The Value of Sponsorship 101 (*Ontario Presents' webinar defines sponsorships, what are potential sponsors seeking, and the benefits to the presenter of sponsorships.*)

WEBPAGE: Obtaining Corporate Resources (*Community Toolbox offers details about corporate giving, all of the different ways it happens, and what motivates companies to help nonprofit organizations.*)

WEBINAR: The Value of Sponsorship-Intermediate 2.0 (*Ontario Presents' additional webinar exploring the next stage of sponsorships, such as defining benefits, contracts, and guidelines and rules for sponsorship packages.*)

Fundraising

The line item of fundraising on your budget refers to the many different types of special events, individual activities, and community initiatives that occur to bring the community together for the common goal of increasing funds for your new presenting series/organization. Like preparing for sponsorships and corporate giving, referring to your community list from *Chapter 2: Understanding Your Community* to identify partners that can develop, implement, and partner in fundraising activities is an excellent starting point.

VIDEO: Practical Way to Overcome your Reluctance to Fundraise (*Ontario Nonprofit Network's video helps overcome negative beliefs regarding fundraising while providing fundraising lessons and resources.*)

WEB PAGE: Fundraising Events (*ArtistProducerResource.ca explores various fundraising elements from event ideas to timelines, and budgets to tax receipts.*)

WEB PAGE: How to make your fundraiser a success (*Create an online fundraiser that is fast and efficient on Canada Helps.*)

WEBINAR: Building a Culture of Philanthropy - Knowledge and Strategies to successfully fulfill your fundraising journey (*For a nominal fee, this webinar by Artsboost will describe the impact of a culture of philanthropy, the fundraising cycle and fundraising mix.*)

APPENDICES!

APPENDIX H: LIST – Action Tasks for Budgeting and Financial Sustainability (pg. 84)

Strategy 3: The CHILD– Building Audiences Now and for the Future

Audience development is not a one-time effort, instead it's a practice that must continue throughout the lifetime of the series/organization.

Developing Audiences

Developing a consistent and reliable audience base that comes year after year to each show is the goal for every presenter whether they are professional, or volunteer based. Retaining a reliable audience base is even more challenging for young audience presenters because approximately every 5+ years their audience of children and their family will have "aged-out" or moved on from attending live performances to other older age-appropriate activities. As a result, presenters must implement ongoing strategies to identify, connect and impact a whole new set of children and parents on a regular and ongoing basis. To help new presenters with the continuous process of audience building, this next section will lean heavily on the Wallace Foundation's book [Taking Out the Guesswork: A Guide to Using Research to Build Audience](#) which lists **research**, implementing research results in **key decisions**, and **evaluation** as the 3 main criteria for developing audiences.

Types of Research

Now is the time to refer – again - to the list of who's in your community (family, business, cultural, heritage, community service sectors) that you've already worked on in *Chapter Two: Sprouting* and ask some pointed, thoughtful, and intentional questions. The answers to these questions will be used later to inform, direct, and guide various programming, marketing, communication, and outreach decisions. Asking questions and listening is the key! There are 2 types of research that your series/organization can do: *subjective or "feely" research* and *objective or "number" research*.

Subjective Research

Subjective research is characterized by in-person, verbal discussions that offer 'feely' open-ended questions that encourage in-depth conversations and personal insight. You'll be asking questions like "what do you **think**….", "how does …. make you **feel**," and "why do you **want**…." See Appendix I for sample questions and how they can be used in decision making.

> **APPENDIX I:** SAMPLE - "Feely" Questions for Family, Business, Cultural & Community Sectors (pg. 85)

Due to the personal nature of these subjective questions, the following are suitable methods of conducting the "feely" research:

- small focus groups
- public forums
- personal interviews
- listening sessions or kitchen table conversations

🌐 **WEBPAGE:** [Conducting Focus Groups](#) (*Community Toolbox shows how to plan, conduct, focus groups.*)

🌐 **WEBPAGE:** [Conducting Public Forums and Listening Sessions](#) (*Community Toolbox explains how to engage the community to share ideas, gain insight, and encourage public exchange.*)

🌐 **WEBPAGE:** [Conducting Personal Interviews](#) (*Community Toolbox shows how to prepare for, conduct, and use information from key informant interviews.*)

Objective Research

On the other hand, objective research is characterized by a more formalized collection of information that requires either statistical answers or short form answers. Typical questions would begin with "*how much….*", "*how many….*", and do not require the need for further elucidation. See Appendix J for sample questions and how they can be used in decision making.

🔖 **APPENDIX J:** SAMPLE - "Number" Questions for Family, Business, Cultural & Community Sectors (pg. 87)

Due to the less personal nature of these objective questions, the following are suitable methods of conducting "number" research.

- Online or in person surveys
- Online or in person questionnaires

🌐 **WEBPAGE:** [Conducting Surveys](#) (*Community Toolbox shares the basics of conducting surveys, including survey creation, distribution and collection, and how to utilize survey data.*)

🌐 **WEBPAGE:** [Community Questionnaire](#) (*Artsengage.ca lists various sample questions to include in your community questionnaire, available in a Word document or pdf.*)

🖥 **WEBINAR:** [Surveying the Landscape: Surveying for the Performing Arts](#) (*For a nominal fee, Artsboost offers this course that will help you identify the right questions, how to put together a survey and analyze the results.*)

Listening to the Research and Implementing Results in Key Decisions

You're halfway there! You've asked all sorts of 'feely' and 'number' questions and now it's time to put that newfound knowledge into something concrete and tactile. *Remember the REASON for this research to help make effective choices as you go through the planning and development process. The plan is to listen to the key takeaways from the research and implement that knowledge in key decisions*.

For example, if you *understand* why your family sector wants to take their child to a performance and how it makes them feel, you can articulate those messages in your marketing and social media communications through imagery and content. If you *know* that your business sector is incapable of making a financial contribution in the form of a donation or sponsorship, you may be able to encourage a contribution in other ways such as volunteering time, gifts in kind etc. ***Knowledge is the key to sound decision making***.

Additionally, if there is time and resources, try getting additional feedback on your marketing collateral (brochures, website, social media campaigns) to see if you've been able to implement the research adequately before they go out into the world. By using informal focus groups of your target audience (ie:

children and families), or just asking a few key community members to look at your promotion materials prior to final creation, printing and distribution will save you time and money in the future. You'll sometimes be shocked to realize that what you think has resonated with your audience, isn't what really captures their attention, their hearts, or their wallets. Remember that your marketing materials are your main communication tool to your community and if you are not communicating effectively - you cannot build your audience.

Responding to the Results of your Questions

It's always good to take a moment and track the result of your efforts, to see if you are going in the right direction, spending your human and financial resources efficiently and making sure your audiences are getting the information they need from your presenting series/organization. *Try to make the evaluation process an ongoing priority.* For example, ensure you understand your social media analytics so you can identify if certain content is moving interactions. Remember to ask for feedback after every show and at the end of the season.

Leaning on Partnership to Build Audiences

All this talk of research, implementation, and evaluation is really another way of saying *lean on the knowledge from all the new relationships and partnerships* that have been established while assessing your community. These community partnerships are integral to understanding the makeup, values, and intentions of your audience base and your community at large. The leaders of these partner organizations might have relationships with members of your community that you lack and therefore can provide more understanding and insight into their motivations and wants. Additionally, the partnership can help build better roads to communication and sustainable participation.

PDF DOCUMENT: Cultural Collaboration: Building Partnerships for Arts Participation (*Ontario Presents provides an excellent research document that discusses how partnerships among cultural organizations strengthen participation*.)

EXPLORE MORE! Using Research to Build Audiences

INFOGRAPHIC: Road to Results - Nine Effective Practices for Building Audiences (*The Wallace Foundation provides a summary of a larger report that illustrates the steps to build audiences.*)

VIDEO: Arts Leaders Share Ideas on Building Audiences (*The Wallace Foundation's video of 5 arts leaders who discuss how to win new audiences without losing an organization's vision or longtime supporters*.)

PDF DOCUMENT: Thriving Arts Organizations, Thriving Arts (T*his 11-page report by the Wallace Foundation offers key findings from research and the experiences of arts groups about engaging and building audiences*.)

WEBPAGE: When the Tough Gets Going: Barriers and Motivations Affecting Arts Attendance (*A Hill Strategies report that examines the motivations of arts attendees and the barriers facing non-attendees*).

WEBINAR: Demographic Patterns in Performing Arts Attendance (This Ontario Presents webinar highlights patterns in Canadians' arts participation and how to look at audience diversification with a whole new lens.)

APPENDICES!

APPENDIX K: LIST – Action Tasks for Building Audiences (pg. 88)

Strategy 4: The Venue– Venue and Technical Elements

Basically, anywhere where a community audience can gather is a legitimate venue for performing arts experiences – especially for young audiences.

Performing arts experiences for young audiences don't necessarily require a traditional theatrical facility; many presenters use school theatres, gyms, libraries, church halls, cultural/heritage sites, outdoor venues, parks, conservation land and community centres. Understandably, these non-traditional venues will affect the type and scale of artists/companies that you can present, so it is important that when identifying and securing a venue space you must understand both the benefits and the limitations each venue option might present.

Venue Requirement Basics

At the bare minimum, you will require the following venue requirements:
1) **Performance Area/Stage**: a flat, large space for the artist(s) to perform
2) **Audience Space**: a large space for audience, chairs/seating
3) **Dressing Rooms**: private space/rooms for artist(s)
4) (Optional) **Electrical**: access to electrical outlets for stage light and sound equipment
5) (Optional) **Lighting and Sound**: access to stage lights and microphones (without minimal stage lights and amplification you are limited to the type and range of performances you can present)

TIP: For further information on venue requirements, and how to source and determine an appropriate venue for your young audience series access [ArtistproducerResource](#).

What is a Venue Inventory?

Once you have secured your venue, it is imperative that you make a **Venue Inventory** so that all key volunteers/staff and visiting artist(s)/companies understand the venue capabilities and limitations.

Your Venue Inventory should include the following:
1) Dimensions of stage (width, depth, height)

2) Type of stage (proscenium, thrust, in the round)

3) Audience (various audience configurations and maximum capacity)

4) Dressing rooms (number and access to washrooms)

5) Box Office (location in reference to venue, access)

6) Lighting (list all lighting capabilities, i.e.: type of stationary or hung lights)

7) Sound (list all sound capabilities, i.e.: microphones, monitors etc.)

8) Accessibility (detailed description of access to venue including but not limited to stage, backstage, washrooms, parking and dressing rooms and any spaces for audience and artists)

9) Relaxed Performance Spaces (See next section for more details on relaxed or sensory friendly performances)

10) Cultural/Heritage Responsibilities (HVAC capabilities for smudging ceremonies, sound dampening or augmentation for drumming etc.)

11) Safe Space for All (location of a safe, quiet space available for spiritual and personal reflection should a performance piece trigger emotions, fears, or anxiety)

12) Key Staff and Volunteers (list of key staff, lead volunteers, Indigenous Elders, Knowledge Keepers)

APPENDIX L: TEMPLATE - Venue Inventory (pg. 89)

What is a Relaxed Performance (RP)?

According to "Relaxed Performance" by the Centre for Art and Social Justice, a relaxed performance (RP) involves "*extending a warm welcome to anyone who might find it difficult to follow the usual conventions of theatre etiquette.*" Historically, RP has been instrumental in making theatre more accessible for young children, individuals with cognitive, and or physical disabilities, and those who are neurodiverse (i.e.; autism spectrum) by "*dimming of bright lights, visual stories and/or access guides, and the availability of a 'chill-out' space, which is a quiet room or area where people can go to relax and take a break from an event.*"

Why is a Relaxed Performance (RP) Policy Important for Young Audience Performances?

It is important to address elements of RP into your operating procedures to ensure that the children of all abilities and their caregivers can have a meaningful and enjoyable cultural experience. It is also important to address that not everyone experiences live performances the same way and as presenters, it is our duty and obligation to exercise equity for our youngest and sometimes voiceless audience members.

PDF DOCUMENT: Relaxed Performance-An Illustrated Guide (*Learn the theory supporting RP, how to integrate it into your performance series as a best practice or an essential practice.)*

PDF DOCUMENT: Relaxed Performance-Report Highlights of Exploring Relaxed Performances in a Canadian Theatre Landscape (*A highlight of the larger report on the research, audience feedback and training for relaxed performances in Canada.)*

How to implement RP for your Series?

Not all series/organizations can implement all the elements of RP but the following thoughtful and gentle protocols can be incorporated into any performance:

- Work with your technicians and performers to keep lights and sound at reduced levels.

- Create a visual story guide which illustrates what to expect when attending a performance.

- Announce before the show how families can easily leave the performance space to access a quiet zone, if necessary, without guilt or judgment.

- Permit entry and egress from the performance space to the quiet zone throughout the performance, without guilt or judgment.

PDF Document: Relaxed Performance Guide for Zooom (*See how Harbourfront Centre implements a visual story guide for the performance of Zooom by Patch Theatre*).

WEBPAGE: Relaxed Performance Document Example: Create a Visual Story (*See how the Young People's Theatre implements a visual story guide. This can be used as a template and adapted for individual shows.*)

WEBPAGE: New Victory Theatre's Social Story (*New York's preeminent theatre for young audiences shares an example of their Social Story/Visual Story for relaxed performances. Visit their website to see how the theatre shares information about their sensory friendly performances.*)

Your Theatrical Stage and its Capabilities and Limitations

As a leader of a presenting series/organization, it's unlikely that you will have to set up the lighting grid or manage the sound board for your performances. Regardless, you should be knowledgeable of the terms and uses of essential technical elements (sound, lighting) so you can understand the artist/companies' production needs and make educated decisions about what type of performances can or cannot be accommodated on your specific stage/venue.

For example, if your performance space has limited stage height and depth, it will be unlikely that you can present complicated circus companies. Additionally, if a company requires a specific type of stage light (for example, black-light) that is essential to the performance and your organization doesn't have it, nor can it be rented, it must be communicated to the artist/company in advance of the contract to ensure that such limitations are not deal-breakers.

VIDEO: Free Case Studies Recordings (*ArtsBuildOntario has created this series to support managers and presenters as they operate creative spaces/venues. Access a bank of resources on the following topics: accessibility, asset management, energy efficiency, managing creative spaces, and rental spaces.*)

WEBPAGE: Glossary of Technical Theatre Terms (*TheatreCrafts.com provides a comprehensive list of technical theatre terms from black box to preshow, and from strike to upstage.*)

WEBPAGE: Safety Guidelines for the Live Performance Industry (2022) (*Learn about the Government of Ontario's requirements to identify and mitigate health and safety risks in the live performance industry.*)

WEBINAR: Theatre Technology Online Training and Webinars (*The Canadian Institute for Theatre Technology provides a useful list of links to online training and video that support learning in all areas from technical products and uses to safety and accessibility.*)

Understanding a Technical Rider

A technical rider is an extremely important document that shares an enormous amount of information about the technical needs of a performer/company. It's a document that lists all the technical needs a performer/company requires to perform such as sound and lighting equipment, instruments props, costumes, sets, audience capacities, stage requirements (minimum stage height and depth required), load-in and strike times, performance length, day-of-performance production schedule. A technical rider may also include the performer's requirements for travel, accommodation, and hospitality. Since an artist/agent/manager will share their technical rider with an interested presenter at the beginning of the presenting process, a presenter must be able to understand this document (as well as the limitations and capabilities of their own venue) to be able to determine if the performance is suitable for their venue.

A technical rider is a negotiable document. Some venues will have all the resources available to accommodate a complicated touring production while others will struggle to meet the rider's most basic requirements. Simply communicate your limitations and most artists/agents/managers can adapt certain

production elements to meet the capabilities of your venue - if they know well in advance. Remember, performers want to perform and will often come up with creative options for your venue to ensure the quality of the performance remains intact while accommodating your technical abilities.

WEBPAGE: Tech Rider (ArtistProducerResource.ca list the various components of a technical rider.)

PDF DOCUMENT: Push Theatre Technical Rider (Push Physical Theatre's rider is very extensive but provides a comprehensive example of all the elements of a possible technical rider.

EXPLORE MORE! Theatre Sound Resources

WEBPAGE: Theatre SOUND Terminology (*TheatreCraft.com defines various microphones, amplifiers and other technical sound requirements needed for a touring performance. A good reference when reviewing an artist's technical rider and you are unaware of the terminology used.*)

WEBPAGE: Theatre SOUND Resource Page (*TheatreCraft.com provides links to more detailed resources, videos and links on various sound topics such as microphone use, mixing board, sound effects etc. It may be more content than needed but a good resource to have on hand for a volunteer or paid staff wishing to learn more about sound techniques.*)

EXPLORE MORE! Theatre Lighting Resources

WEBPAGE: Theatre LIGHTING Terminology and Theatre LIGHTING Resource Page (*TheatreCraft.com defines various lighting elements from gobos to pre-hang and provides links to more detailed resources, videos and links on various lighting topics and processes*.)

PDF DOCUMENT: ETC Educational Resources: Free eBook, A Guide for Lighting the Stage (*ETC Connect.com shares another educator resource that's a downloadable document that explores the various types of lighting, angles, systems etc.*)

APPENDICES!

APPENDIX M: LIST – Action Tasks for Venue and Technical Elements (pg. 90)

Strategy 5: The Talent– Programming and Curatorial Decision Making

*Young audiences today thrive in a cultural environment that is **sensory, responsive**, and **reflective of their world**. A presenters' main challenge is to curate high quality work that responds to these unique audience needs.*

Definition of Programming and Curatorial Decision Making

The process of researching, connecting with and contracting an artist or company for a series or single event is referred to as ***programming***. The process of determining which artist and which performance to hire that best suit the wants and needs of a community is referred to as ***curatorial decision making***. Overall, the programming and curatorial decision-making process is the foundation of your presenting series and is a thoughtful and considered reflection of your **values, vision, and mission**. Before making any programming decisions, it is recommended to return to Chapter 2: Defining your WHY and reflect on your series' values and the reason why you began this journey. Additionally, refer to the research collected in Chapter 4: Strategy 3-Building Audiences and the answers to all those "feely" and "number" questions to help you make those important curatorial decisions.

WEBINAR: Basics of Programming for your Community (*Ontario Presents shares the fundamentals of programming: connecting programming to mission, researching offerings, and the relationship between programmers, artists, agents, managers, and collaborative (block) booking programs*.)

WEBINAR: Indigenous Cultural Planning (*Culture Days offers a webinar recording on the essential thing to know about Indigenous Cultural Programming*.)

WEBINAR: Programming with Vision-Developing Your Approach to Selecting Artists and Work to Present (*Ontario Presents explains how to develop and execute a strategy for programming that goes beyond filling dates, checking genre boxes, and addressing perceived audience "wants".)*

The Uniqueness of Presenting for Young Audiences

Performance for early years, children and youth can be radically different than their adult counterparts. Young audience specific performances are often:

- shorter in length
- located in alternative theatre spaces (outdoors, schools, daycares, libraries, studios, gymnasiums, lobbies etc.)
- non-verbal
- highly participatory, interactive, immersive, sensory, tactile
- relaxed
- physical ability and neurodiverse inclusive
- multi-disciplinary

As a result, it is imperative that presenters for young audiences hire artists/companies who have invested their time and resources to curate their work to meet the unique aspects of a young audience performance. A presenters' priority is *to be informed* and aware of which artists/companies perform for young audiences, *to see* live young audience performances, *to document and evaluate* the suitability of performance for their community, and *to choose and hire* professional YA artists/companies that are compatible with the series'/organization's vision, financial and technical capabilities.

Artists/Companies Specializing in Performances for Young Audiences

The following are resources that can help you locate and access professional artists and companies who have experience with young audiences. This is not an exhaustive list; additional research is encouraged.

- ASSITEJ Canada - ASSITEJ Canada supports and promotes the multilingual exchange of knowledge, development, and practice in the professional performing arts for young audiences. Refer to membership directory to access list of young audience performers/companies.

- Bodies In Translation Arts and Activism Directory – Co-produced by Bodies in Translation and Tangled Art + Disability, this directory lists deaf, disabled, and mad artists and is an excellent tool for presenters to connect with diverse artists and their work. *Contact individual artists to determine young audience suitability.*

- Canadian Association for the Performing Arts (CAPACOA) CAPACOA represents 150 professional for-profit and not-for-profit presenters, festivals, presenter networks, artistic companies, agents, managers and other stakeholders working across the presenting and touring sector in Canada. *Contact IPAA to inquire about members that specialize in TYA.*

- Indigenous Performing Arts Alliance (IPAA) - A member-driven organization of professional Indigenous performing artists and arts organizations that offers a comprehensive Indigenous Body of Work list. *Contact IPAA to identify members who specialize in theatre for young audiences.*

- MASC – Multicultural Artists in Schools and Communities offers experiences led by professional artists that deepen cultural awareness and give vivid demonstration of Canada's diversity. *Contact MASC to inquire about artists most suitable for touring outside of the Ottawa region.*

- Ontario Presents (OP) - Ontario Presents is a province-wide network of performing arts touring and presenting organizations. *Contact OP to inquire about member artists, theatre companies, agents and managers specializing in theatre for young audiences. OP also offers a Resource List of Indigenous Art and Artists to explore.*

- Professional Association of Canadian Theatres (PACT) - PACT is a member-driven organization of professional Canadian theatres that serves as the collective voice of its members. *Contact PACT and inquire about members specializing in theatre for young audiences.*

- Prologue Performing Arts - This not-for-profit represents performing artists/companies specializing in young audience programming in a school setting but many artists are willing and capable of performing for community audiences. *Contact Prologue to inquire about which artists/companies are most suitable to tour communities outside of the GTA.*

- Réseau Ontario - A service organization that supports Francophone artists touring in Ontario. *Contact Réseau Ontario for French language theatres for young audiences.*

- Supporting Performing Arts in Rural and Remote Communities (SPARC) - SPARC is a network of presenters, producers, creators, community animators and arts organizations based in rural & remote communities across Ontario. *Contact SPARC to inquire about members that specialize in theatre for young audiences.*

- Tangled Art + Disability – Tangled Art + Disability is dedicated to connecting professional and emerging artists, the arts community, and a diverse public through artistic excellence. *Contact Tangled Art to inquire about members that specialize in theatre for young audiences.*

VIDEO: Indigenous Cultural Programming (*Culture Days* provides guidance on programming and partnership building with Indigenous groups and their communities.)

WEBPAGE: Guiding Principles for Presenting Indigenous Work (*Ontario Presents' guiding principles when it comes to presenting Indigenous artists.*)

WEBINAR: Programming for the People (*Ontario Presents provides instruction on how to find the right artist for the right audience using a multidisciplinary approach that will encourage audience loyalty.*)

Viewing Performances Before Booking

Rarely do new volunteer community presenters have professional experience in researching and contracting cultural groups and therefore often doubt their own ability to make curatorial decisions on behalf of their organization and community. The best way to educate yourself about programming and to determine what performances are most appropriate for your audience is to get out and **see**, **hear**, **feel,** and **experience live performances** in your community and beyond. Participation in conferences, festivals and showcases allows presenters to see and experience the performance - in advance of booking - to determine quality, suitability, and technical compatibility. Although experiencing performances live is always best, it is not always feasible or accessible to all, therefore viewing full-length videos, talking with peers, and communicating directly with the artist/company are all valid and appropriate means of determining your season's programming.

Basically, the more you see and experience, the better positioned you are to make effective curatorial decisions. Here is a list of opportunities to see work live:

Conferences and Networking Events in Ontario

- Ontario Presents – As of 2023, OP offers a Fall Virtual Networking Series which will take place from the middle of September to the end of October. The series will include activities such as Agent Pitches, Virtual Artist Showcases, and One-on-One meetings.

- CAPACOA - Offers an annual Conference with more than 250 presenters, agents, managers, artists and other performing arts professionals in attendance, participants can expect new networking opportunities, informative sessions, and peer meetings as well as world-class theatre, music, and dance showcases.

Conferences and Showcase Events Outside of Ontario

- Contact Pacific - BC Touring Council (Vancouver, Nelson)
- Arts Touring Alliance of Alberta (Edmonton)
- Organization of Saskatchewan Art Councils (Regina)
- Manitoba Arts Network (Winnipeg)
- Cinars Biennale (Montreal)
- Contact East - Atlantic Presenters Association (Maritimes)
- APAP - Association of Performing Arts Presenters (USA)

List of Major Canadian Children's Festivals

- Canadian Association of Fringe Festivals (Access to locate a Fringe Festival near you).
- International Children's Festival of the Arts (St. Albert, AB)
- Junior international Children's Festival (Toronto, ON)

- Nutrien Children's Festival of Saskatchewan (Saskatoon, SK)
- Ottawa International Children's Festival (Ottawa, ON)
- Vancouver International Children's Festival (Vancouver, BC)
- WeeFestival of Arts and Culture for Early Years (Toronto, ON)
- Winnipeg International Children's Festival (Winnipeg, MB)

Funding to Support Presenter Travel
- Canadian Heritage - Canada Arts Presentation Fund
- Canada Council - Arts Abroad
- Ontario Arts Council - Market Development Travel

List of Artist Agents
- Membership List Ontario Presents (*Search for Agents, not all are for young audiences.*)
- Membership List CAPACOA (*Search Agents and Managers, not all are for young audiences.*)
- Agent Directory List Toronto ACTRA *(Contact ACTRA to identify which are suitable for TYA.)*
- Member Agent List TAMAC Talent Agents and Managers Association of Canada (*Contact TAMAC to identify which are suitable for TYA.*)

Documenting your Performance Evaluations

When the opportunity to view a live performance is taken, it is important to document your thoughts and response to the work. This documentation can then be used later in the presenting season to remind you of the various performances' content, quality, and suitability. Additionally, this documentation can be shared with peers and allows multiple presenters to benefit from your thoughts and opinions and contributes to a sense of community building, trust, and camaraderie.

Whichever method you choose to document your response to a performance is up to personal choice, but it is recommended that you *stick to one method so you can compare each artist/company in a similar manner*. If you have a numerical rating or grading system, then use that same system to ensure your measurement practice can be applied equally for all performances going forward. Alternatively, using a more reflective method such as Liz Lerman's Critical Response Process can be a useful (non-numerical) tool to record your reactions, reflections and feelings regarding a live performance. This adapted process recommends the user to write down their immediate responses to the following 4 key questions (without giving an opinion of liking or disliking the performance under evaluation). See Appendix N for Template.

a) What did you **NOTICE** in the performance? (For example: I noticed …. *it was non-verbal*.)
b) What did the performance **REMIND** you of? (For example: The main character reminded me …… *of my love for my grandmother*.)
c) How did the performance make you **FEEL**? (For example: The performance left me with a feeling of ….. *hopefulness*.)
d) What do you **THINK** of the performance? (For example: I think the show ….. *would need to be shorter to accommodate my younger audience demographics*.)

APPENDICES!

APPENDIX N: TEMPLATE - Critical Response Process for Evaluating Performances (pg. 91)

Contracting and Negotiating Artists' Fees

The process of contracting the services of a performing artist/company and negotiating a fair and equitable performance fee is dependent on whether your presenting series/organization is working with a network or independently. Refer to Chapter 1: Welcome to Presenting's overview of these two scenarios for more detailed information.

If a presenter is working within a network presenters benefit from collective contracting and fee negotiating that often results in lower artist fees, and more substantial touring options. Remember working in a network while negotiating fees and contract details necessitates a mindset of consensus. See Chapter 3: Working in a Mindset of Consensus Building for more information on this topic.

On the other hand, should a presenter wish to proceed independently the process of contracting and fee negotiations is their sole responsibility. This is not to say that a new presenter has no support, new presenters can always lean on the expertise and experience of other presenters in their local or regional community to learn more about this process.

PDF DOCUMENT: Contracts 101 for Presenters (*Ontario Presents highlights sample contracts, list of standard contents of contracts, clauses, financial arrangements, and technical rider elements*.)

WEBINAR: Artist Negotiations and Contracting 101 (*Ontario Presents offers tips on how to deal with artists, managements and presenters so that all parties are satisfied with the negotiation and contracting process*.)

WEBINAR: Contract Negotiations (*Ontario Presents' video illustrates the basic elements of negotiations and how to apply them artfully and fairly in contract negotiations*.)

EXPLORE MORE! Programming

PDF DOCUMENT: Demographic in Canadian's Arts Participation in 2016 (*This Hill Strategies report examines 11 indicators of arts participation, including eight arts attendance activities, two summary indicators of arts attendance, as well as participation in making or performing art.*)

WEBPAGE: On Accountability: In Search of Lost Ethics in Performing Arts Programming (*Australian Performing Arts Market highlights practices and skillsets necessary for presenter/curators to consider when programming culturally specific work.*)

APPENDICES!

APPENDIX O: LIST - Action Tasks for Presenters Working in a Network (pg. 92)

APPENDIX P: LIST - Action Tasks for Presenters Working Independently (pg. 93)

Strategy 6: The Sell– Ticketing

Selling tickets today is completely different than even a decade or so ago. Digital technology has made it easier than ever to sell tickets.

The Four Questions of Ticketing

This guide is not intended to give presenters exhaustive information about online ticketing systems, inventory maintenance, or pricing but it will provide some steps to get you started in the right direction. At the outset, consider reviewing the research collected from both Chapter 2: Understanding Your Community and Chapter 4: Strategy 3 -Building Audiences to fully understand your potential audience, their financial capabilities, the value they place on performances for young children, and any other knowledge pertinent to ticketing. Additionally, when developing a ticketing process be mindful that ticket prices don't always cover the full cost of artists' fees.

As a result, it is up to the leadership to do some considered research and be able to answer the following 4 questions regarding the ticketing process:

1. **What:** What type of tickets are you going to sell? Individual tickets? Family packs? Subscription? A combination of all three?
2. **How:** How are you going to sell your tickets? Box office? Online sales platform? Physical tickets available to sell in the community at local shops or through volunteers?
3. **How much?** How much will your tickets cost? How much can your community support? What are the artist expenses in relation to excepted earned revenue?
4. **When:** When are you going to start selling your tickets?

What Types of Tickets to Sell?

There are many different types of ticket that could be sold: *single tickets, family packs, and subscriptions*. The subscription model used to be the standard method of ticket inventory but nowadays with families making their recreational and entertainment decisions often at the last minute, subscriptions are no longer the standard. Instead, using a single ticket inventory that is differentiated between an adult price and a child price, is now a more flexible option for busy families. Consider packaging a built-in discount for families with a minimum of 4 tickets. Having options for families at different price points is essential.

How to Sell Your Tickets?

Now that you've determined which type(s) of tickets to sell, you will need to establish how you are going to get those tickets into the hands of your intended audience. There are many ways of getting your tickets into the hands of your community: *box office sales, in-person sales in the community, local business sales and online ticketing services* - all you need to do is choose one method or a hybrid of a few different methods.

1) **Box office sales** is the most traditional practice but requires a facility that is open and accessible to your community on a regular basis and sufficiently staffed and monitored. Box office ticket sales are a good option for established organizations with long-standing associations with standardized theatre facilities.

2) **In-person sales** refers to the use of volunteers/team members to sell a portion of your tickets to family, friends, co-workers, and neighbours. Your committed volunteers are an excellent resource for this task and can be your best communicators and ticket sellers.

3) **Local businesses, community/culture centres** can be asked to take a portion of your ticket inventory to sell to their customers and clients on the presenters' behalf. This requires excellent partnering and relationship building with the community prior to selling any tickets. It also requires extreme attention to detail when managing ticket inventory to ensure no ticket duplication or loss of tickets occurs.

4) **Online ticketing** is rapidly becoming the most common, convenient, and efficient method of selling tickets in your community. Since there are so many different online ticketing software and digital platforms that can be used to manage inventory, process tickets, market tickets and create reports – many which are fee or for a nominal charge – it's up to you as a presenter to do research and investigate what is the right fit for the series/organization.

Here is a small selection of online service providers to review. This is not an exhaustive list and additional research is encouraged. Neither the author nor funders endorse any one ticketing system.

- [Eventbrite](#) - This digital self-service ticketing platform is designed for live experiences (theatre, music, dance, festivals, community events, fundraisers etc.) and allows anyone to create, share, find and attend events in their community. Eventbrite has extensive support mechanisms for selling, marketing, outreach/engagement and analytics.

- [Zeffy](#) - Online platform that allows nonprofits to sell their tickets for free. The platform automatically generates and sends scannable e-tickets, accepts multiple payment types, and is fully customizable.

- [OnStageDirect](#) – Provides online ticketing management services for theatre, music, and other performing arts organizations.

- For more information on various online ticketing providers and how they rate against competitors [CLICK HERE](#)

How Much Will Tickets Cost?

Pricing your tickets is a challenge. You don't want to over-price and scare away potential audiences, but you also don't want to under-value professional performers and companies. Therefore, pricing is a delicate balance between the needs of your budget and the capacity of your community.

Again, refer to Chapter 4: Strategy 3, Building Audiences and see what your research says about how much your community is willing to pay for their cultural experiences, what other organizations are charging for similar experiences, and be aware of any barriers that might inhibit ticket sales in your community. Secondly, review your budget and see what is listed in the earned revenue line - essentially, your ticket sales need to at least match or exceed the monetary value of the earned revenue line. Using this break-even pricing as a base price, you can move the actual ticket price upward to match the willingness and capacity of your community to purchase tickets.

When to Sell Tickets?

When to start selling your tickets wholly depends on when you've completed many of the previous strategies. If your budget is complete, support team in place, venue set, programming contracted, marketing in place and all your strategies achieved, then of course, start selling. If you refer to the

checklist for Strategy 5: The Talent - Programming, most presenters start to sell their tickets for the upcoming season anywhere from April/May onwards for a season beginning in the fall (September-October). By launching your season in the spring, you get a good sense of which shows in your series are strong sellers and which might need an additional marketing push later in the fall and onwards. If you are not ready to start selling tickets in the spring, many presenters wait until the early fall to begin the process. Each organization needs to address their own abilities and set timelines accordingly.

EXPLORE MORE! Tickets Best Practices and Systems

PDF DOCUMENT: Best Practice Manual - Box Office (*Ontario Presents offers a manual regarding box office policies and procedures used by presenters. Although most of the best practices are from professional presenters, the content overview can still be applied to volunteer series/organizations.*)

WEBPAGE: Box Office Systems (*ArtistProducerResource.com shares information about online sales service providers, inventory, types of ticket selling and managing accessibility issues.*)

APPENDICES!

APPENDIX Q: LIST - Action Tasks for Selling Ticketing (pg. 94)

Strategy 7: The Story– Marketing

Digital marketing and social media have completely transformed how we promote and sell cultural experiences, yet some essential elements have remained imperative: **planning, storytelling, tactics,** *and* **execution**.

Planning: Building a Marketing Plan

All the excellent marketing content in the world will be worthless if not supported and guided by a strong *marketing plan*. There are many aspects to the planning stage that are intricately linked to your budget. So first off, refer to your budget to determine what financial resources can support your marketing efforts.

The following resources provide an excellent overview of marketing for art and culture sector with an emphasis on planning:

PDF DOCUMENT: How to Create a Strategic Social Media Content Plan *(Charity Village' slide deck will teach you how to define your target audience, create engaging content, and plan a media strategy that communicates to and engages audiences*.)

PDF DOCUMENT: Marketing Masterclass for Arts and Heritage Programs (*WorkInCulture.ca's document illustrates the basics of creating and implementing a marketing strategy for your organization.*)

WEBPAGE: Business eLearning - Marketing Training Module (*WorkInCulture.ca offers a training module that teaches the key concepts and strategies of marketing, including: goal-setting, creating a strategy, and the creation of your own marketing plan for the cultural sector.*)

WEBINAR: Marketing Plan Basics (*Ontario Presents provides the steps to create a marketing plan including research, strategic decisions, integrated marketing communications, and measurement. Resource includes sample metrics, templates, and examples of effective marketing plans. Includes accompanying Slide Deck.*)

Storytelling: Creating Marketing Content

As mentioned in Chapter 2: Sprouting, storytelling is a powerful tool to share information, create empathy and encourage action. As a result, it is important to combine your storytelling skills with marketing content (words, images, videos, music) to help build audiences, inform the community about your series/ organization, and – of course - sell tickets. The following resources will help you create compelling marketing content:

WEB ARTICLE: 10 Ways Your Nonprofit can Start or Might Already be Delivering Content Marketing (*Charity Village illustrates how to develop and use content marketing to connect with audiences, drive potential audiences to your website, build trust and enhance financial support*.)

WEBPAGE: Content Marketing for the Performing Arts Sector (*Paul Gravett Consulting provides a free downloadable guide on content marketing specific to the performing art sector.*)

WEBINAR: Creating Compelling Online Content (*Ontario Presents offers strategies and tools to create engaging content, and to enhance a digital presence. Also includes a PDF Slide Deck.*)

WEBINAR: Festival Presenting: Telling Your Story (*Ontario Presents' webinar originally created to support festival presenters, provides content regarding communicating the intrinsic value of the performing art using persuasive and compelling content can also be used by young audience presenters. Also includes a PDF Slide Deck.*)

Tactics: Implementing the Right Marketing Tools

Once you have collected the appropriate marketing content (stories, images) that properly communicates your series'/organization's unique story, you now need to determine which marketing tactics you want to use (remember you are connecting and building audiences AND selling tickets). *Tactics are the methods and tools that you are going to use to communicate/share your content with your community*.

The following are some marketing tactics:

1. *Print:* posters, brochures
2. *Digital:* social media (Twitter, Instagram, Facebook) online event listings, e-newsletter, e-blast, email campaigns
3. *Other:* newspaper event listings, newspaper editorials, community partnerships, word of mouth, special events

The next step is to determine which of these tactics are going to be used to **build audiences** and which are going to be used to **sell performances**. Not every marketing effort has to have a transactional element to it. Some marketing initiatives can be used to keep an audience engaged, interested, and connected to your series/organization in between performances. Other marketing initiatives, inform the community about an interesting fact about a performer, or to engage them in an activity before a show that builds anticipation prior to a performance. Sometimes, a marketing initiative never once asks for an exchange of money, whereas other marketing efforts can be purely transactional, in which the request for a ticket purchase is upfront and obvious.

VIDEO: Fundamentals of Email Marketing (*Charity Village' video shows how to use engaging copy to boost email performance rates, how and when to send emails, and how to evaluate to determine campaign success*.)

WEBINAR: Digital Marketing for Arts Presenters (*Ontario Presents offers a four part series introducing the various digital channels, websites, social media, and email marketing.*)

WEBINAR: Getting Started with Social Media (*Ontario Presents shares how to build a social media strategy and begin to use social media to improve engagement, and boost the organization's brand.*)

WEBINAR: Facebook for Arts Organizations (*Ontario Presents provides best practices regarding content, types of posts, image size and other Facebook essentials.*)

Execution: Using the Right Tactics

Since a marketing plan has been made and stories/content collected it's time to execute that plan. Take a moment to determine **which of the tactics** you are most comfortable with or find a volunteer or community member to take on that task. It is better to do a few tactics well than all of them poorly. Follow your plan/strategy so you're not overwhelmed, and you stay on task. See Appendix for Sample Task List for Marketing.

APPENDICES!

APPENDIX R: LIST – Action Tasks for Marketing (pg. 95)

Strategy 8: The FOH – Front of House

Front of House (FOH) "encompasses all aspects of the audience experience before, during, and after your performance, including the comfort and safety of each of your audience members." ArtistProducerResource.ca

Front of House Elements to Consider

For the purposes of volunteer-based community presenting in rural and remote communities in Ontario, the following Front of House elements should be considered by the series'/organization's leadership and implemented in relationship to their available resources and presenting capacity:

Identifying Roles and Responsibilities
- Identify and retain a FOH Lead who is calm under pressure, proactive, has excellent communication and interpersonal skills, and can lead a team comprised of: ushers, concession stand attendants, box office attendants, parking attendants.

    WEBPAGE: Front of House Resources (*ArtistProducerResource.com highlights the roles and responsibilities of: FOH manager, ushers, and box office attendant*.)

Accessibility for Audiences
- FOH staff/volunteers are responsible for ensuring all patrons can experience and enjoy the performance to the best of their abilities. Patrons with accessibility issues or special needs should be prioritized.

- Accessible seating, assisted hearing devices, signage, translation services, visual aids, wheelchairs access, service animals and support persons are just a few of the accessibility issues to be considered.

    WEBPAGE: Accessibility (*ArtistProducerResource.com discusses the various areas and elements that accessibility issues need to be addressed and how they might be accomplished*.)

    WEBPAGE: Accessibility in Theatres (*Real Wheels highlights an accessibility needs assessment that identifies the various accessibility needs and recommendations for improvement from arrival into the theatre to patron, administrative and technical areas*.)

    WEBPAGE: Accessibility Toolkit (*Humber College and Tangled Art+Disability offers an exceptional guide to making art spaces accessible. While geared to a visual art space, many resources can be applied to any creative space.*)

Safety of patrons, volunteers, and performers
- FOH staff/volunteers are responsible for the health and safety of all who enter the venue, including but not limited to fire regulations, capacity limits, parking safety, and most importantly first-aid.

    WEBPAGE: Safety Guidelines for the Live Performance Industry Ontario (*The Government of Ontario provides complete information on mandated safety guides for theatres*.)

- Either spoken or written announcements prior to the performance indicating when the performance is about to begin, strobe lighting or loud noises that may occur, and any other health and or safety messaging that needs to be conveyed before the audience enters the venue.

Land Acknowledgement
- It is important that an Indigenous Elder or Knowledge Keeper welcome the audience to their territory or a non-Indigenous member of your team to acknowledge the land on which the venue rests prior to the performance.
- Introduction of an Indigenous Elder or Knowledge Keeper who is available to those audience members who may be affected by possible triggers from the performance.
- A staff or volunteer must communicate to the audience the location of a safe place where audience members can retreat for quiet reflection.

> **WEBPAGE:** Resource List-Land, Treaties and Land Acknowledgements (*Ontario Presents has provided a useful reference guide on how to properly acknowledge the ancestral land on which your venue rests*.)

Introducing the performance/performer
- Before the curtain rises, a staff or volunteer should welcome the audience and introduce the performer(s). Sometimes, the performers have something embedded into their opening script, if not, prepare a brief welcome statement that tells the audiences what they are about to experience, who the performers are, and the series/organization's policy regarding cell phones, recording devices, food, and drink while in the performance venue.
- This is a great time to share with the young audience and their parents information about audience expectations, where they can sit, if they can leave, if there is a quiet place to regenerate if necessary.

Late seating
- With an audience filled with families with young children, it is important that late seating issues are addressed in advance and communicated to all parties (performers, ushers, and audience) to ensure an enjoyable audience experience for all.
- Often the performers will ask that latecomers be seated at a specific time in the performance so as not to affect the production quality of the work.

Standing room
- Much like late seating, standing room is often an option in non-traditional performance spaces and should be discussed and confirmed in conjunction with the performers and ushers in advance of the performance.
- Standing room is also curtailed by capacity and fire regulations.

Use of cell phones, and other recording devices
- Everyone likes to use their cell phones, but cell phones and recording devices must be turned off during a theatre performance. To ensure compliance make sure this policy is communicated clearly in all print and digital communications.

Safe Spaces / Quiet Space for Relaxed Performances
- FOH leaders, ushers and any volunteers should be made aware of a designated location of a safe, quiet space available for spiritual and personal reflection should the performance trigger emotions, fears, or anxiety. This safe space could also be used during a Relaxed Performance

where an audience member needs some quiet time before re-entering the theatrical space. This is an imperative should a performance be marketed for Early Years or a neurodiverse audience.

Babes in arms
- Any series/organization for young audiences must have a clearly defined policy for babes in arms. If it's not a policy dictated by a rental venue, most presenters for young audiences (especially Early Years) have a very generous babes in arms policy that does not discriminate against caregivers with very, very young children.

Booster chairs
- If the budget can accommodate the expenses and the venue chairs can fit the booster accessory safely, it is recommended that a professional grade booster chair is made available (in limited supply). This investment could become an excellent fundraising campaign or sponsorship opportunity for a local business or service.

Changing stations
- Changing stations are now mandatory in public bathrooms, but it is excellent customer service to provide additional wipes, diapers, and other baby necessities in both gender and gender inclusive washrooms. This too can be a great opportunity that can be supported by a fundraising campaign or sponsorship opportunity for a local business or service.

Stroller parking
- A defined and accessible place to park strollers while patrons are in the performance venue is an important and often overlooked bonus for young families. Often, it is nothing fancier than a designated area in the lobby or hallway in which strollers are parked out of the way of aisles, fire exits and other spaces. Determine appropriate space allocation with venue staff in advance of performance.

Coat Check
- Like stroller parking, coat check services are by no means mandatory but an excellent means to provide excellent customer service for families. Also, a great opportunity to do a little additional fundraising by charging a nominal amount for the service.

Food and drink in performance space
- Depending on your performance venue, food and drink is often a main issue for theatre for young audiences. In most cases, young children and their caregivers can manage for 30-60 minutes without food or beverages.
- Exceptions can be made for covered water bottles, baby bottles, children with exceptionalities and of course breast-feeding mothers should never be made to feel ostracized or unwelcome to feed their child while in the theatre.

Concessions
- FOH is responsible for the setup, management, clean up, procurement and financial settlement of all concession food, drink, and merchandise.

Parking
- Depending on the location of your performance venue, parking may be an issue, therefore designate a volunteer to help direct traffic.

EXPLORE MORE! Front of House Resources

PDF Document: [Best Practices Manual - Front of House](#) (*Ontario Presents offers a document that shares information on front of house policies and procedures used by presenters. Although most practices are from professional presenters, the content overview can still be applied to a volunteer series/organization.*)

WEBPAGE: [Front of House Resources](#) (*ArtistProducerResource.com explores FOH topics such as: developing a team, roles and responsibilities, checklists and reports.*)

WEBPAGE: [Know Before You Go](#) (*The Kennedy Centre offers Insightful tips on how to visit a dance, music, or theatre performance for the first time. Incorporate into your website and/or include certain elements in your preshow announcements or introductions to the audience.*)

APPENDICES!

APPENDIX S: LIST – Action Tasks for Front of House (pg. 96)

Strategy 9: The Connection – Artist/Agent/ Manager Communication & Liaison

A key element to a successful performance at your venue is the clear and effective communication between a presenter and the artist/company or its agent/manager.

Creating a Performer Package

The communication between a presenter and an artist/company doesn't end when the contract finishes, it should continue to grow and develop. Touring artists travelling in underserved, remote or rural areas often need additional support while away from familiar surroundings and their own family. One way of supporting the artist while on tour is to provide a detailed Performer Package that informs them about your venue, accessibility issues, technical capabilities, accommodations, hospitality, load-in and strike times, and important contact information.

This package should be shared with the artist and/or their agent/manager as soon after the contract is signed to ensure that essential details are communicated in a timely manner. Additionally, the Package should be shared with key team leaders to ensure that leadership and those responsible for carrying out specific tasks are all on the right page.

Much of the information to be included in a Performer Package has already been previously collected in your Venue Inventory, See Chapter 4: Strategy 4-The Venue, and should be in response to the individual artists' Technical Rider.

Recommended Performer Package Contents
- ***Venue information***
  - Address of venue (directions, maps)
  - Dimensions (width, depth, and height)
  - Stage format (proscenium, thrust, in the round, on the floor, outside etc.)
  - Audience seating format (on chairs, on benches, on floor cushions, elevated etc.)
  - Relaxed, quiet or safe space for audience (access from theatre, audience capacity)

- ***Venue accessibility elements*** *(indicate which elements are available)*
  - Accessible change rooms, bathrooms
  - Wheelchair access
  - Signage, visual aids
  - Translation services
  - Others

- ***Venue Technical Inventory***
  - Be clear what you have currently and what you are/are not capable of procuring or renting for:
    - Sound capabilities
    - Lighting capabilities
    - HVAC capabilities (for smudging ceremony)

- *Accommodations*
    - Address of accommodations
    - Directions from nearest airport to accommodations
    - Directions from accommodations to venue
    - Confirmation of number of hotel rooms
    - Confirmation of date of check-in and departure
    - Confirmation of room allocations (1 double, 2 singles etc.)

- *Hospitality*
    - Confirmation of any hospitality request from performer(s)
        - Dressing room needs
        - Food requirements, allergies, and restrictions

- *Load-in and Strike Time*
    - Confirmation of when performer(s) will arrive at venue
    - Confirmation of how much time is needed by performer(s) to unload vehicle, set up stage, sound-check, and any other necessary pre-show procedures
    - Confirmation if a volunteer(s) is required to assist in load-in
    - Confirmation of length of performance
    - Confirmation of presence and length of intermission
    - Confirmation of how much time is needed by performer to strike (take down props, staging from stage) and pack-up vehicle
    - Confirmation if a volunteer(s) is required to assist in strike

- *Important Contacts and Responsibilities*
    - Contact List for the following (includes name, role, email, and cell phone) for both prior to the performance and the day of performance should they be different:
        - Main contact (responsible for the overall coordination of the performance day)
        - Indigenous Elder or Knowledge Keeper (who would be available on site for support)
        - Technical lead (sound and lighting issues)
        - Front of House (accessibility and volunteer coordination)
        - Box Office (ticketing issues)
        - Hospitality (food, beverage, and meal issues)
        - Accommodations (hotel issues)

APPENDICES!

APPENDIX T: LIST – Action Tasks for Communication and Liaison with Artists, Agents, and Managers (pg. 97)

Putting It All Together: Devising Your Own Strategies and Building an Action Plan

According to [The Community Toolbox](#) "strategies help you determine how you will realize your vision and objectives through the nitty-gritty world of action."

Creating Your Own Strategies

Hopefully, after reviewing the sample strategies you have a better insight into the presenting process and are better prepared to brainstorm your own strategies that are meaningful and reflective of your organization, audience, community, and resources. Remember that *strategies* are the natural extension of your values, vision, and mission. So, before you continue much further refer to Chapter 3: The Art of Planning to review your unique values, vision, and mission. This reminder will help you focus on your foundational elements as you move forward.

With your vision, mission, and objectives at the forefront, it is time to determine HOW you are going to ACHIEVE your objective by creating meaningful and realistic strategies. Strategies don't have to be created in a vacuum, therefore try to incorporate as many voices from your group/team and community to help create meaningful and achievable strategies.

For example, if your objective is to "By 2025, to offer 3 to 4 performances throughout the year for children and their families" think of all the *action items* that will need to be conducted to achieve that objective. You will need to think somewhat in a chronological manner and ask some poignant questions such as:

- What action items are needed to …. fund this objective? (Budgeting)
- What action items are needed to …. find a leader for this objective? (Leadership)
- What action items are needed to …. connect with a partner for this objective? (Collaboration)
- What action items are needed to …. hire an artist for this objective? (Programming)
- What action items are needed to …. determine how to sell tickets for this objective? (Ticketing)
- What action items are needed to …. involve my community in this objective? (Community Engagement)

Often, multiple strategies are needed to achieve a specific objective. Lean on Sample Strategies 1-9 as a guide to help determine what elements will be useful for your needs. As mentioned before, the information in the sample strategies may be too much or too little depending on your needs and experience, therefore use only what is appropriate for your team, audience, and community.

WEBPAGE: Crash Course in Planning: Module 4 (*Work In Culture's e-learning course on business planning for arts organizations. Module 4 focuses on goals, strategies, and action plans*.)

WEBPAGE: Developing Successful Strategies (*The Community Toolbox offers instruction on how to determining strategies that will illustrate how to get things done*.)

WORKSHEET: Brainstorming Strategies

Fill in your *objective* and brainstorm what *action items* or *strategies* you/your organization can realistically accomplish to achieve your objective. This worksheet will then become the basis for your Action Plan that comes next!

Objective:	This Objective will be ACHIEVED by Strategy 1 -
	This Objective will be ACHIEVED by Strategy 2 -
	This Objective will be ACHIEVED by Strategy 3 -
	This Objective will be ACHIEVED by Strategy 4 -
	This Objective will be ACHIEVED by Strategy 5 -

Making an Action Plan Using Your Strategies

An action plan is the culmination of your vision, mission statement, objectives, and strategies and illustrates how the strategies will be ACCOMPLISHED. Like your strategies, an action plan doesn't have to be created in a vacuum, therefore try to incorporate as many voices from your group/team and community to help devise your unique plan. Use the information collected and relationships built, when assessing your community and communicating your story, to help build a team that can devise an action plan that is achievable, inclusive, and responsive to your community's needs, wants and capabilities.

The accompanying Make Your Own Action Plan WORKSHEET will help you coordinate all these moving parts and will incorporate all the work you've done identifying objectives and developing strategies. An action plan will help you and your team answer the following four key questions for each of your strategies.

1. **Who** will be the leader?
2. **When** does this strategy need to be completed?
3. **What action tasks** need to be accomplished?
4. **What partnerships** need to be developed?

To make your own action plan, simply take your newly devised Strategies that you have completed in the previous Brainstorming Strategies WORKSHEET and populate them into the next Make Your Own Action Plan WORKSHEET and write down the answers to each of the key questions with your leadership team for each individual strategy.

Tip: When addressing **What Action Tasks** need to be accomplished refer to the Action Tasks for sample strategies 1-9 that are available in the Appendix. These lists offer a good reference or starting point.

Once the worksheet is completed you can share your plan with others in your group or team. This may seem like a daunting task, but developing and running a presenting series has a myriad of moving parts that need to be addressed in a planned, coordinated, and meaningful manner.

PDF TIPSHEET: TipSheet-Create a Strong Concept and Project Plan (CreativeNZ describes characteristics of a strong project plan.)

WEBPAGE: Developing an Action Plan (*Community Toolbox shares how to make your vision concrete by describing the strategies that your organization will use to meet its goals and objectives.*)

WEBINAR: Crash Course Business Planning, Module 4: Steps to Get There (*Workinculture.ca's Module 4 offers a broad look at goals, strategies and action steps for a cultural organization.*)

WORKSHEET: Make Your Own Action Plan

The following **Action Plan TEMPLATE** is adapted from the resource content from [The Community Toolbox](#).

HOW will the STRATEGIES be achieved?	WHO will be the LEADER for this strategy?	WHEN does this strategy need to be completed?	What ACTION TASKS need to be achieved for this strategy?	What PARTNERSHIPS are needed to achieve this strategy?
Your Strategy 1:				
Your Strategy 2:				
Your Strategy 3:				
Your Strategy 4:				

Chapter Five:
Flowering

Audience Engagement and Community Engagement

*Once a presenter has a good understanding of the strategies and action plan, there is often an eagerness to do something additional for and with the community that is **beyond the performance experience***.

What is Community Engagement and Audience Engagement

Authentic *community engagement* is a long-term mutually beneficial relationship between a presenting organization and community partners that collaborate on joint projects to strengthen community or to create change. Singular activities designed solely by the presenting organization to increase awareness and sell more tickets are commonly mislabeled as community engagement but really should be considered *audience engagement*. Both audience engagement and community engagement are compelling opportunities to connect with audiences, but should be treated distinctly for planning, budgeting, and implementation purposes.

🌐 **WEBPAGE:** [Audience Engagement is Not Community Engagement](#) (*Americans for the Arts offers a clear and detailed definition and examples of both audience and community engagement from Americans for the Arts*.)

🌐 **WEBPAGE:** [Engagement Essential-Community Engagement Is Not Giving Them What We Think They Want](#) (*ArtsEngaged.com creates a part article, part learning tool, part resource manual, this webpage covers all things related to community engagement from artsengaged.com*)

🌐 **WEBPAGE:** [Is It Audience Development or Community Engagement](#) (*Artsengage.ca clears up any confusion between the two types of interactions with audience and community.*)

More About Community Engagement

Both [artsengaged.com](#) and [artengage.ca](#) talk about moving from creating singular, stand-alone activities FOR an audience/community to entice ticket sales to building long-term projects **WITH an audience/ community** for lasting impact and cultural change. [ArtsEngage.ca](#) *"believes that in the most meaningful community engagement projects, presenters **build authentic relationships** in their community first. With their position as a community hub, presenters become a catalyst that enables the community, with a professional artist, to use an arts process to address a social issue or **bring community members together**."*

INFOGRAPHIC: [Understanding the Practice of Community Engagement](#) (*Artsengage.ca graphically illustrates how arts presenters, community partners and artists work towards a common goal*.)

Key Factors and Benefits of Community Engagement

- Long-term collaborative relationship between presenting organization and community partners
- Activities are not necessarily directly linked to a performance experience
- Mutually benefit presenter and community partner
- Creates connection and well-being among community members

Examples of Community Engagement Initiatives

- Collaborating **WITH** a *social service* agency to use performing arts to explore themes and social issues that are specific to the community
- Working **WITH** *volunteers* and members of the *community* to beautify a community space
- Partnering **WITH** *community faith leaders, Indigenous Elders* and other *social service groups*, to create their own artistic practice/experience (dance, music, theatre) to commemorate or celebrate a significant time or event in the community
- Developing pop-up cultural experiences **WITH** *local business and services* (libraries, parks, community centres) that are available throughout the season in non-traditional/non-theatrical venues

VIDEO: Art in the Park Toolkit (*Ontario Nonprofit Network shows how to offer community engaged performing arts experiences in a non-traditional outdoor venue.*)

VIDEO: Collaborative Art Making Programs Work in Any Community (*Ontario Nonprofit Network explains how arts programs offer flexible and creative ways to bring diverse communities together in times of uncertainty and rapid change.*)

WEBPAGE: The Idea Box - Inspiration for Engagement in your Community (*Artsengage.ca provides examples, inspiration, and contacts to support presenters exploring the potential for engagement projects in a community. Each example offers video content and additional text to share process, experience, and evaluation.*)

WEBPAGE: Types of Community Engagement (*Artsengage.ca offer a list of different community arts projects, issues driven initiatives, and arts-centered projects.*)

How to Implement Community Engagement Initiatives

The key to community engagement implementation is mindset. Your mindset must be focused on the "*community*" in community engagement and dedicated to including your community in *all aspects of the initiative*. This mindset translates into consistent collaborative decision-making, long-term partnership building, and program planning that is reflective of community needs and wants. The following are excellent resources that can help guide you in your planning, partnering, implementing, and evaluating processes.

PDF DOCUMENT: Community Planning Toolkit (*Learn how to plan and design community engagement, identify stakeholders, and overcome barriers.*)

WEBPAGE: ACE - Arts and Community Engagement Toolkit (*Artsengaged.com offers resources, toolkits and templates for the planning and execution of community engagement initiatives.) resources that may be of use.*)

WEBPAGE: Benefits of Community Engagement (*Artsengage.ca reflects on the benefits of community engagement and the need for a wholesale change in thinking, planning, and building is needed.*)

WEBPAGE: Community Arts Toolkit (*A comprehensive resource from Creative NZ that offers: examples projects, tips to make strong engagement, resources to develop projects, funding and networks.*)

WEBPAGE: Resources to Develop Your Project (*Creative NZ provides resources and tipsheets to help plan and execute projects, work with youth, build partnerships, and evaluate.*)

More about Audience Engagement

[Americans for the Arts](#) describes audience engagement as "*activities undertaken by an arts organization as part of a marketing strategy designed to deepen relationships with current stakeholders. The purpose is, over time, to improve retention, increase frequency, and expand reach through stakeholder networks.*" Audience engagement activities are **FOR an audience or community** but benefit the presenting organization first and foremost.

Key Factors and Benefits of Audience Engagement

- Short-term, requires less planning, preparation and partnering
- Planned and facilitated without community partner input/decision making
- Directly linked to a performance experience and enhances the audience experience
- Creates connection between community members and with the artists/performers

Examples of Audience Engagement

- Pre or post show workshops **FOR** an audience and general community
- Talk back sessions, open or facilitated Q&A **FOR** an audience
- Lectures on artforms **FOR** an audience and general community
- Meet and greet the artist opportunities **FOR** an audience and general community
- Play and Stay activities, pre-show or post-show **FOR** an audience
- Open rehearsals **FOR** an audience and general community
- Professional development workshops **FOR** the education and general community

EXPLORE MORE! Community Engagement Practices

PDF DOCUMENT: [Making the Case for Arts-Based Community Engagement](#) (*Tamarack Institute's document on how art-based practices contribute to community engagement and provides real-world case studies.*)

PDF DOCUMENT: [Index of Community Engagement Techniques](#) (*Tamarack Institute shares when communication techniques -website, social media, advertising, printed collateral- should be used depending on the level of engagement ie: informing, consulting involving, collaborating or empowering.*)

WEBPAGE: [Community Outreach Best Practices](#) (*Artsreach.org has listed a series of best practices for conducting community outreach based on experience in the field working with youth.*)

WEBPAGE: [Community Engagement Training Module](#) (*A comprehensive overview by artsengaged.com of principles and practices that support effective community engagement. Training provides information on definitions, processes, principles and offers additional reading sources and discussion questions.*)

WEBPAGE: [The Resource Centre](#) (*Artsengage.ca provides a list of books, useful websites, research papers and reports, that give the most recent information and examples of community engagement in the arts and other areas.*)

WEBPAGE: [TipSheet-Grow Strong Partnerships](#) (*CreativeNZ's informative tipsheet illustrates the characteristics of a project with strong partnerships.*)

Succeeding Rather Than Succession: Thinking About the Future Now

Setting Up to Succeed for Future Volunteers and Audiences

Parents who volunteer with a presenting series/organization while their children are young often leave the organization at the same time as their child 'ages-out' of the series and moves onto other extracurricular activities and sports. This natural progression often leaves a vacuum of knowledge and experience for the next generation of volunteers which causes undue stress and anxiety consecutive volunteers and for the organization. **This issue, the cycling out of key volunteer positions, is one of the biggest challenges of many volunteer-run community based young audience presenting series.** This scenario can be turned around with the *proper practice of documentation and communication* that is established early in the planning process and supported on an ongoing basis throughout the year/season.

The Power of Documentation – Creating Your Organization's Handbook

An *Organization Handbook* is not a volunteer guide or orientation book, instead it's a clear, concise, and continuously updated *documentation of the processes, practices, and contact information of your organization that will be used for the benefit of all current and future volunteers*. Implementing a routine of documentation will take time and effort at the outset, but if maintained consistently it will increase the functionality, efficiency, and effectiveness of your series for seasons to come. Most of the content in this resource guide will be a starting point for your own organization's documentation process.

Key Elements of Your Organization's Handbook

An organizational document need not be a static undertaking, rather a '*living document*' that grows and develops alongside the presenting organization. The following are some key elements to consider:

1. **History/Values/VMOSAs** - Funders (corporate sponsors, foundations, government agencies) all want to understand who they are giving their money to, how the organization has evolved, what value systems and vision for a better community your organization upholds. As a result, it is key to have this *information clearly formulated and ready to be added to any application or proposal*.

    i) See Chapter 3: The Art of Planning

2. **Anti-racism and Cultural Awareness Training** – Resources that navigate staff and volunteers through the complex and sensitive issues of anti-racism and cultural awareness should be practiced at the *outset of the series/organization and implemented on an ongoing basis*.

3.
    i) See Chapter 3: Empathy at the Core of EDI

    ii) **PDF DOCUMENT:** Navigating Race in Canadian Workplaces ToolKit (*A comprehensive toolkit by CCDI for diversity and inclusion practitioners that includes a historical overview of race relations in Canada and how it impacts the workforce, methodology to create race conscious organizations, and examples of race-focused initiatives.*)

    iii) **WEBPAGE:** Working Effectively with Indigenous Peoples (*Indigenous Corporate Training Inc offers insightful articles and free e-books on how to be more aware of cultural differences, tips on meeting Indigenous leaders, guides on terminology and dispelling myths.*)

4. **Action Plan** - Presenting a theatrical series for young audiences is a balancing act of many elements: programming, fundraising, marketing, ticket selling, hospitality, front of house and box office etc. To manage all these different elements and ensure they are completed on time, a *chronological action plan that coordinates all the strategies and action tasks*.

   i) See Chapter 4: Putting It All Together, Devising Your Own Strategies and Building an Action Plan

5. **Workback Schedules** - Workback schedules - as the name suggests – clearly outline *all the action tasks that need to be completed 1 week out from the performance, 2 weeks out from the performance etc.* Take the Action Tasks as listed in your Action Plan and determine what needs to be completed and when. Use the Sample Action Task Lists in the APPENDIX as a useful starting point.

6.
   i) See APPENDIX G, H, K, M, O, P, Q, R, S, T: LISTS – Task for Sample Strategies 1 - 9

7. **Financial Records** - *Documenting your financial records is key*. How you deposit your funds, how you spend your revenue, who are your contacts at the bank, what is your budget, are all essential information that needs to be shared with the next generation of volunteers. Additionally, make sure that you list each season how much you have received in grants, sponsorships, and donations so it is easy to call upon previous supporters the next year and include in future applications.

   i) See Chapter 4: Budgeting and Securing Financial Sustainability

8. **Volunteer Role Descriptions** - Often valued volunteers receive minimal training and no formalized role descriptions that outline tasks and responsibilities. How is a volunteer expected to perform and the best of their abilities without proper guidance and instruction. *A role description can be as formal or informal as you want, it merely needs to be a concise and clear reflection of the roles and expectations for that position.* Expectations need to refer to duties required before a performance, during a performance and after the performance.

   i) See Chapter 4: Strategy 1, Building a Supportive Team
   ii) See Appendix E: LIST - Volunteer Skill Sets, Roles, & Responsibilities
   iii) See Appendix F: TEMPLATE - Volunteer Role Description

9. **Day of Performance Checklist**- To maximize your volunteer participation, consider taking the elements from your various role descriptions and workback schedules and itemize those that *pertain to the day of the show ONLY*. For example, the concession attendant would have on their list: arrival time, set up table, get cash box and float, reconcile cash box, etc.

10. **Programme and Audience Participation History** - Ensure that you list/record in chronological order the various performances each season. The list should record the name of the artist/company, title of show, date of performance(s), number of tickets sold, number of audience and/or community engagement opportunities offered. *This type of recorded detail is often asked for by funders, sponsors and other community partners interested in forging a collaborative partnership with your series/organization.*

11. **Names and Contact Information List** - It is essential that the key volunteer lead for each strategy share their contact information. The list should also reflect not only the name of the individual but also their ROLE. Additionally, a list of Day-of-the-Show contacts should also be recorded and shared if different from the main list.

Tip: Since this is a guide to help new presenters in their journey, most readers of this guide will have limited to no documentation started, therefore it is recommended that you **take a full season/year to record what you are doing and when.**

This exercise in documentation is another good opportunity to lean on your fellow presenters, to reach out and ask what others are doing, how they are doing it and what works – or doesn't work. Remember you're not alone!

Evaluation: A Time to Step Back, Appreciate and Plan for the Next Season

According to [The Community Toolbox](#), there are 5 important steps to evaluating your series: **finding the right people to ask, determining the questions, using the right evaluation tools, sharing the results,** *and* **implementing the findings**

Finding the Right People to Ask

Throughout the presenting process, from fundraising to programming, from selling tickets to sweeping the stage, there are many people, organizations and community services that have interacted with your series/organization at some time or another. These are the stakeholders that should be part of the evaluation process, they are the groups or individuals that have either impacted or been impacted by your series/organization and their voice should be listened to and learned from.

This list could include parents, volunteers, local businesses, Indigenous Elders, faith leaders, community activators, teachers etc. really anyone who may have a different point of view and performance experience than the series/organization's leadership. Additionally, you are presenting for young audiences so try to find a way to connect with your child audience through the parent contingent.

Determining Which Questions to Ask

The first aspect of determining which questions to ask your stakeholders is to *figure out what you want to know* take a *good reflective look* at what you feel was a success and what was a challenge, and then craft your questions to fill in the knowledge gap or to support a previous assumption or query. For example, if you feel ticket sales are low, you then need to ask whether your ticket prices are too high and determine a more manageable pricing structure. Or maybe ticket prices are appropriate, but your question reveals that the reason for low ticket sales is limited audience engagement, leading you to further determine whether your programming reflects the needs of the community. Additionally, if you reflect on the lack of diversity in your audience, then you need to ask who wasn't there from your community and what would have made them come.

Implementing the Tools to Get the Answers

As mentioned in *Chapter 2: Understanding Your Community*, there are a multitude of evaluation tools (surveys, questionnaires, focus groups and listening sessions) that can be used with your group of stakeholders. ***The key is to choose a tool that fits the specific stakeholder group and understand that each group may require a different evaluation tool****. In addition to understanding how to fit your evaluation tools with your stakeholders, you will need to consider your knowledge and comfort level with each evaluation method, who will implement the evaluation process with each stakeholder group, and how much time and resources you can contribute to the evaluation process. Refer to Chapter Four: Strategy 3–Building Audiences for methods of collecting information and how to ask your questions.*

Sharing the Results of the Questions

There is no need to conduct an evaluation process if the information is kept tucked away in a drawer or digital file where nobody can access it. Ensure that there is a *process of sharing the results of the evaluation* with key decision makers, community collaborators, partners, and volunteers within your series/organization. Sharing the results can be as formal or as informal as you wish. Create an internal newsletter

for your volunteers, have a post-mortem or debrief at the end of the season over dinner, or write a formal report - regardless of your choice, make sure it is communicated to those who can make a difference during your next season.

Implementing the Lessons Learned

Again, a good evaluation is worthless if nobody knows about it or if the lessons learned from the process are not implemented in the following season. Ensure that the lessons are clearly documented and categorized by specific roles to maximize their chances of being implemented. There is no need to give a lengthy list of box office suggestions to the technical coordinator, it's better to provide a checklist to key staff/volunteers with achievable actions and reasonable deadlines rather than pages of unrelated and unsolvable issues. Therefore, make a plan that implements the lessons learned from one season to the next.

EXPLORE MORE! Evaluating the Process and the Impact

PDF DOCUMENT: TipSheet-Create Effective Document, Evaluation and Documentation (*CreativeNZ's tipsheet that demonstrates the characteristics of quality evaluation processes.*)

WEBPAGE: Analytics for Nonprofits-Monitoring and Evaluating Projects (*A Charity Village article that discusses why analytics are a useful tool, how to make decisions using analytics, and when to use them.*)

WEBPAGE: Developing an Evaluation Plan (*Community Toolbox describes the four main steps to developing an evaluation plan, from clarifying objectives and goals to setting up a timeline for evaluation activities.*)

WEBPAGE: Evaluating the Initiative (*Community Toolbox offers a toolkit that aids in developing an evaluation of a community program or initiative from identifying stakeholders to gathering information and making sense of the data.*)

WEBPAGE: Project Evaluation, Measurements of Success (*A Charity Village article that explores the various methodologies of measuring a project: management, impact, and deliverables.*)

The Blossoming: An End of a Journey and the Beginning of a Season

"Children and families who feel ownership of the arts and culture feel more confident in their ability to create, challenge and explore, to be a part of society and to make change happen." [Cultural Learning Alliance](#)

Thank you for taking the time to access the resources in this document. Hopefully they have provided you with the support, information, and confidence required to proceed on this exciting journey of presenting for young audiences.

As you and your team embark on the first stages of presenting, let the following key elements of this guide be your guiding light and north star:

- Access to performing arts and culture not only uplifts young audiences but whole communities.
- Successful leadership is strengthened by a supportive team and community.
- A clear understanding of why you want to present for young audiences will inform all aspects of your presenting journey.
- Planning and strategizing are hollow activities without implementing a mindset of empathy and consensus building and acknowledging equity, diversity, and inclusion throughout the decision-making process.
- Consider the unique needs of your audience and community when implementing strategies to build your presenting series. Listen. Ask questions. Lean on other more seasoned presenters for support.
- Step back, breathe and reflect on all the necessary tasks needed to be a meaningful curator of performing arts experiences.
- Non-performance activities are a valuable complement to the performance experience and can encourage community participation and engagement.
- Providing arts and culture opportunities for children and young people will help develop audiences for the future. Feel free to be creative as you open new doors for children to explore the world, its stories, its creative hum!

In conclusion, now is the time to acknowledge your hard work and dedication and celebrate the impact that presenting for young audiences will have in rural, remote, and underserved communities in Canada. *As you move forward in your presenting journey don't forget to have some fun and be exceptionally imaginative as you open new doors for children to explore the world, its stories, and its creative hum!*

APPENDICES

APPENDIX A:
LIST – Responsibilities of a YA Presenter & Network Host Working Together

YA Presenter Working with a Network
- Participation in conferences, festivals and showcase events where applicable (in person or remotely)
- Participation in virtual or in-person meetings with other network members
- Industry awareness (ability to review artist/company websites, video trailers, show synopsis, resource materials)
- Collaborative programming decision making (choosing an YA artist/company)
- Collaborative mentoring and peer support
- Fulfilling contractual obligations of the performer(s)
- Marketing, ticketing, staging, technical production, front of house, volunteer management etc.

Network Host (ie: Ontario Presents) Working with a YA Presenter
- Updating and maintenance of touring database with artist/companies of interest to network
- Hosting virtual or in-person meetings with network members, documentation and sharing of meeting notes
- Collection and distribution of YA artist/company publicity materials (video trailers, photos, show synopsis etc.) as requested by network
- Liaising with YA artists/companies to determine their availability, technical riders, fees and interest in touring network
- Routing tour specifics (determines how the artist/company will travel between the various network communities)
- Creation of Letter of Intents (LOIs) to an artist/company to confirm the network's intention to hire them for a specific number of days and performances
- Administrative support and curatorial assistance to network

APPENDIX B:
LIST – Responsibilities of a YA Presenter Working Independently

a) Participation in conferences, festivals and showcase events where applicable (in person or remotely)
b) Request, collect and review all digital promotional materials (websites, video trailers, show synopsis, resource materials) from every YA artist/company of interest
c) Research, contact and liaise with each artist/company of interest for touring details (availability, fees, technical specifications, accommodation needs and hospitality requirements)
d) Sole responsibility for all programming decision making (choosing an YA artist/company)
e) Sole responsibility for negotiating contracts (including fees, technical riders, accommodation, travel, and hospitality)

APPENDIX C:
CALENDAR – Snapshot of a Presenting Season

This calendar uses Ontario Presents as an example of a Network Host. Regional networks may differ depending on your location; therefore, this Snapshot provides an example of only one way in which a network might work. Your organization may have different needs, capabilities and timelines that may necessitate different priorities. Remember to lean on your fellow regional or provincial presenters for guidance and support.

Date	Programming Independently	Programming as Part of a Network (for example: Ontario Presents, OP)
Spring/Summer	**Research YA Artists/Companies:** ● Presenter views YA performances at conferences, showcases, festivals and other performing arts centres (PACs)	**Research YA Artists/Companies:** ● Presenters view YA performances at various conferences, showcases, festivals and other performing arts centres (PACs)
Early Fall	**Connect with YA Artists/Companies:** ● Presenter researches available artists for touring to their region ● Presenter starts to identify the performances they wish to present ● Presenter begins to research fees and availability for artists/companies that they are interested in presenting	**Connect with YA Artists/Companies:** ● Presenters connect with Block Booking Facilitator at Ontario Presents ● Presenters participate in 1st Block Booking Call with other YA presenters facilitated by OP Host and work collaboratively to list the performances they wish to present. ● OP Host begins to research and collect information on fees and availability for artists/companies that presenters have expressed early interest in
September to November	**Decide on Programming:** ● Presenter continues to research touring availability, fees, and technical specifics for all artist/companies they are interested in ● Presenter reviews information on each performance (website, videos, marketing material) artist/company touring availability, fees, and technical specifics ● List of performances is reduced to reflect artists' availability/fees ● Programming decisions are the sole responsibility of the presenter	**Decide on Programming:** ● OP shares information on performances (website, videos, marketing material) artist/company touring availability, fees, and technical specifics with network during monthly conference/Zoom calls with r YA presenters in network ● Presenters have access to digital online tools (Art Touring Connector ATC) to help coordinate information on artists and potential tours ● OP connects with artists or agents to build tours, negotiate fees, technical riders ● Presenters work collectively to make programming decisions that benefit the network
December to February	**Fee Negotiations and Contracts:** ● Presenter connects with each artist or their agents to negotiate fees, technical riders, and other contractual details for each performance in their series ● All negotiations and contracts are the sole responsibility of the presenter	**Fee Negotiations and Contracts:** ● Presenters continue to participate in monthly conference/Zoom calls with other YA presenters in network ● OP Host finalizes all schedules and tours ● Letters of Intent* are finalized and sent to presenters for approval by OP Host ● Letters of Intent are approved by YA presenters, all tours are secured

March to June	**Details after the contract:** • Programming decisions are usually finished • Presenter is responsible for all planning/fundraising/series announcement/marketing/selling tickets details	**Details after the contract:** • Programming decision are usually finished • OP Host responsibilities are complete • Presenters are responsible for all planning/fundraising/series announcement/marketing/selling tickets details
September to October	**Preparing for the Season to Begin:** • Presenter continues the process of preparing for the first show of the season with continued marketing, selling shows, volunteer coordination, artist accommodation and venue preparation • Presenter is ready for the first show in the series	**Preparing for the Season to Begin:** • Presenters continue the process of preparing for the first show of the season with continued marketing, selling shows, volunteer coordination, artist accommodation and venue preparation • Presenters are ready for the first show in the series

For clarity, a Letter of Intent (LOI) formally explains the relationship between the network host (Ontario Presents) and the performer. A LOI will communicate which presenters are interested in a tour, their dates, times, venues, and the offer of an agreed upon fee for the entire tour. After a review of the LOI, the artist/company has an opportunity to either decline or accept the offer of a tour. If the LOI is accepted, the artist/company is then responsible for sending contracts and technical riders to each individual presenter in the tour. Should the LOI be rejected, the network (with the help of Ontario Presents) is now responsible for identifying and securing a replacement artist/company.

ADVOCATING – Sharing the Impacts of Arts and Culture for Young Audiences

In addition to the previously provided resources in Chapter One: Seeding, Valuing the Impact of Arts and Culture, this list of information can be used to influence others when COMMUNICATING YOUR STORY, RECRUITING VOLUNTEERS, FUNDRAISING, MARKETING, COMMUNITY ENGAGEMENT and so much more! Make this your arsenal to influence others about the value and impact of live performing arts for young audiences. Let's go and make a difference!

- The New Victory Theatre's Spark Change project highlights the *intrinsic value* of early access to the performing arts. It concludes that continued cultural exposure nurtures the following:
    - ➢ Love of the arts.
    - ➢ Develops interpersonal and teamwork skills.
    - ➢ Inspires creative and innovative methods of thinking.
    - ➢ Nurtures hope and cultivates self-confidence.

- The paper "Why Arts Education Matters: A Synopsis of Arts Education Research" indicates the following:
    - ➢ Arts experiences in music, drama, media arts and spoken work positively impacts **reading and writing.**
    - ➢ Arts experiences impact **overall academic achievement** for children and youth from low socioeconomic backgrounds, English-language learners, and students with special needs.
    - ➢ Arts experiences impact positive **emotional development** that leads to stronger abilities to self-regulate, engagement, motivation, and a decrease in disciplinary issues.
    - ➢ Arts experiences impact a child's sense of **self-awareness, self-expression, and self-confidence** (See Perpich Centre for Arts Education.)

- In the Wallace Foundation's document "Gift of the Muse: Reframing the Debate about the Benefits of the Arts" indicates the arts positively impact children and youth in the following manner:
    - ➢ *Cognitive* - arts experiences positively impact literacy and math skills, increase capacity for **creative thinking, and an improved attitude towards learning.**
    - ➢ *Behavioral* - arts experiences positively impact **self-discipline, critical thinking, and self-regulation**.
    - ➢ *Social* - arts experiences positively impact sense of **community, identity, and connection with others.**
    - ➢ *Intrinsic* - arts experiences positively impact one's **capacity for empathy, understanding of the world around them.** (See Wallace Foundation Resource Centre.)

- The Cultural Learning Alliance's report "Imagine Nation: The Case for Cultural Learning" identifies four (4) key benefits of cultural experiences:
    - ➢ *Social* - "the arts **empower children**," "the arts create a **culture of citizenship**," "children who engage with the arts are **more likely to volunteer** and are more likely to vote.

- ➢ _Educational_ - "participation in the arts helps young people to learn," the arts "can improve young people's cognitive abilities by between 16% and 19%," the **arts improve achievement in all subjects** especially _"literacy and numeracy skills."_
- ➢ _Economic_ - "the arts help to make young people **more resilient** as our workplaces change," "arts and heritage industry is one of the biggest draws for tourists," in a post-industrial economy "we need to **invest more, not less, in the creative and imaginative skills of young people**."
- ➢ _Personal_ - "the arts **help us to create meaning**," "the arts **help families to create conditions in which children flourish**," "the arts give us the tools and skills that are essential to help us make our way through our lives." ([See Cultural Learning Alliance](.).)

APPENDIX E:

LIST – Volunteer Skill Sets, Roles, and Responsibilities

The following is a list of lead volunteer positions as they relate to STRATEGIES 1-9, the skills needed to effectively fill that position and a sampling of their roles and responsibilities. *This LIST and the TASK LISTS in the APPENDIX are a useful starting point to build a Volunteer Role Description (See APPENDIX F).*

Volunteer Lead Role	Desired Skills Needed	Expected Roles and Responsibilities
Volunteer Lead for Strategy 1: The TEAM - Building a Supportive Team	- human resources - relationship building - communication, interpersonal skills - teamwork, collaborative practice - accountability - respect for safe and healthy work environments	- practice in a manner that is inclusive and equitable of all people - recruit, screen, train & manage volunteers - create role descriptions for all lead roles - create volunteer self-care policies, protocols - orientation and management of volunteers
Volunteer Lead for Strategy 2: The MONEY – Budgeting and Securing Financial Stability	- financial, bookkeeping, budgeting - understanding of fundraising - grant writing, communication skills - fund management - attention to detail, organizational skills - teamwork, collaborative practice	- practice in a manner that is inclusive and equitable of all people - create, manage budgets - research grant, sponsor & donor campaigns - apply for grants, sponsorships - manage earned revenues & expenses
Volunteer Lead for Strategy 3: The CHILD – Building Audiences	- relationship building skills - partnership building skills - communications skills - awareness of data collection options - understanding of data analysis - attention to detail, organizational skills	- practice in a manner that is inclusive and equitable of all people - community research and data collection - implementation of focus groups and surveys - implement results of data into strategies
Volunteer Lead for Strategy 4: The VENUE – Venue and Technical Elements	- awareness of sound and light elements for theatre/stage - awareness of building operations - teamwork, collaborative practice	- practice in a manner that is inclusive and equitable of all people - securing venue permits - reading and complying with technical rider(s) - rental and operation of equipment - stage management, audience setup/strike - manage volunteer support
Volunteer Lead for Strategy 5: The TALENT – Programming and Curatorial Decision-Making	- artistic vision - curatorial decision-making skills - awareness and appreciation of new work - valuing the child audience	- practice in a manner that is inclusive and equitable of all people - researching artists, companies - visiting conferences, festivals - deciding on and booking talent

		● negotiating fees, contracting
Volunteer Lead for Strategy 6: The SELL - Ticketing	● administrative skills ● awareness of various ticketing options, or willingness to research ● teamwork, collaborative practice	● practice in a manner that is inclusive and equitable of all people ● identify and implement method of selling tickets ● manage ticketing soft/hardware ● manage the ticket inventory ● manage ticket revenue ● manage box office and volunteer support
Volunteer Lead for Strategy 7: The STORY - Marketing	● administrative skills ● oral and written communication skills ● relationship-building skills ● awareness of marketing tactics, strategies ● teamwork, collaborative practice	● practice in a manner that is inclusive and equitable of all people ● create marketing strategies ● implement marketing tactics: print and digital ● manage social media campaigns ● manage website content
Volunteer Lead for Strategy 8: The FOH – Front of House	● excellent interpersonal skills ● ability to work under pressure ● relationship-building skills ● teamwork, collaborative practice ● awareness of workplace safety, accessibility issues	● practice in a manner that is inclusive and equitable of all people ● manage FOH volunteers ● implement safety and accessibility protocols ● manage pre-show announcements ● manage show entry, intermission and egress ● manage concessions
Volunteer Lead for Strategy 9: The CONNECTION – Artist/Agent Liaison	● administrative skills ● attention to detail ● communication skills	● practice in a manner that is inclusive and equitable of all people ● communicate hospitality, accommodation details ● confirm travel details ● manage day-of-show emergencies ● create and distribute Artist/Agent Communication Package

APPENDIX F:
TEMPLATE – Volunteer Role Description

Use the LIST of Skill Sets, Roles and Responsibilities in APPENDIX E and the Sample Strategy ACTION TASK LISTS as a starting point to build Volunteer Role Description for key lead volunteer positions.

Name of Organization:

Role Title:

Name of Volunteer Coordinator/Support Individual:

Role Expectations:
(ie: location, hours, overarching expectations, expectations of dress and behaviour, what expenses will be covered by whom etc.)

Desired Skills for Role & Why a Volunteer Would Like this Role:

Role Responsibilities:

Date of Last Update:

Click the link for more information on developing a [Volunteer Role Description](#)

APPENDIX G:
LIST – Action Tasks for Building a Supportive Team (Strategy 1)

Suggested List of Tasks to Achieve Strategy	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Determine leader for this STRATEGY			
Develop a continuous practice of workplace respect, safety, and well-being			
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward			
Identify volunteer positions, responsibilities, and deadlines			
Define skill sets required for volunteer positions			
Create volunteer role descriptions			
Create volunteer well-being, self-care policies, protocols			
Create volunteer orientation process			
Recruit volunteers			
Screen volunteers			
Identify ways of appreciating volunteers (retention)			
Create volunteer evaluation process			
Join an association			

This is a sample checklist of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

APPENDIX H:

LIST – Action Tasks for Budgeting & Financial Sustainability (Strategy 2)

Suggested List of Tasks to Achieve Strategy	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Determine Staff/Volunteer Lead			
Develop a continuous practice of workplace respect, safety, and well-being			
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward			
Identify volunteer positions, responsibilities, and deadlines			
Draft sustainability plan and budget			
Grant Campaign (government grants, private foundations, community foundations etc.) ● Research available grants ● Identify application deadlines ● Draft application ● Submit application			
Sponsorship campaign ● Identify funding parameters ● Build relationship with sponsor ● Draft sponsorship package tailored to the funders requirements for sponsorship ● Sponsorship pitch delivery ● Confirmation of sponsorship with contract/written agreement ● Commitment to deliverables			
Individual Donation Campaign ● Draft list of individuals to approach ● Draft ask letter ● Design method of delivery of ask (email, mail, event, etc.) ● Confirmation of donation with receipt ● Commitment to deliverables			

This is a sample checklist of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

APPENDIX I:
SAMPLE - "Feely" Questions for FAMILY Sector (Strategy 3)

Questions:	How to use that information for future decisions:
• How do you **value** performing arts for early years, children, and youth? • Do you **think** a young child merits high quality professional arts experiences?	**Communications/Volunteer Recruitment/Programming:** *If you understand the level of value your community places on the child as an audience member and the value of a performer for young audiences as a professional, you are better able to engage and recruit staff/volunteers, program performance that align with their values*
• Why do you **want** to take your child to a performance? • How do you **feel** when you attend a young audience performance?	**Planning/Fundraising/Communications:** *If you understand the core reason behind why a parent wants to take their child to a performance and how it makes them feel, you are better equipped to translate those feelings and intentions in your planning for fundraising appeals, grant applications, and communication materials*
• What type of performing arts would you **like to experience** (dance, theatre, music, storytelling etc.) • What type of performing arts would you **NOT like to experience**?	**Programming:** *If you know the likes and dislikes of a potential audience, you can tailor your programming accordingly. Although, it is important to have work reflective of the audience, so they can see themselves reflected on stage, it's also important to encourage audience to experience new cultural expressions*
• What other cultural **interests** do you enjoy participating in (ie: sports, heritage culture, outdoor activities etc.)	**Programming:** *If you know the breadth or lack thereof of the cultural interest of your community, you can tailor programming and outreach events to match such interests*
• What **barriers** are keeping you and your children from attending performances?	**Budgeting/Ticketing/Programming:** *If you know the barriers (ticket prices, venue accessibility for children with cognitive or physical disabilities, perception of culture for children, post covid hesitancy) in advance, you are better able to plan, budget and program with those challenges in mind.*
• How do you want to **interact** and participate with a series/organization that offers performances for children?	**Outreach:** *If you know the level and type of involvement your community is willing to commit to, you can then properly develop additional community outreach events (workshops, stay and play activities, crafts, long-term community engagement)*

SAMPLE "Feely" Questions for BUSINESS Sector

Questions:	How to use that information for future decisions:
• What **barriers** do you see that might inhibit your support of a presenting series? (i.e. time, human resources, money, etc.)	**Fundraising/Sponsorship:** *If you know the barriers (time, human resources, financial resources) in advance, you are better able to tailor fundraising asks and sponsorship pitches with those challenges in mind.*
• What type of performances would **reflect** the values and/or products associated with your organization?	**Programming/Sponsorship:** *If you are presenting a dance or circus company, you will want to target businesses with healthy, active living as a value.*

SAMPLE "Feely" Questions for CULTURAL and COMMUNITY SERVICES Sector

Questions:	How to use that information for future decisions:
• What is the *likelihood* of future programming partnerships/collaboration opportunities?	***Engagement/Programming:*** *If you know that a local cultural or service organization is interested in partnering, you can include them in the decision making and collaboration process early for best results.*
• Are there *opportunities to share* resources, including peer-to-peer mentorship?	***Planning/Volunteer Recruitment/Outreach:*** *If you know that this sector is willing to share resources, you might be able to collaborate on grant writing, access additional volunteers, or share expertise in facilitating outreach events.*
• Are there *opportunities to communicate* to members to share information?	***Communications/Marketing:*** *If you know that a sector is willing to communicate to their membership or constituency on your organization's behalf, you can include this efficient use of time and resources in your planning process.*
• What *barriers* do you see that might inhibit a future partnership/collaboration? (i.e., time, human resources, money, etc.)	***Fundraising/Outreach:*** *If you know that certain barriers exist, you can alter/accommodate your efforts to reflect the realities of the sector/organization without anyone feeling excluded or diminished.*

*New and emerging presenting series/organizations are not expected nor required to ask ALL the sample questions, they are intended to be a guide or launching off point. Your series/organization might have completely different questions that are more relevant to the needs of your organization and community.

Sample "Number" Questions for FAMILY Sector (Strategy 3)

Questions:	How to use that information for future decisions:
• Where do you *live*, play, and learn in your area?	**Marketing:** *If you know where young families live, play, and learn, you can focus flyer distribution in that target area(s)*
• What *day of the week* and *time of the day* is best for a performance?	**Programming & Contracting:** *If you know that young families are too busy doing sports or other activities on a certain day, you avoid contracting an artist for that day*
• What *type* of performance venue would best suit you and young families in your area? (i.e., theatre, rec centre, church basement)	**Venue:** *If you know that stroller access is a priority to young families, you won't choose the church basement with the rickety stairs for a venue.*
• How *many* performances would you like to attend throughout the year?	**Programming:** *If you know that young families can only commit to a couple of shows a year, you won't plan an extensive series of 6-10 show because you won't be able to sell enough tickets*
• How *much* are you willing to pay for a cultural experience for your children?	**Ticket Pricing:** *If you know the limit young families are willing to pay for a performance, you will be better prepared to set realistic ticket prices*

Sample 'Number' Questions for BUSINESS, CULTURAL & COMMUNITY SERVICES Sectors

Questions:	How to use that information for future decisions:
• In what *manner* and *how much* could your organization support a presenting series? (i.e. printing flyers, distribution of promotional material, marketing support, concession, hotel accommodations)	**Sponsorship/Volunteer Recruitment/Gifts in Kind**: *If you know if a sector can give a donation, gift in kind, or are able to offer their services on a volunteer basis is beneficial and could positively affect the budget.*
• What type of *reciprocity* would you require if supporting a new presenting series?	**Budgeting/Sponsorship/Communications**: *If you know what the sector organization needs in return for support, you can adjust how you budget and communicate their participation.*

*New and emerging presenting series/organizations are not expected nor required to ask ALL the sample questions, they are intended to be a guide or launching off point. Your series/organization might have completely different questions that are more relevant to the needs of your organization and community.

LIST – Action Tasks for Building Audiences (Strategy 3)

Suggested List of Tasks to Achieve Strategy	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Determine Staff/Volunteer Lead			
Develop a continuous practice of workplace respect, safety, and well-being			
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward			
Identify volunteer positions, roles, responsibilities			
Access list of family, business, cultural and community services sector and assign one or more volunteer to each sector to complete research			
Draft 'feely' questions for each sector			
Draft 'number' questions for each sector			
Identify which method to use to collect data (ie: survey, focus group)			
Identify volunteer to facilitate research sessions			
Collect and analyze data			
Determine what data collected can/should be used to influence future decision making			
Implement key findings in marking materials and have them viewed by additional focus groups before materials are printed and distributed			
Evaluation the successes and challenges of research			

This is a sample checklist of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

APPENDIX L:

TEMPLATE – Venue Inventory (Strategy 4)

Name of Presenting Organization:	
Main Contact(s):	Cell: Email:
Main Venue/Technical Contact(s):	Cell: Email:
Indigenous Elder/Knowledge Keeper:	Cell: Email:
Community Collaborator/Partner(s):	Cell: Email:

Venue Name:	
Address of Venue:	
Directions to the Venue from Hotel:	

Dimensions of stage (width, depth, height)	
Type of stage (proscenium, thrust, in the round, indoor, outdoor)	
Audience (various audience configurations and maximum capacity, fixed seating, flexible seating)	
Dressing rooms (number and access to washrooms, location in reference to stage, accessibility for performers)	
Box Office (location in reference to venue, accessibility to public)	
Lighting (list all lighting capabilities, i.e.: type of stationary or hung lights)	
Sound (list all sound capabilities, i.e.: microphones, monitors etc.)	
Accessibility (detailed description of access to stage, backstage, washrooms, and dressing rooms for both artists and audiences of all abilities)	
Cultural & Heritage (HVAC capabilities for smudging ceremonies, sound considerations for loud drumming etc.)	
Relaxed Performance Capabilities (See next section for more details on relaxed or sensory friendly performances)	
Safe Space for All (location of a safe, quiet space available for spiritual and personal reflection should the theatre piece trigger emotions, fears, or anxiety)	

LIST – Action Tasks for Venue & Technical Elements (Strategy 4)

Suggested List of Tasks to Achieve Strategy	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Securing a Venue:			
Determine Staff/Volunteer Lead			
Develop a continuous practice of workplace respect, safety, and well-being			
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward			
Identify volunteer positions, roles, responsibilities, and deadlines for securing a venue			
Research and identify a list of possible venues			
Site visit potential venues			
Create venue inventory			
Manage permits, rental agreements			
Venue site visit before first performance			
Technical Elements:			
Determine Staff/Volunteer Lead			
Identify volunteer positions, roles, responsibilities, and deadlines for managing Lights and Sound			
Assign key volunteer roles: managing lights and managing sound			
Assign stage assistants to manage the following: ● Helping artists with load-in and strike ● Stage set-up, chair setup and take down ● Setting up dressing rooms and hospitality			
Source expenses for sound and lighting			
Hire technician for performance (if necessary)			
Pick up equipment rentals			

This is a sample checklist of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

APPENDIX N:
TEMPLATE – Critical Response Process for Evaluating Performances (Strategy 5)

Name of Presenting Organization:	

Name of Viewer:

Show Title:

Genre:

Location of Performance:	**Date:**

Critical Response Questions:

NOTICE: What did I notice about the performance?

REMIND: What did the performance remind me of?

EMOTION: How did the performance make me feel?

SPECULATE: I think the show ……

Additional Notes:

Is this show appropriate for my…

☐ Age group ☐ Theme/Focus ☐ Technical capabilities ☐ Venue ☐ Budget

APPENDIX O:

LIST – Action Tasks for Presenters Programming in a Network (Strategy 5)

List of Tasks for Presenters Working in a Network	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Determine Staff/Volunteer Lead		Winter-Spring	Spring
Develop a continuous practice of workplace respect, safety, and well-being		Ongoing	Ongoing
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward		Ongoing	Ongoing
Identify volunteer positions, responsibilities, and deadlines		Winter-Spring	Spring
View YA performances at conferences, showcases, festivals and other performing arts centres (PACs)		Spring	Fall/Ongoing
Connect with Block Booking Network Participate in Block Booking Call with network Develop a list of performances for potential tours		September	November
Research and identify appropriate venue, permits Secure date, time for performance(s) Establish technical capabilities of venue Research and identify technical rental needs		September	Ongoing
Continue to participate in monthly Block Booking Calls with YA presenters/network Performance list is reduced and LOIs are confirmed		November	December
LOIs accepted or additional tours are reviewed		December	January
Tours confirmed Contracts sent by artists to presenters for signature		January	February
Budgeting for next season, draft of grant applications		January	February
Fundraising		March	Ongoing
Series announcement		March	April
Selling tickets/marketing		April	Ongoing
First show in the series		April/May	Fall onwards

This is a sample checklist of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

APPENDIX P:
LIST – Action Tasks for Presenters Programming Independently (Strategy 5)

List of Tasks for Presenters Working Independently of a Network	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Determine Staff/Volunteer Lead		Winter-Spring	Spring
Develop a continuous practice of workplace respect, safety, and well-being			
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward			
Identify volunteer positions, responsibilities, and deadlines		Winter-Spring	Spring
View YA performances at conferences, showcases, festivals and other performing arts centres (PACs)		Spring-Summer	Fall / Ongoing
Reach out to individual artists/companies or their agents/managers for availability for touring		September	November
Research and identify appropriate venue, permits Secure date, time for performance(s) Establish technical capabilities of venue Research and identify technical rental needs		September	Ongoing
Review promotional packages from EACH artist/company		October	December
Negotiate touring fees, technical rider specifications, accommodations, and hospitality for EACH artist/company		November	January
Receive and sign contracts and technical riders for EACH artist/company		November	January/Feb
Budgeting for new season, draft of grant applications		January	February
Fundraising		March	Ongoing
Series announcement		March	April
Selling tickets/marketing		April	Ongoing
First show in the series		Fall	Ongoing

This is a sample checklist of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

LIST– Action Tasks for Selling Tickets (Strategy 6)

List of Tasks	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Determine Staff/Volunteer Lead			
Develop a continuous practice of workplace respect, safety, and well-being			
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward			
Identify volunteer positions, responsibilities, and deadlines			
Identify which type(s) of tickets are to be sold (i.e.: single, package, subscription)			
Determine the method/platform of selling the tickets (i.e.: box office, in person, in community, online or a combination of the aforementioned)			
Refer to budget to determine ticket price minimums			
Refer to community assessment to determine ticket pricing			
Training of staff/volunteers on ticketing process			
Printing of tickets (optional if using online ticketing tools)			
Distribution of tickets to community sellers (dependent on ticket method selling)			
Box office launch			
Continuation of the selling process till day of show			

This is a sample checklist of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

LIST – Action Tasks for Marketing (Strategy 7)

List of Tasks	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Determine Staff/Volunteer Lead			
Develop a continuous practice of workplace respect, safety, and well-being			
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward			
Identify volunteer positions, responsibilities, and deadlines			
Collect marketing content (images, stories, videos, biographies, music etc.)			
Create marketing plan (include all tactics that you can manage and are knowledgeable of)			
Execute marketing plan for each tactic:			
● *Print Tactic* ○ Posters, Brochures, and Programs ■ Determine who is creating content and visuals (volunteer or graphic designer) ■ Get quotes for printing ■ Determine who is responsible for distribution of posters and brochures in the community ■ Determine when and where posters and brochures are to be placed in community ■ Ensure printed programmes are completed, collated, and provided to FOH/Ushers well in advance of show			
● *Digital Tactic* ○ Determine who is responsible for setting up content and responding to comments for each tactic ● Manage each account according to plan/strategy for: Twitter, Instagram, Facebook, E-newsletter, e-blast, community event listings, other			
● *Other Tactics* ○ Determine who is responsible for setting up content and responding to comments for each tactic ■ Manage each account according to plan/strategy for: Radio, Newspaper other			

*This is a sample checklist of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

APPENDIX S:

LIST – Action Tasks for Front of House (Strategy 8)

List of Tasks	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Determine Staff/Volunteer Lead			
Develop a continuous practice of workplace respect, safety, and well-being			
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward			
Identify volunteer positions, responsibilities, and deadlines (i.e.: front of house lead, box office attendant, usher, concession attendant, parking attendant)			
Identify performance protocols (i.e.: cell phone use, late seating, standing room, babes in arms)			
Ensure all safety and accessibility measures are in place			
Draft pre-show announcement (standard for each show)			
Draft pre-show introduction of the performance/performer (different for each show)			
Research appropriate land acknowledgement			
Create orientation materials for FOH volunteers on various roles and responsibilities (handling cash, how to deal with late comers, managing intermission flow, seating patrons with general admission or assigned seating, accessibility concerns, safety issues)			
Train FOH volunteers on respective roles			
Purchase concession supplies and petty cash			
Draft a Day of Show Checklist of specific duties for FOH Lead, ushers, concession attendant, parking attendant			
On Day of Show ● Pre-Show chat with FOH volunteers to discuss the day's expectations and any show day details that need to be discussed (such as accessibility issues, large groups attending, etc.) ● Post-Show chat with FOH volunteers to discuss how the show proceeded, any audience health and safety issues, audience engagement, any suggestions for improvements for next show ● House Report that lists any issues pertaining to the day's performance			

This is a sample list of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

APPENDIX T:

LIST – Action Tasks for Communication and Liaison with Artists, Agents, and Managers (Strategy 9)

List of Tasks	Individual Responsible for Task	Start Date for Task	Completion Date for Task
Determine Staff/Volunteer Lead			
Develop a continuous practice of workplace respect, safety, and well-being			
Establish and adhere to an ongoing commitment to equity, diversity, inclusion, accessibility, and decolonization (EDIAD) in all tasks going forward			
Identify volunteer positions, responsibilities, and deadlines			
Check technical rider to ensure technical requirements can be provided (already have, can be rented, or sourced from another presenter)			
Reach out to local hotel/motel to confirm accommodations			
Check venue for suitable dressing rooms			
Connect with artists/company or the agent/manager to determine load-in and strike requirements			
Determine who is going to be the person responsible for technical issues, FOH, hospitality and accommodations ON THE DAY OF THE PERFORMANCE not necessarily before. List full contact information.			
Fill in Artist Communication Package Template and share with artist/company and/or their agent/manager			

This is a sample list of tasks that may not be reflective of your needs. Feel free to use those elements only that are beneficial to you and ADD other strategies that are more specific to your objectives.

APPENDIX U:
Definition of Artistic Disciplines

The following definition list is directly from the [Canada Council](#) to help new presenters navigate the terminology used when defining the various types of performing arts.

Circus Arts - Circus arts are a form of artistic expression that integrates the mastery of one or more circus techniques recognized and taught by professional circus art schools such as the National Circus School.

Dance - Dance is the term broadly used to define a human behaviour characterized by movements of the body that are expressive rather than purely functional. ([Courtesy of Canadian Encyclopedia](#).) Dance includes work whether anchored in tradition or based on research and exploration – and expressions – on stage, site-specific, in non-traditional venues, or in a media or digital format.

Deaf and disability arts - Deaf and disability arts are diverse artistic practices in which being Deaf, having a disability or living with mental illness are central to the exploration of narrative, form and/or aesthetics. This work carries a high degree of innovation and breaks traditional or dominant artistic conventions to bring distinct perspectives and ways of being into the arts ecology, shifting perceptions and understandings of human diversity.

Digital Arts - Digital arts are any form of artistic expression by professional artists, groups or organizations that responds to the following parameters: predominantly uses digital technologies throughout the artistic process as a stand-alone digital art work and/or a repurposed digital art work for use with other art works; contributes to expanding vocabulary, impact or form of digital arts in various artistic contexts: critical, cultural, social, technological, etc.

Inter-Arts - Inter-arts work involves the exploration or integration of multiple traditional and/or contemporary arts disciplines that are merged or mixed in such a way that no single artistic discipline dominates in the final outcome.

Literature - Literature includes work as expressed in a variety of practices and literary genres: fiction, poetry, drama, graphic novel, young people's literature, literary non-fiction, exploratory literary works using new technologies, spoken word creation, storytelling and literary performance.

Media Arts - Media arts are understood as new media and moving images (film and video) practices. These practices are considered broadly; for example, moving image works may be single or multi-channel, expanded cinema, or installation based. New media art includes practices that involve digital art, social media art, interactive installation, immersive and interactive environment, web-based art, database art, bio art, and robotics.

Multidisciplinary Activities - Multidisciplinary activities are driven by arts groups and organizations whose regular activities include 2 or more distinct artistic disciplines where no one discipline is dominant.
Music and Sound - Includes classical music forms from all world cultures, folk, jazz, new music, audio art and other innovative forms of sound expression that use digital technologies as an integral part of the finished work.

Theatre - Professional theatre can be offered in a diverse array of forms and practices, including, but not limited to: original Canadian work, classical and contemporary repertoire, theatre for young audiences, music theatre, puppetry and object theatre, physical theatre (including commedia, mime, clown, movement and dance theatre), site-specific and environmental theatre, live art, micro-performance and interactive theatre, interdisciplinary work, digital and multi-media performance, community engaged arts

Visual Arts - The visual arts is composed of a wide field of practices including photography, fine craft, performance art, independent curating, critical writing and publishing in the visual arts and architecture. It embraces emergent forms and multidisciplinary practices that include, but are not limited to, artist's books, audio, video, film, and other innovative forms of visual arts expression that use digital technology as an integral part of the finished work.

APPENDIX V:
Glossary of Theatre Industry Terms

*This list is directly from [Canadian Heritage](#) to help new presenters navigate the different terms in the live performing arts sector as it pertains to new presenters. Those terms identified by an * indicate terms added by the author.*

Admission fee - An amount paid by audience members in exchange for access to an arts presentation. Exceptions to this admission fee may be made when the event occurs within communities facing specific barriers to participation.

Artistic discipline - An identified and recognizable area of artistic activity, known as a discipline which involves its own artistic process, vocabulary, aesthetic, and history. These disciplines are known as theatre, dance, music, literary, visual and media arts, circus, and others.

Artistic experience - Contact with artists or work in an environment that may include traditional encounters performances or non-traditional encounters with the artist(s) (e.g., talks, presentations of excerpts from performances in the community - at shopping malls, in parks, etc.).

Artistic vision - For a presenter organization, artistic vision lies in the presenter's perception of what could be offered in the community in order to allow both qualitative and quantitative audience development, as well as diversification of the artistic experiences available in that community.

Arts festivals - A number of artistic events or shows organized, in one location, over a specified period of time. Festivals provide an opportunity to share, with a broad audience, experiences and customs related to a specific theme or form of cultural or artistic expression (e.g., dance, music, theatre, traditions).

Audience outreach - Audience development/outreach is a process that may involve two stages. The first consists of identifying, informing, researching, reaching, and engaging a new audience through specific promotional activities, market research, audience profiling and establishing contacts in particular sectors of the community. The second stage consists of building knowledge and appreciation of specific artistic disciplines or forms, presenting new artists or disciplines, and then developing the demand for such presentations. This is achieved through public discussion/lectures, pre- or post-show panel discussions, roundtable presentations, workshops open to the public, demonstrations, residencies, seminars, public rehearsals, and other forms of contact with the community by professional artists programmed by the presenter in the community.

Audited financial report - The Audited Financial Report is prepared by professional accountants who are independent and shall clearly include all of the revenues realized and expenditures incurred by the Recipient for the given period with regard to the Project.

Audited financial statements - A complete set of financial statements including a statement of financial position; a statement of operations; and a statement of changes in financial position. Audited financial statements are completed by a certified accountant who is not part of your organization.

Balanced budget - The organization must show that revenues equal expenses with a zero balance for the purposes of the proposed activities as presented in the CAPF Budget Template.

Cash flow - A presentation of all anticipated revenues and planned expenses that will occur over the length of your project. At the beginning of your project, your cash flow will only have forecasted revenues and expenses. Over time, your cash flow will be updated to reflect the actual revenues and expenses.

Community engagement - Community engagement activities can include: partnerships with other community-based organizations or events that support the organization's mandate; active outreach to schools, community centres or other venues where professional artists engage with the community; initiatives that reach out to specific segments of the population (i.e. youth, disabled, seniors, or underserved communities); programming that engages local professional artists; extending programming outreach to other communities; and programming that combines and compliments paid admission events with free or low-cost events.

Creation/production - Artistic work, research and production of a new, revised or repertoire artwork (e.g., play, dance, score, script, sculpture, video or installation). Creation/production activities are not eligible for the CAPF funding.

*Curatorial Decision Making – The process of determining which artist and which performance to hire that best suit the wants and needs of a community is referred to as curatorial decision making.

Demographics - Demographics refer to selected population characteristics. This is understood to be in a specific geographical area, community and/or audience reach. Commonly used demographics include ethnicity, age, income, disabilities, educational attainment, home ownership, employment status and location.

Donation (monetary) - A sum of money that is usually given either by an individual, a company or an organization. The recipient must have a legal charitable number and acknowledge this donation through a tax receipt.

*Early Years – Refers to children between the ages of 0-5 years. Young audience presenting should consider early years, children, and youth in their programming.

Fair ticketing policy - A ticketing policy stipulates the grounds on which the organization sets ticket prices. It can take into consideration the cost of tickets for other events, the economic situation in the region, a particular audience, charges for similar activities, etc.

Financial statements - A complete set of financial statements, including a statement of financial position; a statement of operations; and a statement of changes in financial position. Financial statements may be audited or unaudited.

Final report - A final report is submitted at the end of your project based on the requirements in the funding agreement. Your final report needs to provide the results of the activities you have undertaken for the duration of your project and include a final report of actual revenues and expenses.

Guaranteed fee - The negotiated amount a presenter agrees to pay the professional artist or artistic organization for a performance, regardless of the number of tickets sold. This fee may include artists' fees, per diems, accommodation, and travel. The presenter may also offer an additional fee in addition to the guaranteed fee.

Indigenous communities - Indigenous communities include First Nations, Métis, and Inuit communities.

*Load-in – The process of unloading and setting up stage equipment (ie: special effects, props, costumes, and any other performance related items required for the performance) from vehicle into performance space.

*Letter of Intent (LOI) – A LOI is a formalized communication between two parties (a network and the artist/company) that articulates the negotiated fee for a tour, dates, times, and venues information.

Media arts - Arts that make use of film processes, video and audio techniques, new media, or a combination of any of these processes.

Official-language minority communities - The official-language minority communities are the Anglophone communities residing in Quebec and the Francophone communities residing outside of Quebec.

Partnerships - Partnerships usually support programming or audience development goals. They are considered strategic alliances made with other presenters, not-for-profit arts, and community organizations and/or educational institutions in which resources, material, and/ or labour, are shared to realize organizational presenting goals.

Performing arts - Includes the entire range of genres (traditional, contemporary, avant-garde, classical, street, etc.) associated with all the live art disciplines: dance, theatre, music, performance art, spoken word, circus and comedy.

Performing arts series - A series of at least three performing arts presentations grouping performances over a season. A season may focus on a single artistic discipline or may cover a number of them. Choices are guided by a clearly defined artistic vision.

Presenter support organization - Organization that organizes activities and offers services to its members and directly furthers the interests of presenters, artists and other artistic organizations, through activities associated with the delivery of professional services.

Professional artist - Artist who has specialized training in the field (not necessarily in academic institutions), who is recognized by his or her peers (artists working in the same artistic tradition), who is committed to devoting more time to the artistic activity, if financially feasible, and who has a history of public presentation.

Professional arts presenter - *For the purposes of the CAPF, professional arts presenters select the artistic programming for public presentation in their community based on an artistic vision. They purchase performances and other artistic activities created by professional artists, groups, and companies; and they are responsible for paying a guaranteed fee to the producer for each presentation. They provide the venue and supply the technical and promotional support. Presenters may also organize audience development and/or outreach in support of their artistic programming. They have a thorough knowledge of the audiences in their communities, of the professional arts community and of the various networks that support both the artists and the presenters.*

*Programming - The process of researching, connecting with and contracting an artist or company for a series or single event is referred to as programming.

Retention - Ability of the presenter to keep the interest of past audiences by the continued effort of offering them quality programming.

*Relaxed Performance – Also known as sensory friendly performances, are performances that have traditional theatre rules and etiquette relaxed to accommodate audiences who are very, very young, individuals with cognitive and or physical disabilities or are neurodiverse (ie: autism spectrum). Relaxed performances are characterized by dimmed lights, reduced volume, safe/quiet zone, liberal entry and exit policies, visual story, and access guides.

Self-presentation - Assumption by professional artists or artistic organizations of the financial risks related to presentation of their own programs, with ticket revenues going to them.

*Showcase – An opportunity for artists to show a portion or the entirety of their performance to an audience of presenters for the purposes of promotion. Showcases connect artists, agents, managers, and presenters and allow cultural programmers to experience the performance before contracting and hiring a artist/company. A showcase is also an opportunity for cultural networking, mentorship, and professional development.

Sponsorship - To sponsor something is to support an event, activity, person, or organization by providing money or other resources in exchange for access to an audience.

*Strike - The process of taking down the stage equipment (ie: special effects, props, costumes, and any other performance related items required for the performance) from the performance space to the cargo/vehicle.

*Subscription – A subscription is a method of selling tickets that requires the patron to purchase tickets for the whole season in advance. Presenters often encourage subscription sales by offering discounts, and other loyalty perks.

*Technical Rider – A technical rider is a non-contractual document that lists all the technical needs a performer/ company requires to perform. It includes sound and lighting equipment, instruments props, costumes, sets, audience capacities, stage requirements (minimum stage height and depth required), load-in and strike times, performance length, day-of-performance production schedule, A technical rider may also include the performer's requirements for travel, accommodations, and hospitality.

*Theatre for Young Audiences – A branch of theatre that is specifically created, produced, and toured by professional performers/companies for an audience of Early Years, children, and youth.

*TYA – An acronym referring to Theatre for Young Audiences.

*Tour – A tour is the process of a performer/company that travels a pre-determined route and performs at a different location in each city. A tour usually has a minimum of 3 communities to make it viable for the performer/company.

Volunteer - An individual working on behalf of others without receiving financial or material gain.

*Volunteer Arts Presenter – A volunteer arts presenter has the same role and responsibility as a professional presenter without receiving financial or material gain. Volunteer presenters often work in underserved, remote or rural communities.

*Young Audiences – A term that refers to audiences that are made up of Early Years (0-5 years of age), children, and youth and their families.

*YA – The acronym referring to Young Audiences.