

THEATRE

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This project is funded by the Government of Canada's Sector Council Program.

The logo for Canada, featuring the word "Canada" in a serif font with a small Canadian flag icon above the letter 'a'.

I. TARGET — YOU, AN EMERGING PERFORMER

This material is written mainly for the performer, but if your training has been in design, stage management, technical/production or directing, you may see yourself reflected somewhere in these pages. As an artist, you may be working from a particular cultural tradition or a specific stand point, such as: First Nations, gay/lesbian politics, feminist arts or disability arts. You may define yourself primarily as a classical actor, an interdisciplinary performer, a movement-based performer, a stand-up comic, a popular-theatre worker or in myriad other ways, but, as an *emerging artist*, you share more similarities than differences with your peers.

At this point in your career, most of you are:

- asking a lot of questions — of yourself and of others in the business
- working at several jobs simultaneously, not all of them in the theatre
- feeling stressed/excited/discouraged/encouraged/hopeful
- looking for guidance
- worried about funding
- searching for like-minded artists
- wondering about an agent
- seeking audition opportunities
- creating your own work, or wanting to

You may be seeing yourself in either of two (not mutually exclusive) ways:

- as an artist creator
- as an artist interpreter

Artist Creator: You graduated from a conservatory or theatre school or specialized training wanting to create your own kind of performance. You have skills and interests that lead you to find like-minded artists (performers, directors, designers, writers) as collaborators. You may be interested in new technology and working with artists from other disciplines (dance, visual arts, martial arts, music of all kinds.) You may not aspire to work inside a conventional theatre, and you are already looking at industrial, architectural, historical or natural venues as inspiration for site-specific works of theatre/performance. You may be looking for your artistic home in a multi-disciplinary artist-driven venue — part theatre, part studio, part gallery, wired to accommodate your performance visions. As a creator involved with artist-initiated projects, you will be an integral part of the process, and may in fact be a driving force. Essentially, you are on your way to making your own work, and contributing to how Canadian theatre will look in the twenty-first century.

Artist Interpreter: You graduated from your training wanting to interpret the classics, new and established Canadian plays, and texts from the international repertoire. These are works that have been the backbone of Canadian theatre until the 1990s, and continue a strong tradition across the country, mounted by festival theatres like Stratford and Shaw, regional theatres, and established alternative theatres. The majority of theatres working inside the Professional Association of Canadian Theatres (PACT) are script-based companies. They share in a process that begins with an existing or developing script, and moves through pre-production (conceptualizing, design and budgeting), casting, rehearsals, set/costume building, technical rehearsals, opening and running. Your creative contribution will be to bring your training, your innate skills and your passion to serve the text and the rehearsal process.

The reality is that the emerging theatre artist in Canada at this point will be working in both areas. You will likely have several years of both looking for and making your own work, as your particular skills become known and your career becomes more established. How you work in the long run will be determined by what sort of situation stimulates your particular creative energy, and how well you function in that situation.

If you are more interested in self-generated projects or longer-term collaborations, diversification is key. Skills in areas like producing, grant writing, administration, fundraising and publicity are invaluable, as they bridge the gap between “brilliant idea for a show” and getting that show to opening, or on tour.

If you are more interested in working for established companies, keep in mind that you can learn a lot from those skilled people within a well-run organization whose work supports your onstage performance. Skills you acquire from administrators and production staff may take you to unexpected places and prove very useful as your career develops.

No matter how you define yourself artistically, the reality is that you live in a society that often doesn't understand or value what you do, and doesn't pay you well for doing it. The Government of Canada and some provinces have enacted Status of the Artist legislation, but nowhere is it fully realized in terms that will mean much to your self-esteem or your wallet. Financial and legal recognition of the artist across the board is, as of 2007, a dream for the future. In the present, you need to be resourceful and strong as well as talented and passionate about your craft. If you've survived your training with spirit and determination intact and indeed stimulated, you're off to a good start.

Your dreams and goals as a professional theatre artist will steer you through a landscape that offers many choices. Your training has given you basic skills in voice (spoken and sung), text analysis, scene study, movement, and dance. You may have a specialization in areas like clown, physical theatre, theatre-creation (devising, collective creation, site-specific work). Now you will be looking at where your training can take you in light of the type of theatre artist you are or aspire to be.

You are at an important place in your life. You are crafting today how you will be conducting your career tomorrow.

II. THE WAITING LANDSCAPE

Some Realities of the World of the Freelance Artist

The Funk and Wagnalls dictionary defines “freelance” as a writer, artist, etc. whose services are not sold exclusively to any one buyer.

A freelance worker is “self-employed” and *The Art of Managing Your Career* covers a wealth of information about what that means in terms of self-promotion, project management, managing your money, paying your taxes and understanding your legal rights and responsibilities. This is vital information for anyone working for themselves. What follows is information about working for yourself in the world of theatre performance.

You are the architect of your own career. Take charge of it now. There are thousands of opportunities out there, but you have to know about them. The young actor/production/technical person who researches the many theatres/festivals/clubs across the country is the one who will find work in them.

You’ll be mainly self-employed. Rarely do actors work full time for a theatre company. artistic directors, technical directors, production managers, wardrobe personnel, sometimes stage managers may be employees, but in Canada, actors seldom are. (Exceptions would be actor-interpreters working in museums and at historical sites.)

You will make less money in your life than most of your friends who chose other careers. This is something to think about.

You will be reliant on saving mechanisms like RRSPs . Start contributing now.

You will have periods of unemployment, and they will be difficult and stressful.

You may find yourself frequently on the road. Some theatre workers find a home city in which to live and work, and rarely leave it for gigs elsewhere. Most work in many different cities, for a variety of theatre companies, on film projects, in industrial shows, in training institutions and at comedy/theatre/film festivals.

Change will be a constant. Many theatre people began their careers as actors, but have since become directors, artistic directors, stage managers, fight directors, voice coaches, administrators, playwrights, designers, or some combination of any of the myriad opportunities offered by this amazing discipline. You may reinvent yourself many times over the course of your career. Theatre does not offer most artists highly paid positions, so job satisfaction becomes one way to define personal success. Think about how you function best and what feeds your own creativity. Some creative people need frequent change and function well in intense, short-term bursts. The freelance life that moves from contract to contract may provide the perfect rhythm for their working life. Others, equally creative, require a different profile with less change and more job stability. Artists and other cultural workers also have different needs at different times in their lives. Young families, physical changes, new responsibilities, new challenges require decisions about moves, job offers, career-changes and training opportunities.

Life-long learning is a necessity and that has a particular and sobering meaning in a career where pensions don’t exist, and the idea of retirement may be just that — an idea. The more you know and the sharper your skills, the better!

Start here:

For lists of theatres in Canada, check out the PACT Web site, www.pact.ca

For lists of what is playing across Canada, check out www.theatrecanada.com

Your Survival is in Your Own Hands

Whether you self-define as artist-interpreter or artist creator, your immediate task is to make yourself ready to work by learning what you need to do and learn in order to survive.

You will be dealing with:

Auditions: These are inevitable and inescapable, unless you are working with a group of artists who know each other's work well. In English Canada, you will usually be asked for some combination of monologues from the classic and contemporary repertoires, and you should have several of each memorized, worked and ready to go. In French Canada, you may be asked to prepare a scene with a partner, or participate in a group reading from the play that is being cast. Your job, no matter what the audition format, is to be prepared. Research the play being cast, read the play from which your monologues and scenes are taken, be rigorous with your memorization and rehearse your audition presentation. Prepare at least one song that is within your vocal range and that you can sing with or without accompaniment. Many auditions include a short interview. Directors are looking for actors with whom they would enjoy working; enthusiasm and flexibility count.

Remember that rejection is a fact of life and not being chosen is an inherent part of the audition process. More people are turned away than are hired. Take as much positive information as possible from every experience and don't let the results demoralize you. You must truly believe that every audition better prepares you for other opportunities that are coming your way.

It goes without saying that the more prepared you are for an audition, the better you'll perform. Here are some tips: (See Coaches below)

- Be sure that you fully understand the requirements for the audition and the expectations. Take the required number of copies of your resume and photo. Remember to throw some bottles of water and energy snacks into your bag in case you're there for several hours. And, don't forget a pack of tissues and your good luck charm! It may be useful to create a checklist that you can use as a template for all your auditions.
- Rehearse your audition material and visualize yourself presenting it. Know where your attention should be focused (invisible scene partner) and think about how you will introduce each piece.
- Arrive early and warm-up.
- Eat properly to meet your energy needs and get enough sleep to look bright and alert on audition day.
- Go to a lot of auditions to gain experience, get immediate feedback on your abilities and help combat the fear factor. This will get you ready for when you audition for the company or role of your dreams.

Agents: An agent's job is to arrange auditions for you, schedule your availability and negotiate how much you get paid. In return, they take a percentage of that payment. An agent may or may not be useful to you in your first several years out. Agents typically (but not always) are most helpful in getting film and commercial auditions, which lead toward potentially more lucrative contracts than does theatre work. Sometimes you'll need that work. Sometimes it will distract from your theatre pursuits. Achieving a balance is important.

When looking for an agent, do your research. You are in a vulnerable position when you are starting out. The last thing you need is an agent who is not responsible or is disreputable. Find out who represents performers who are getting work. Determine who is trusted by your peers. Know upfront what an agent will ask you to provide in terms of resumes, headshots and demo materials.

Canadian Actor Online (www.canadianactor.com) links you to many other professional Web sites with agent-related info. Follow links to *Agents and Casting Directors* for FAQs and more information.

When you are working with an agent, keep them up-to-date with your current work. Give them a clear picture of who you are and what work you are doing and what work you want to be doing. If you are creating your own work and have six

months of heavy development happening, or if you anticipate working with a summer theatre out of town, your agent needs to know.

Check out the AMIS (Acting and Modeling Information Service) Web site, www.amisontario.com, and buy or borrow a copy of *The Agents Book*.

Here are some questions you might ask the agent whom you plan to approach. (Answers are from The Mensour Agency in Ottawa)

Q How do I get an interview with you?

A Send me an email (which includes a photo and resume) asking to audition for me. You could call with the same request and follow up with the photo and resume.

Q What's the best approach?

A I appreciate a pleasant, polite attitude; you can be assertive without being pushy.

Q What's the first thing you want to hear from a young performer coming to you for representation?

A "I just graduated from a reputable acting school."

Q What do you need from me right off the bat?

A I need a photo, resume, and a good audition piece.

Q How should I prepare for an interview with you?

A Be clean, be on time, have your photo, resume, and/or demo tape on hand, and always arrive with a prepared monologue.

Q What will you ask me?

A I'll want to know your background (training, experience), your expectations of an agent, your future aspirations, and your schedule of availability.

Q If you take me on, what do I need to invest in?

A You'll need a headshot and an audio and/or video demo. If you don't already have a good headshot, you can expect to pay \$300 for a photo session and reproduction. A professional quality audio or video demo might cost you \$300 or more (Prices vary with location.)

Q What mistake should I avoid when seeking representation?

A Don't approach an agent assuming that training or experience isn't necessary. It is.

Q What's your best advice for me as a young artist?

A Always work on your craft.

Coaches: Many artists prepare with a coach. An audition coach can help you select pieces, work with you on text, and give you an outside eye on your personal presentation. A singing coach can be invaluable if you are required to prepare a song for an audition, especially if you expect to be singing with an accompanist. A movement coach can help you to loosen up physically and move more gracefully. (You may notice vocal benefits.) Rates vary, but expect to pay between \$50 and \$75 for an hour long session. If you are working with a vocal coach, you may also want to work with an accompanist and there will be an additional fee. If you are looking for a coach, get strong recommendations from other artists. In Toronto, check out

Equity Showcase, www.equityshowcase.ca, or Theatre Ontario, www.theatreontario.org, or TAAS, www.torontoactingstudios.com.

See other *provincial arts service organizations* (ASOs) like Quebec Drama Federation, Theatre Manitoba, Theatre British Columbia, etc. for information and links in your city.

Contracts: If you are hired to work for a theatre or film company, but you are not yet a member of Equity or ACTRA, you should still ask for a “contract.” This could consist of a simple letter of agreement stating the following:

- your name and that of the other party;
- your job: the role for which you are being hired or “as cast” if you are going to be performing a number of smaller rolls yet to be determined; OR the position you are being hired to fill; ex: assistant stage manager;
- the dates of engagement;
- the total number of hours that you are expected to work;
- the provision for hours worked beyond the estimated total;
- the amount that you will be paid (provincial minimum hourly wage could provide a benchmark.);
- the location in which services will be rendered.

Contract Negotiations

- Negotiate in good faith. Integrity and professionalism go hand in hand. Every negotiation is for future working relationships as well as this one.
- Never sign anything that you think you cannot stand behind.
- Know what is possible and reasonable. Don’t hesitate to ask others who have worked for a management what has been offered to them. (An agent can be helpful here as they have an idea of standard salaries of different companies.)
- If you need special clauses (ex: child care) articulate what you want and why. Agree on the definitions the contract may contain; in the case of child care, who pays, what is appropriate, what are the mechanisms for approval and rejection.
- Know and articulate your bottom line. Be prepared to walk away from the table.
- Everything is negotiable (except in terms of standard contracts such as CTA). If money cannot be negotiated, ask for billing or accommodation or dressing-room arrangements.
- Don’t commit to an agreement until you are ready. Write down terms offered without comment, and ask for time to consider your response. Accept or reject the offer on the basis of your best thinking.
- Get it in writing.
- Read the contract and sign it yourself. (Your agent will not be the one fulfilling the contractual obligations.)
- Never work without a contract.
- A job offer is not a favour. It’s a business proposition, even when friends are involved.
- Keep a copy of your contract.

Grant Applications: A number of organizations (municipal, provincial and federal governments, foundations) make funds available to artists and companies for projects (one-off undertakings) or operations (the ongoing running of a company). Many grants are not available to artists until they have work under their belts, but some are earmarked for emerging artists. Check out the Web sites for your city/town, province and The Canada Council for the Arts, www.canadacouncil.ca. (Check below for *Grant Writing* information and tips.)

Professionalism: The following defining points are taken from Web sites (for example, Canada Council for the Arts and

provincial arts councils):

A professional artist is one who exhibits a number of the following:

- Has skills developed through practice or specialized training
- Is recognized by artistic peers
- Has a body of work, (public presentation/publication)
- Actively practices his/her art
- Seeks payment for his/her art
- Is committed to work full-time or devote more time if financially feasible

Professional Attitude: It's vital to:

- be prepared for auditions, rehearsals and meetings, and be on time; (If you are going to be unavoidably late, phone ahead.)
- not waste time; (Lateness wastes the time of those waiting plus necessitates catch-up discussions. Theatre time is precious time.)
- remember names, and research the artists and companies you are approaching;
- keep your contacts organized (address book or rolodex or computerized system);
- keep your agenda up to date, and know your own availability;
- keep your appointments;
- do what you say you will do; (Reliability is crucial.)
- know when to keep your mouth shut; (Learn when to air opinions and when not to. Opening night of a show may not be the time. If you have a grievance, find the right person to listen. Talk to your stage manager if you are worried about what's happening in rehearsal, especially in areas like health and safety. If you are in an Equity show, talk to the Equity Deputy in your cast in a case where you are worried about working conditions, or being asked to do something that makes you uncomfortable. Go to your Equity Rep if you have concerns about the producing company's policy on a situation that you feel has a direct bearing on your ability to function productively.)
- avoid backstage gossip and find the professional way to express your concern or get your point across.
- know your limits; (It's easy and very tempting to take all the work that's offered, but know that you are accountable for each "yes" you give someone. You may think that you can "do it all," but that can land you in a heap of nervous exhaustion, and the three projects that you thought you could balance go on without you. Everyone multi-tasks to some extent; learn what you can do. (See Professional Attitude above and Stress below.)

Stress: Stress is a tough one. We all have it and we all handle it in our own ways, some better than others. Saying "no" when you need to is a good skill, and that might mean saying no to that one gig too many. Confronting issues — interpersonal situations, difficult appointments, reporting on grants, apologies — rather than avoiding them, allows you to tidy your brain and get on with the next interesting project. We all get stressed when life seems out of control, so anything that helps you focus on something (or someone) else reduces your stress level; exercise, meditation, down-time, volunteer work can be healthy stress-reducers. Keeping your life organized via agendas or date-books (electronic or paper) is essential. (See Professional Attitude above.)

Workshops/ongoing training: Workshops and courses are great ways to keep up your skills, learn new ones and network. Trainers should be seasoned professionals from whom you'll learn both hard skills (voice, clown, physical theatre, contact improvisation, etc.) and soft skills (communication, professional demeanor, teaching methods). The contacts you make among peers are part of the network that is also your community. From these contacts grow collaborations, gigs and friends.

Do your research to ensure that the workshop/training situation you join is run by reputable professionals. Check out the theatre arts service organizations in your province – Theatre Alberta, Theatre PEI, etc. Many have information and links to workshops and coaching situations. Toronto Association of Acting Studios (TAAS) offers a list of approved studios in that city, along with a short synopsis of what’s on offer, what questions to ask, and sometimes who is teaching. www.torontoactingstudios.com

Acronyms - The Survival Guide

Don’t be the only one in the conversation who doesn’t know what’s being discussed.

ACTRA (Association of Canadian Radio and Television Artists) www.actra.ca

This national organization founded in 1943 counts more than 21,000 members who are professional performers working in the English language recorded media: feature films, TV, radio, digital media, corporate videos and commercials. ACTRA protects and promotes the rights of Canadian performers through collective bargaining, advocacy and political action.

AMIS (Acting and Modeling Information Service) www.amisontario.com

AMIS is a Toronto-based organization established to help prevent unscrupulous practices among talent agents and representatives. AMIS publishes *The Agents Book*, available for \$15.00 through Theatre Ontario. While it deals with the Toronto situation, *The Agents Book* contains helpful information and FAQs about finding and dealing with agents. AMIS was instrumental in establishing the Entertainment Industry Coalition which developed an Ethical Standards Code for agents.

ASO (Arts Service Organization)

An organization receiving funding from various levels of government, existing to help cultural workers in areas like:

- Research
- Training
- Advocacy
- Mentorship
- “How to get started”

Your local arts council is an ASO.

CAEA/Equity (Canadian Actors’ Equity Association) www.caea.com

Canadian Actors’ Equity is a professional association (as distinct from a union) representing 5,500 professional artists including performers (actors, dancers, singers), choreographers, directors, fight directors, and stage managers, engaged in theatre, opera and dance in English Canada. (Union des Artistes is the national association for artists working in French)

What does Equity do? Equity negotiates and administers scale agreements and policies for its membership. Every Equity member’s engagement is governed by the terms of a specific form of contract. Both scale agreements (negotiated by Equity with a producer or groups of producers) and Equity’s policies articulate the minimum terms and working conditions required for the engagement of an Equity member.

By clicking www.caea.ca, and going to “Member services” on the menu, you will get to “Membership” and a good FAQ page telling you how to join, (and also advising you that membership may or may not be your best bet early in your career.) Check out CAEA information on Equity Apprenticeships. If you

are hoping for credits on a particular production, you need to know how to go about setting the process in motion.

CAPACOA (The Canadian Arts Presenting Association/l'Association canadienne des organismes artistiques) www.capacoa.ca

CAPACOA is a network of performing arts touring professionals dedicated to making art happen across Canada in both official languages. "CAPACOA takes initiatives in providing leadership, knowledge, communications, skills development and advocacy on behalf of its members and within the arts presenting community."

PACT (Professional Association of Canadian Theatres) www.pact.ca

"PACT is a member-driven organization that serves as the collective voice of professional Canadian theatres." PACT's well-organized Web site offers a wealth of interesting information on:

- PACT publications for sale;
- Cultural developments at various government levels;
- Upcoming PACT theatre productions across the country;
- Reports on the state of theatre in Canada;
- Other resources for theatre professionals.

Incorporated professional producing theatre companies can apply for Regular, Associate or Commercial membership and have access to all the services provided by PACT. If Regular membership is not for your company then you can also consider becoming a PACT Affiliate. PACT Affiliates are any incorporated organization producing professional theatre in Canada interested in participating in PACT networks and advocacy. Affiliates receive *impact!*, may attend regional and caucus group networking, and the annual general meeting in a non-voting capacity. They also receive discounts on PACT publications. Affiliates do not have access to PACT's labour relations services.

PACT Theatres are organized into caucuses:

Category "A" which describes Canada's large stages (The Playhouse, CanStage, National Arts Centre, Stratford Festival, Shaw Festival, etc ...)

Regional Theatres – Theatres which serve a geographical region, which may or may not be in a major center, like Magnus Theatre located in Thunder Bay, Ontario, and Centaur Theatre in Montreal (serving the Anglophone population);

Established Alternative Theatres like The Great Canadian Theatre Company in Ottawa or Fire-hall Arts Centre in Vancouver;

Developmental (companies whose mandate is the development of new work) such as Nightswimming and Cahoots in Toronto, Eastern Front in Dartmouth, In Boca Del Lupo in Vancouver;

Summer Theatres like Blyth Festival in Ontario and Shakespeare on the Saskatchewan;

Theatre for Young Audiences like Lorraine Kimsa Theatre for Young People in Ontario or Carousel Theatre & School in British Columbia.

RIDEAU (Le Réseau indépendant des diffuseurs d'événements artistiques unis) www.rideau-inc.qc.ca

This independent network of presenters of artistic events was founded in 1978, and works in Quebec, French Canada and internationally to promote and provide structure to the performing arts industry.

TAAS (Toronto Association of Acting Studio) www.torontoactingstudios.com

This association comprises a wide range of reputable studios offering instruction in acting and other theatre skills like improv, the business of acting, voice-overs, clown, audition technique and singing, among many options.

TAMAC (Talent Agents and Managers Association of Canada Inc.) www.tamac.ca

This is a self-governing association dedicated to maintaining professional standards in the business of representing professional artists in Canada. What you need to know about TAMAC is whether or not your agent is a member. TAMAC members adhere to the code of ethics developed by the Entertainment Industry Coalition (EIC).

TYA (Theatre for Young Audiences)

Some theatre companies create and/or present theatre for children and youth as part of their larger mandate. Others dedicate themselves to work solely for this large audience. TYA happens in theatres, schools and community halls across this country. Canadian children's festivals routinely import TYA work from around the world as well as from other regions in Canada. Children's festivals can provide inexpensive opportunities to see innovative Canadian and international work.

UDA (Union des Artistes) www.uniondesartistes.com

This is the professional association representing the collective interests of performing artists (theatre, recording and film) working in French in Quebec and the rest of Canada. (UDA and CAEA have a reciprocal agreement.)

Other Useful Terms

Theatre companies generally fall into two types:

- Not-for-profit** Organizations that exist to serve a public benefit, are self-governing, do not distribute profits to members, and depend to a meaningful degree on volunteers. A theatre company typically is not-for-profit and receives funding from public (government) and private (individuals and corporations) sources. Examples of not-for-profit theatres (the majority of theatres in Canada fall into this category): Vancouver Playhouse, Tarragon Theatre, Le Cercle Molière, National Arts Centre, Neptune Theatre, Ex machina.
- For-profit** Organizations that are privately owned and exist to return a profit to their owners/investors. Examples of for-profit theatres: Royal Alexandra Theatre, many dinner theatres, murder-mysteries, etc.
- Theatre Festivals** Typically, these are events that showcases a number of different productions, usually based over a specific time period (several days to several weeks), often organized around a particular theme (emerging writers, work by youth, feminist plays, new queer work, plays by aboriginal playwright). There are theatre festivals across the county and around the world. Work may move from the Fringe Festival circuit (see below) to a national festival like Magnetic North (see below) to international festivals. Magnetic North Festival is a good example of a major festival with choices made by a curator/artistic director (www.magneticnorthfestival.ca).
- Fringe Festivals** Fringe Festivals are examples of alternative non-juried festivals which often require only an entry fee paid by a deadline. The winning applicants are allotted a venue, several hours of tech time, and team-members split the revenue from the box office. In some larger centers, a lottery process handles the volume of applicants. Check out Fringe Festivals near you by searching your city plus "Fringe"; ex; Winnipeg Fringe Theatre Festival.

Self-producing

As an emerging artist, you may not have the resources of a producing company to carry your ideas and stories to the stage. So, you decide to do it yourself. This is a big job, and research, planning and preparation are required. You need a commitment to a strong idea, a team to carry it to completion, and a strategy for meeting the challenges of:

- conceptualizing the project, and building the creative team;
- developing the work to be presented (text-based, movement-based, interdisciplinary);
- auditioning artists, production/technical/crafts people;
- finding resources, (applying for grants, seeking sponsorship, raising funds);
- looking for rehearsal and performance space;
- building the production (set/costumes/props);
- rehearsing the work;
- establishing the administrative system;
- publicizing and marketing the production;
- opening and running the show;
- closing the show;
- striking and storing the production elements;
- reporting to funding bodies;
- closing the books; and,
- thinking about “next steps” — the possibility of touring.

Resources

Self-producing workshops/seminars:

- CAPACOA
- Theatre Ontario (Getting Started seminars)
- Magnetic North Theatre Festival
- Production Creation Canada
- Contact East — Atlantic Presenters Association
- Contact Ontario
- RIDEAU

Talk to The Canada Council Touring Office

Talk to companies which have been successful at self-producing and identify models that you can build on.

Looking for Space

If you are making your own work, you are dealing with space rental, both for rehearsal and production. In some centres, space is scarce, and creative thinking is required. In others, there are many available venues. In either scenario, look at:

- equipped theatres large and small;
- ad hoc spaces like galleries and store fronts;
- churches, renting halls (rehearsals) and sometimes sanctuaries for performances;
- outdoor areas such as parks (usually owned by the municipality);

- historic sites, stabilized ruins, abandoned mills and mines (sometimes owned by the municipality, sometimes by a private company, and sometimes owned/administered by a provincial or federal organization like Parks Canada.) ; and,
- anywhere your imagination and/or budget can take you

It's important to research before approaching a venue to enquire about renting an available space. You'll be better prepared if you can talk about why this particular space is suitable for your needs. The venue manager will have a lot of questions about your project and your background. They are, for the most part, in business and will expect you to understand that and be prepared for their questions.

Expert Advice

Marc Chouinard Marc is the General Manager of the Capitol Theatre, Moncton, NB. He oversees operations for an historic, 800 seat theatre, plus a studio/rehearsal space and meeting rooms. You can check out the Capitol Theatre in Moncton, New Brunswick by visiting www.capitol.nb.ca. His advice is relevant no matter what size theatre you want to rent for your project because it focuses on organization and planning:

“My first questions to less experienced would-be renters are all about viability of the project and selling the show: basically, what is your marketing plan? How are you going to get your project known? How are you selling your seats?”

If I am sure that you have thought things through this far, then I can discuss how I can help you. Many theatres/venues are not-for-profit organizations and some may be owned by a municipality. That does not mean that they are not “commercial”. They have bills to pay and they operate as businesses. You must be business-like in your dealings with them.

When you have convinced me or any manager of a venue that you understand the realities, we will then be ready to discuss ways of working together. Options like: waiving rental fee for rehearsals, waiving rental fee once your company has paid for hard costs and discussing a 50/50 split of the gate, are often possible. Your job is to convince the venue that you have your plans down, and then be candid about how you hope we can help you. We may also have funding suggestions, touring contacts, planning tips, etc. Be organized and then you can ask for collaboration and guidance.”

Michel Dozois Michel is Producer of Community Programming, National Arts Centre in Ottawa, and programs The Fourth Stage. This is a multi-purpose, multi-disciplinary venue that seats approximately 150. Its mandate is to serve the community, and is available for rental. Michel's advice to prospective renters also focuses on planning.

“Write a short blurb on what you intend to do — a short synopsis of the play or work being created, a sense of the relevant genre, a sense of the size of cast, a list of who is involved on the creative team, requirements like special effects, pyrotechnics. Lay out the time frame with regard to your needs in the Fourth Stage: how long is the run? what is the pre-production plan? Tell me what you intend to charge for your tickets. Mention several references – people I might know who can tell me something about you and your group. Refer to your Web site. If you are working with musicians or a band, give me a CD and an idea of instrumentation.

I'm going to ask you who will be coming to see this show. I want to find out whether or not you have a realistic sense of what you are planning and how you will be filling the theatre.

If you are approaching me as a co-producer, I'll need to hear from you very early in your planning. I'll need convincing as to why this is the best venue for your show, and why I should be investing in your work. Remember that there are two words in “show business” and you have to look at both of them.

If you are looking for a venue generally, make sure that you understand the mandate of the space. Some venues are mandated to help foster new talent, and some have a mandated policy of breaking even or operating on a for-profit basis. Make sure that you do your homework .”

Negotiating with a producer or venue in your own city or on tour

Source: Theatre Ontario Workshop: Selfmanagement for Theatre Professionals)

Before negotiating

- A: Do your homework on the other side of the equation:
- establish the credibility/history of the producer, and/or the venue;
 - if touring, understand what is required legally (and culturally) in the country to which you plan to take your presentation.
- B: Plan every detail of your project:
- ask for plans of the theatre and other facilities (check facility Web site);
 - check seating capacity, sight lines, type of audience, style/decor of house
 - know what you need: piano, risers, lighting and sound equipment, rehearsal space, special effects;
 - know when you need it: dates and times of performances, availability for rehearsals and technical preparation, post-opening reception;
 - determine venue’s hard costs: technicians, front of house manager, ticketing costs, SOCAN, relevant taxes;
 - determine your team and their needs;
 - determine on-the-ground requirements for set-up and strike;
 - plans and plots needed: floor plan of your set, lighting design based on venue and time, lighting and sound plot, contingency plan (add 10% to your budget for contingency);
- C: Evaluate the costs of each performance, including promotional material and admin (less grants and sponsorships):
- know total budget costs in detail: pre-production, cast, production, publicity, copyrights, etc.;
 - know what you are responsible for: payment of copyrights, royalties, Association/Union obligations.
- D: Evaluate the potential revenues: ticket sales, broadcasts, souvenir articles. (Bar/cloakroom revenues usually cover building-related expenses.)
- E: Prepare your presentation — Who attends? Who speaks? What materials are needed?

When negotiating

- A. Establish your criteria of excellence: the minimum required to present the work in its original conception.
- B. Present a clear itemized budget that includes all costs and no repetitions, and is in line with the market.
- C. Be honest and flexible (ready to find other partners; ex: touring grants).
- D. Negotiate promotion for your sponsors, and comps for your guests.
- E. Provide correct information on the legal entity of the contractor (your group).

- F. Negotiate the intangibles: producer's liability clause, contractor's responsibility for liability insurance.
- G. Negotiate special conditions: a cancellation clause, optional dates, method of payment, number of payments, dates of payments, deadlines (texts, promotional materials).
- H. Do not finalize the deal immediately.

After negotiating

- A. Ensure that you can respect your negotiated obligations.
- B. Consult team members to ensure that they agree on the negotiated conditions.
- C. Finalize the negotiation as soon as possible.

After the contract has been signed

- A. Keep track of all your expenses and deadlines.
- B. If, for a serious reason, you cannot respect your engagements, negotiate an addendum to the contract.
- C. Inform your partner of any changes.
- D. Adapt to technical constraints.
- E. Ensure that the stage manager knows the details of the agreement.

On-site

- A. Respect in-house rules.
- B. Be responsible for the "unpredictables;" (remember the 10% contingency).
- C. Thank your hosts.
- D. Make useful suggestions to your hosts.

Thinking about touring?

Going Global means that there are a multitude of opportunities for Canadian theatre companies to take our work to the world. Some companies exist mainly to tour, and spend a great deal of their time abroad at international festivals, universities and in collaboration with artists in other countries. Those companies and their experiences are a huge resource, and their Web sites reflect their practice and history. This is one area, among many others, where the internet may become your best resource. Check out international festivals like the Edinburgh Fringe, The Avignon Theatre Festival, the Prague Quadrennial celebrating scenographic arts – there are many and varied festivals world-wide.

Talk to the Canada Council Touring Office and to CAPACOA.

See "Self-Producing" above and LINKS.

III. YOUR RELATIONSHIP TO THE LANDSCAPE

Getting out there and becoming known for who you are and what you do is crucial to your success. Pack your curiosity, confidence, research know-how and all your people skills, along with the invaluable expertise that you've acquired in training and put your foot on the pavement. The world won't come to you.

Networking

Putting faces to names, knowing who is doing what, meeting people whom you can help and who can help you, finding advisors, mentors and collaborators are ongoing and hugely important aspects of building your career.

Go to:

- Web sites (performance companies, professional associations, studios offering workshops);
- shows (theatre, obviously, but also art galleries, dance performances, slam poetry, performance art, concerts, opera) for inspiration;
- opening nights for research and schmoozing;
- arts community meetings (advocacy, information, planning).

Find out:

- what you like to see on stage;
- who is doing that work;
- where you sense a shared aesthetic;
- how you may contribute to that process.

Keep track of:

- the ongoing work of companies/artists that you admire;
- bulletin boards, information sites, chat rooms that will alert you to opportunities like festivals, showcases, workshops.

Developing Yourself in the Profession

Read scripts, see plays and performances of all kinds, find out about pay-what-you-can shows, organize play-reading groups. Add to your skills — learn to read music and sing. Check out dance workshops. Look for workshops that keep you moving and growing. Find a coach or an ongoing training situation that challenges you to keep sharp.

Collaboration

Put a lot of thought into the search for collaborators. These artists will become your most important professional relationships. Many young companies begin as student collaborators, who, having trained together, formalize the relationship after graduation. Collaborators need to share an aesthetic sensibility, but also a work ethic, and a sense of humour. These are the people with whom you will both incubate ideas, and then develop them on the journey toward production. Any trip tests the relationship of the travelers, and the way in which you deal with the tests makes or breaks the success of the adventure. Each collaborative project is a laboratory for future work. Think down the line. Collaborations grow and develop, so nurture the relationships that seem to have a future.

Community

You are in a community of artists by virtue of being one, but you may need to reach out and foster relationships. There is a huge gap between your training institution and that Real World you've been hearing about. Find or create a group of like-minded artists who can meet regularly to share resources and news, read scripts, and discuss the State of the Art. You also live in the larger community and should connect at that level. Your audiences and potential supporters live in your neighbourhood and your city, and the more you know about what's going on there, the better. Municipal concerns affect and are affected by the arts. Political action for many artists starts at the grass roots, so stay attuned to what's going happening on your street and at city hall. Visit Web sites and find out what organizations are in your community. These are resources.

Mentorship

Mentor, in Homer's *Odyssey*, advised the young Telemachus, son of the wandering Odysseus, as the virtually fatherless boy grew up. A modern-day mentor can steer you through aspects of managing your career and make your journey a little easier. Look for someone whom you feel comfortable asking to work with you in this way. A mentor should be a professional in your field, who can commit to you over a period of time. It's often an informal relationship, but you can be clear about needing a regular contact to meet over coffee for specific discussion and advice. A generous mentor can open doors for a young person, provide references, and generally offer a helping hand. Mentors don't charge for helping. Treat yours well. When you are ready, pass on the favour.

Volunteering

Consider offering your services to an arts organization for several hours a week. You may be a performer primarily, but you'll learn a lot about the business by helping out in an arts service organization in whatever capacity you can. You'll also learn how "the other side" of the performing arts thinks about and interacts with the artists. There is more to networking than opening nights and schmoozing, and volunteering for savvy arts managers can help you develop portable skills and great contacts.

IV. WAYS TO IMPROVE THE LANDSCAPE

Taking charge of your environment, and understanding that artists are the creators and developers of the creative community, means that growth will happen in the way that works best for that community.

Advocacy

Artists are by definition individuals with ideas and opinions, who make choices as they practice their art. Not all artists are political by nature, but a great many are, and, as taxpayers, citizens, speakers and writers, can be eloquent advocates for the free society we enjoy, forceful defenders of those less fortunate, and warriors on behalf of the arts in Canada. Much of our funding comes from government sources, and we are lucky to be living in a system that allows comment, criticism, and dissent. Look for opportunities to become engaged if you feel that you can contribute in this way. Many cities have arts councils or specific advocacy initiatives that help artists and citizens work together on issues that affect the arts and artists.

Check out:

- Canadian Conference for the Arts - www.ccarts.ca
- Council for the Arts in Ottawa - www.arts-ottawa.on.ca
- Toronto Arts Coalition - www.torontoartscoalition.org
- Toronto Alliance for the Performing Arts - www.tapa.ca
- Coalition for Arts and Culture (Vancouver) - www.allianceforarts.com
- Actsafe - www.actsafe.ca

Status of the Artist Legislation – An Advocacy Opportunity

Canada passed legislation in 1992 recognizing the importance of the artists in Canada, and their status as self-employed workers entitled to rights and benefits. While this is a start, there have been few tangible benefits to date. Some provinces have adopted Status of the Artist legislation (Quebec, Saskatchewan) but most have not yet done so.

Status of the Artist legislation would recognize artists as self-employed workers entitled to benefits like:

- collective bargaining
- oncome tax relief
- employment insurance
- stable funding
- expanded health services

CARFAC Ontario, the professional association of visual artists, has a valuable online primer on Status of the Artist legislation in Canada.

www.carfaontario.ca/images/status_of_the_artist_primer.pdf

www.carfaontario.ca

Health and Safety

Bodies, faces and voices are part of the performer's stock in trade. Health and Safety are important issues for performers as well as everyone working in the theatre in any area, and vital to your long term well-being. Most theatre workers function from contract to contract, and are often working in new situations. You have the right to work in a safe environment, free of health hazards of any kind.

Maintaining health and readiness for work is an important responsibility for any artist, both for yourself and for the artists with whom you work. You know how you function best in terms of eating, sleeping, exercising and avoiding pesky bugs. Don't neglect finding a family doctor and dentist, and know where to find physiotherapists, massage therapists, etc. Ontario performers should know about the Artists' Health Centre at the Toronto Western Hospital.

Also check out Actsafe www.actsafe.ca.

Sexual Harassment and Exploitation

You have a right to a working situation safe from sexual harassment, and sexual exploitation. The professional associations like Equity and ACTRA are very aware that exploitive situations can arise, and make many references in their agreements about what is or is not permitted in terms of nudity and sexually explicit acts.

The Canadian Theatre Agreement (www.caea.ca) is available online, and you can search key words like:

- nudity
- sex and nudity
- personal harassment

This document can give you benchmarks for behavioral standards, even if you are not yet an Equity member.

Here are some facts taken from this document:

- No artist may be required to pose for nude photographs without his/her written consent.
- No nudity shall be permitted at Equity interviews or general auditions.
- Actual sex acts which are prohibited in public by the Criminal Code of Canada shall not be required of any member of Equity during rehearsals or performances nor of any other person in any rehearsals or performances in which members of Equity take part.
- Harassment is prohibited on the grounds of sex, race, sexual orientation, racial or linguistic origin, creed, marital status, pregnancy, family status, age, disability or citizenship...(this statement is followed by advice on how to proceed should harassment occur).
- Equityonline has a number of references for nudity and sexual exploitation.

Check out AMIS Web site for more information specifically for performers, and CAEA Web site (Stage Management/Health and Safety) for specific guidelines and policies for all workers.

Copyright

The Art of Managing Your Career, Chapter Five, “You and The Law”, covers what you need to know about your rights and obligations. Theatre Ontario has a helpful discussion paper on copyright: www.theatreontario.org/content/copyright.htm.

V. FINANCIAL SUSTAINABILITY

Income Diversification

Most theatre artists have periods where they are earning money from something other than their art. Waiting tables and temp work may be the first thing that springs to mind when confronted by a theatre-gig dry spell, but consider other options as well. You have skills that you can put to work:

- role-playing in emergency response training situations: University Med schools /Medical/Emergency care/ Police/RCMP associations routinely conduct training sessions that require “patients” or “victims”;
- coaching: students preparing for auditions at theatre schools , or needing help /tips about theatre training that taps into your wown recent expertise;
- teaching at drama academies/recreational drama studios that work with youth, or non-professional adults;
actors to teach classes in improvisation, scene study, audition prep, movement;
- selling subscriptions for opera companies, orchestras, theatres via telemarketing and your trained voice;
- using your inside knowledge of theatre in Box-office or Front of House positions;
- role-playing in conflict resolution training sessions for lawyers, negotiators, arbitrators;
- taking gigs for murder mysteries, as characters on historical/ghost walks, as entertainment on cruise ships.

Look at your interests and skills when considering work that will sustain your theatre habit. Your ability to read music, sing, dance, juggle, write dialogue, clown, speak in public, read clearly and fluently, think creatively, work as a team player, communicate effectively, and improvise are all “portable” skills that someone wants. A knowledgeable interest in digital media, web design, computer graphics can be put to work for cultural (or other) organizations on an as-needed/freelance basis. You may be an actor first, but you are also the sum of a lot of talent and drive, or you wouldn’t be in this business in the first place.

Applying for Grants

Grant writing – Who? What? Where? Why? How Much?

A grant is an amount of money that is made available to help activities that are regarded as being worthwhile and of benefit to society. Arts of all kinds are in this category, and both organizations and individuals are generally eligible to make application for funding, provided they fit a number of criteria (different for different types of grants.)

Who gives grants? Usually grant monies are available through “public” (i.e. government, or more-frequently – government-sponsored) agencies, at the federal, provincial and municipal levels. Not all provinces and municipalities offer the same level of support to artists, so check Web sites like:

- www.canadacouncil.ca (federal)
- your provincial government
- your municipality

Understand that the success rate for getting grant money from funders like the Canada Council is usually about 15-20%. That means that one in five or six grant applications is successful. The ability to write a clear and convincing application is an important skill, so start acquiring it.

Grant savvy/ important terms

Arm’s Length refers to the relationship of the grant administering organization to the source of funding (usually a level of government). Most arts councils are established by government as independent bodies accountable to the supporting level of government but not reporting directly to the politicians involved at that level. This allows for freedom of artistic expression, and avoids political interference or similar external pressures.

Peer Assessment refers to the type of assessment your application receives; in this case, the jury members are recruited from the professional community and are your peers. They speak your language and understand your concerns.

In-Kind Donations are donations that are non-monetary but valuable; without the donation, you would be spending actual cash. Examples of in-kind donations: donated rehearsal space, publicity manpower, graphic design, volunteer sewing/ painting /carpentry.

Writing grant applications

Preparation

Before you begin to write the actual application, you should:

- understand that some grants may not be available to artists until they have had a number of years of professional practice/experience, so inform yourself about your own eligibility;
- check the Web sites of granting agencies like your community’s cultural department, your provincial arts council, The Canada Council for the Arts);

- check the deadlines; they typically occur once, or less frequently, twice a year;
- check the calendar: If your project is slated for May, a January deadline may be too late. It takes several months for applications to be received, copied, sent out to juries to read beforehand, and finally for the jury process to take place. (Juries often travel across the country or the province to convene in one central location.) Plan ahead, and that sometimes means a year or more;
- call the theatre officer in the arts organization before you apply to make sure that you or your project are eligible, and to ask questions which will make your application easier;
- research how you access documents; some application forms are downloadable from the Web site, but some must be obtained directly from the organization's office;
- consult your creative team, and nail down the project specifics and deadlines: when do you start, how long do you rehearse/explore/prepare and when is the final presentation, reading, production? Make sure that your collaborators are committed and available; request resumes;
- discuss fees with your team. The grant application requests budget details, and people costs are crucial. (Grant-giving organizations want you to pay the artists and crafts-people involved.);
- read all material relevant to the application thoroughly (guidelines, background, the application form) so that you are not taken by surprise as the deadline looms and you still need letters of support, or a last-minute trip to the copy-shop for duplicate juror copies (Not all organizations require this, but in a cost-saving environment some ask you to make the copies).

Writing the application

This can be a daunting prospect for the first-timer, as well as the more experienced. It can take several days, and requires heavy thinking. Consider this a plus! The process of making a case for funding assures that you are thinking through what you want to do, and how you will go about doing it. Clarity in the application reassures assessors that your project is based in sound planning.

Choose simple, strong language. "I will do" beats "I hope to accomplish."

Answer the questions that are asked. If you aren't sure what a question means, contact the officer for clarification.

Remember that the jurors/assessors may have many dozens of applications to review before they meet for the jury discussions and recommendations. If your application leads them through your project clearly and doesn't force them to reread, they will be grateful, and can discuss your application with all the good will your proposal deserves.

Make your application as legible as you can, for the same reason.

What do "they" want?

Every grant application is essentially asking you to do four things:

1. Describe your project ("**Project Description**" on many grant forms)

Tell the jury what you want to do. This is crucial. Describe your project clearly, succinctly, passionately. Useful questions to ask yourself (because the jury will ask them) are:

- What is the project?
- Why should it be done?
- Why should it be done now?

You may also be asked for an **Artistic Statement**. This is a more visionary statement than your project description. Think about what excites you about the project, how you see it, why is the project important for you or your team, what makes it different from other things that you have done, what makes it innovative.

2. Explain how you will go about getting the project completed, and with whom.

Describe your procedure. Are you:

- writing a script and requesting funding for six writing weeks?
- developing an idea through a documentary/creation process that requires 4 weeks of door-to-door research ?
- rehearsing a script over a four week period?
- devising a performance piece that requires collaboration with new media partners?

Describe how you will make your project happen

- Talk about what you are starting with (idea, concept, script in first draft), and describe how you will get to the end result (production, public reading, workshop reading).
- Outline your creative team; list who will do what.
- Outline your schedule of activities: list important dates from beginning activities to end of the project (mention wrap-up and reporting on grants received).
- Outline where you plan to rehearse and present.

3. Outline your financial plans.

- How much money are you requesting to do what you want to do?
- What is your budget? How do you break down your costs and revenues?
- What other financial contributions are you expecting? (Donors, other levels of government, fundraising activities?)
- Most grant applications provide a budget form that you must use. Sometimes it's a downloadable spreadsheet, which makes life easier.
- Do your research and know what things cost. You may be dealing with set fees (e.g. Equity or UDA actors) so budget accordingly.
- Don't pad your application with all sorts of unnecessary expenses. Those on the jury have all had experience, and know a legitimate expense when they see it.
- Cost everything. Don't assume that you will receive a service for free. The relationship on which that assumption is based may change.
- Most organizations want a balanced budget; i.e. expenses and revenues amount to the same total. The difference between how much money you need and how much you can raise through gate receipts, donations, grants from other sources and fundraising is usually the amount that you request from the grant-giving organization.
- Check your math. You'd be surprised at the mistakes you can make when you are in a hurry. If you are using spreadsheet software that does your math for you, check that as well. (You can enter duplicate numbers or forget to make an entry.)
- Make a copy of the grant application for your own files. This provides an invaluable snapshot of a project as it was first conceived. You may also want to retrieve some of this information for other projects and applications.

4. Most grant applications require

- Support materials (reviews, promotional videos, design drawings, letters of recommendation/assessment) are usually required, and they bolster the basic information. Read grant application guidelines closely to ascertain what support materials are required/appropriate;
- References: Some grant applications ask for the name of a reference who knows you and your work. Good choices are teachers/trainers, artistic directors, directors, senior artists, peers with some standing

in the profession. They may or may not be required to write a letter on your behalf. Always ask permission from the reference to use their name. If a letter is required, give the reference adequate notice (several weeks in advance of the deadline if possible.) Remember that a good letter can take a bit of work, so be considerate, and grateful. If you are asking for reference with regard to a specific project, give them a project summary so that they can comment intelligently.

VI. LINKS

There are a wealth of excellent theatre sites, and any list will miss some important ones. What follows are sites mentioned in this document, and other ones of interest. The list is not meant to be exhaustive, but will add to your own collection. And one link does lead to another!

For Performers – general info

www.actra.ca

Alliance of Canadian Cinema, Television and Radio Artists (also new media performers)

www.amisontario.com

Information about agents

www.artsalive.ca

National Arts Centre's educational Web site on practicing theatre in Canada, links to main NAC site

www.canadianactor.com

A compendium of information and useful ERLs

www.caea.com

Canadian Actors Equity Association

www.equityshowcase.ca

Classes and workshops, space rental

www.fringetoronto.com

Monthly newsletter, with great info, resources, news etc.

www.tamac.ca

Talent Agents and Managers Association of Canada

www.tapa.ca

Newsletter and Indie Trade Forum (a yearly networking and info seminar)

www.theatrecanada.com

Online directory for theatre in Canada

www.theatrecentre.org

Great newsletter, volunteer opportunities, shows, workshops

www.torontoactingstudios.com

Classes, workshops

www.tarragontheatre.com

Monthly Tarragon Emerging Artist Tea Parties, for networking and workshops.

www.theatreontario.com

"Getting Started sessions," non-Equity auditions, authoritative info

www.summerworks.ca

Summer festival of new work, good community info, networking

www.uniondesartistes.com

Association of artists working in French language

www.yukyuks.com

Canada's national stand-up comedy chain

For Producers – General Information

Note: please see list of *Arts Councils/Funding Agencies* at the end of this document

www.pact.ca

Professional Association of Canadian Theatres

www.canadacouncil.ca

The Canada Council for the Arts funding, touring

www.capacoa.ca

Presenters

www.capitol.nb.ca

Space rental information, touring resource for Eastern Canada

www.rideau-inc.qc.ca

Network of independent presenters

www.magneticnorthfestival.ca

National festival of Canadian work, seminars, pitch sessions, industry seminars

www.theatreontario.org

“Getting Started sessions,” non-Equity auditions, authoritative information

Advocacy – General Information

Note: please see list of *Arts Councils/Funding Agencies* at the end of this document

www.ccarts.ca

Canadian Conference for the Arts

www.torontoartscoalition.org

Toronto Arts Coalition

www.tapa.ca

Toronto Alliance for the Performing Arts

www.allianceforarts.com

Coalition for Arts and Culture (Vancouver)

www.actsafe.ca

Actsafe

Arts Councils/Funding Agencies

www.cd.gov.ab.ca

The Alberta Foundation for the Arts

www.bcartscouncil.ca

British Columbia Arts Council

www.canadacouncil.ca

The Canada Council for the Arts

www.ccartarts.ca

Canadian Conference for the Arts

www.pch.gc.ca

Heritage Canada

www.artscouncil.mb.ca

Arts Council of Manitoba

www.nlac.nf.ca

Newfoundland and Labrador Arts Council

www.artsnb.ca

New Brunswick Arts Board

www.ece.gov.nt.ca/Divisions/culture_heritage/indexcult.htm

Northwest Territories, Culture, Heritage and Languages

www.gov.ns.ca

Nova Scotia, Tourism, Culture & Heritage

www.arts.on.ca

Ontario Arts Council

www.arts-ottawa.on.ca

Council for the Arts in Ottawa

www.peiartscouncil.com

Prince Edward Island Council of the Arts

www.calq.gouv.qc.ca

Conseil des arts et des lettres du Québec

www.artsboard.sk.ca

Saskatchewan Arts Board

www.tapa.ca

Toronto Alliance for the Performing Arts

www.tc.gov.yk.ca

Government of Yukon, Department of Tourism and Culture