Training Gaps
Analysis

Presenters

CHRC
Cultural
Human Resources
Council

CRHSC
Conseil
des ressources humaines
du secteur culturel

Cultural Human Resources Council (CHRC)
Presenters
Training Gaps Analysis
Final Report
2007

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Introduction

In January 2007, the Cultural Human Resources Council (CHRC) issued a Request for Proposals to conduct a Training Gaps Analysis for presenters (the RFP). As a leading supplier of labour market information and training needs research (including five training gaps analyses completed for the CHRC: automation technicians, record label managers, stage technicians, entertainment riggers, and music publishers), kisquared was chosen by the CHRC Presenters' Steering Committee to undertake this analysis.

The Presenters' Training Gaps Analysis builds on work previously done by the Presenters' Expert Working Group (EWG) in compiling a Chart of Competencies that defines presenters' skill sets.

This study has proceeded with the generous assistance of CHRC staff (Manon Turcotte, Project Manager, and Susan Annis, Executive Director), and the Presenters' Steering Committee (the Committee), who reviewed and helped to refine the key informant questionnaire as well as develop the sample from which interview subjects were selected.

Objectives

The following objectives were established for this study:

- Identify the skills required by presenters;

- Explore presenters' understanding of current training needs;

- Identify training offerings available to presenters across Canada; and

- Explore presenters' understanding of current training gaps.

Methodology

kisquared worked closely with CHRC to determine the most appropriate research methodology to meet study objectives. Based on the scope of the project, key informant interviews were deemed most effective to explore training needs, offerings, and gaps with industry professionals across Canada. This approach enabled researchers to explore the specific and unique skills required by presenters, identify current issues and trends, and grasp presenters' understanding of their industry's training needs.

The presenters' questionnaire was developed by kisquared in close consultation with CHRC and the Committee, their feedback being used to make several changes and improvements. The final questionnaires (French and English) are attached as *Appendix A: Questionnaires* to this report.

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The Committee was also instrumental in identifying a pool of professional presenters for participation in this study. It was agreed that presenters had to meet the following criteria to qualify for the study:

- They must self-identify as a presenter as their primary professional activity;

- They must have worked as a presenter for a minimum of two years; and

- They must be from across Canada – with representation all regions.

kisquared completed 17 interviews with subjects across Canada. Figure 1 below shows the distribution of completed surveys by province. Interviewing was conducted by telephone in French and English from kisquared's offices in Winnipeg, Manitoba, with the exception of one in-person interview (with the Manitoba participant).

Figure 1   INTERVIEWS BY PROVINCE

Province	Interviews completed
British Columbia	3
Alberta	1
Saskatchewan	2
Manitoba	1
Ontario	4
Quebec	4
New Brunswick	1
Yukon Territory	1
Total	**17**

Reporting

This report is organized under the following headings: *Introduction*, *Executive summary and recommendations*, *Presenter profile*, *Presenter skills*, *Training offerings*, and *Training gaps*. The report has two appendices attached: *Appendix A: Questionnaires,* and *Appendix B: Reference.*

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Executive summary and recommendations

What skills are essential and how are they acquired?

- Essential presenter skills can be summed up in reference to four broad skill sets: artistic, management, technical, and general.

- Presenter skills are acquired in five main ways:

  - Post-secondary

  - Experience (on-the-job)

  - Professional development – conferences, showcases, workshops, Contact events

  - Networking

  - Mentoring

What trends will affect the industry?

- Technology trends – digital media and the Internet, show size, box office and ticketing.

- Audience trends – aging populations and new genres.

- Market trends – competition and retirements.

What barriers limit access to training?

- Four main barriers – availability, awareness, funding, and time.

- Regional differences – most professional development offerings are in Ontario, Quebec, and BC, with fewer options in the Prairies, Atlantic Canada, and the North.

What are the training needs?

- Training needs exist at present in: project management, risk management, software systems, human resources management, and the curator role.

- Although some training exists in the following areas, more offerings are needed: business skills (in general), networking, and mentorship / internships for new presenters.

- Future training needs include:

  - Artistic – ongoing artistic appreciation, exposure to new genres

  - Management – market analysis

  - Technical – new technologies, Internet applications, box-office and ticketing software training, adapting venues to accommodate bigger, more complex shows

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What are the training gaps?

Presenters widely agree that there are training gaps. These are:

- Awareness of the profession

- Communication of existing program offerings

- Lack of formal training options

- Course content about presenting

- French-language delivery outside of Quebec

- Accessibility – financial, location

Recommendations

- **Increase awareness**. Increasing awareness and understanding of the presenter's role in the performing arts industry is the first step to closing training gaps. Clearly defining the presenter's role, independent from an arts management role, will help clarify the specific training needs of presenters. Lack of awareness underscores the need for CHRC's ongoing research in this cultural sector, and a nationally-recognized Chart of Competencies will help to address it.

- **Facilitate access to professional development and networking opportunities.** The ability to participate in these is seen as essential, but limited resources (financial or human) hamper many organizations from doing so. Ways to enhance accessibility include:

  - Increase financial assistance to presenting organizations to help them send delegates.

  - Encourage organizational learning through funding arrangements (e.g., grant applications) that allow more than one delegate to attend.

  - Encourage hosting of these events in a wider range of locations to better serve those outside the prime areas (ON, QC, BC).

- **Develop more formalized training programs at the post-secondary level.** This will benefit new entrants to the industry, raise the profile of presenting as a profession, provide a more streamlined career path into the industry, and help to "professionalise" it.

  - Although presenters would like to see a more formalized training process, they do not welcome or seek a certification requirement for the profession.

  - To be of maximum benefit to the industry (both professional and volunteer), post-secondary offerings should have flexible delivery options (e.g. part-time, evening classes, distance learning) so that presenters working full-time in the industry can participate.

  - Some elements of a proposed presenter training program can be found in current arts management, business administration, and theatre production programs. What is missing from these are presenter-specific elements related to developing artistic vision, the "curator" role, and genre-specific training. However, it appears that adapting existing programs and adding presenter-specific course components would be a viable approach.

- **Encourage mentorship and internship programs**. Presenters repeatedly stress the importance of on-the-job learning and skills acquisition through direct experience. Therefore, opportunities to learn directly from someone in the industry and gain experience "on the ground" are appropriate forms of training. However, implementing such training through more structured mentorship / internship programs will require additional resources, for assistance for potential host organizations as well as program set-up and administration.

- **Recognize the importance of networking to presenters.** Networking opportunities such as showcases, booking conferences, and Contact events are widely seen as crucial to skill development and industry learning. Opportunities to evaluate artistic performance comparatively and develop appreciation for new genres are invaluable training for presenters. Although networking is important in many industries, this method of skills acquisition is particularly important for presenters. Funding bodies, policy-makers, and program planners must recognize these types of events as legitimate (and essential) forms of training delivery.

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Presenter profile

Whom did we speak to?

Presenters were asked a number of questions to elicit the range of job titles that describe the profession, the length of time they have worked in the industry as presenters, their current employment status, the education and career path that led them to become presenters, and the types of productions they are involved with.

Job titles

All presenters interviewed self-identify as presenters, but none of them use "presenter" as their official job title. The role of presenter appears to be embedded in other organizational roles, with a range of job titles such as:

- Artistic director
- Cultural and artistic program coordinator
- Cultural program supervisor
- General manager / director / general director
- Theatre manager
- Venue manager
- Cultural centre manager
- Director of programming
- Chief entertainment officer

Participants generally feel, however, that the term "presenter" is the most accurate and applicable term to describe the profession. Other terms occasionally used for the role of presenter include:

- Buyer or purchaser
- Impresario – considered an "old-fashioned" term
- Programmer – tends to be used more in Europe than in North America
- Promoter – most often used when the person performing the role is not attached to a specific venue

Experience

The presenters who took part in this research have considerable industry experience. Twelve out of 17 key informants have 10 or more years' experience as presenters, three of them have from five to nine years' experience, and the remaining three have less than five years. The most experienced informant has been a presenter for 30 years.

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Types of productions

All venues are host to multidisciplinary performances that include music (multiple genres – classical, jazz, blues, and world music – are common), dance, theatre, family-oriented programming, comedy, magic shows, improv, and what some presenters refer to simply as "variety." Presenters organize performances for a variety of audiences, from adult, to general public, to youth or family-oriented programming. Some presenters also devote programming specifically to school audiences.

Employment status

All of the key informants except one are employees either of performance venues or municipal arts / cultural organizations. The venues are generally operated by municipalities, or are associated with colleges. Most venues cater to audiences within the city in which they are located; however, a few venues had regional audiences (within approximately 100 km^2). Because most informants are employed directly by venues or organizations, their presenting activities generally take place at a specific venue. The one informant who is not a municipal/organizational employee works as an independent, and is subcontracted by a number of venues to book performances. Another presenter has responsibilities for performing arts covering an entire Territory, which entails multiple venue bookings.

Career path

Presenters follow a variety of career paths *en route* to becoming a presenter. Most were not originally hired as a presenter, but rather were hired for other roles within their organization, such as marketing, venue management, general management artistic direction, or programming. These presenters took on the role of presenter as they "grew into" their job. Only one presenter obtained that position by responding to an advertisement.

Although the career path to becoming a presenter varies, most have some sort of experience related to the performing arts industry before becoming presenters. Some have worked previously as artists, organizers of events / festivals, programming coordinators, or in management positions with theatres or venues. Some examples of the diversity of backgrounds leading to a presenter's role include:

- an engineering background with employment on the technical side of theatre productions;

- completing an arts management diploma course after working in the industry as a theatre director and radio producer;

- management experience in non-profit organizations with no prior exposure to the arts industry;

- festival and event coordinator;

- radio disc-jockey;

- singer who gradually became involved in organizing events through participation in local municipal cultural committees; and

- cultural event and activity planning at the college level.

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Education

Pre-employment

None of the presenters interviewed have received formal training specific to presenting. Most, however, did have some form of university education, ranging from college-level to post-graduate degrees and diplomas.

Two areas of study are most common among the presenters interviewed. One is the arts, meaning disciplines such as English, Theatre, Fine Arts, and Drama; the other is a communications or management / administration program. Only one presenter has had formal training in an arts management program, in this case offered through Grant MacEwan College.

On-the-job learning

Although many presenters (particularly at the municipal organization level) do have some university education, all key informants believe that on-the-job training is the most relevant and important preparation for their role as a presenter. Many presenters interviewed have received on-the-job training in various capacities that have helped prepare them for their roles as presenters, such as:

- experience in the performing arts industry in non-management roles;

- general business management experience in the performing arts and other industries;

- work experience as a theatre technician; and

- hands-on training in stage direction.

Professional and volunteer presenters

This study sought out experienced, professional presenters from across Canada as key informants. One clear finding that has emerged is the difference between presenters employed full-time professionally and those who work mainly on a volunteer basis (often with community-level cultural organizations or committees, for example); this has implications for training needs, access to resources, and networking opportunities.

There are estimated to be approximately 500 volunteer presenters throughout Canada. These people fulfill the role of presenter for their school, church or community on a volunteer basis, and are often working full time during the day in other jobs. The number of professional presenters is estimated to be around 150 people.

Volunteer presenters, or the organizations for which they work, are often members of regional arts councils and touring groups such as Organization of Saskatchewan Art Councils (OSAC), Manitoba Arts Council, and the BC Touring Council.

Although this analysis focuses primarily on paid professional presenters, we acknowledge the importance of volunteer presenters and note that they tend to have less access to training opportunities. They represent a potential client segment for future presenter training offerings. Where appropriate and possible, this report will refer to the needs of this group.

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Presenter skills

Key informants were asked to identify the skills they believe are essential to perform their jobs as presenters. These essential skills are described below, and discussed further in relation to the CHRC Presenters' Chart of Competencies in the section below entitled *Chart of Competency validation.*

Essential skill sets

The consensus among interviewees is that a presenter must be something of a "jack-of-all-trades." Exposure to and knowledge of many different subjects is important to success. According to presenters, the essential skills for the profession tend to fall into two broad categories: artistic and management. Technical skills are also mentioned by some, but are not top-of-mind essential skills for all presenters. General skills are also seen as important, but are not specific to the profession.

Artistic

The domain of the presenter is that of the performing arts. To be successful, it is imperative that a presenter cultivates his/her artistic vision or artistic "eye." They must develop a bird's-eye view of the breadth of genres and performances offered, nurture an appreciation for diverse and multidisciplinary art forms, be creative and able to come up with new ideas, and hone their intuition to ensure that the performances they offer are "in tune with" audience demand.

Presenters feel their role is not only to put on shows and performances that will be profitable and well-received by audiences, but also to guide and stimulate audiences to expand their preferences by introducing them to new artistic forms. In other words, they do not see themselves as mere "venue managers." They often likened their function to that of a "curator" (such as a museum curator), who selects artists in keeping with the image desired for a venue, or to achieve a certain impact within the community generally.

This "curator" role requires a presenter to have a sense of "community," and is described as the ability not only to meet existing demands, but also to "push" audiences to broaden their artistic horizons, without "turning off" or driving away the ticket-buying public.

> *If presenters are "safe" with the public [i.e., give them "what they want"], the audience tends to get tired of the performances. It is better to come up with new ideas.*

Carrying out the curator function entails some risk-taking, and thus an ability to estimate risk levels appropriately. Presenters must be sensitive to public demand, aware of new trends and tendencies, and able to gauge how far they can go in introducing new stimuli to their audiences. Presenters' choices are blatantly subject to public opinion – tangibly expressed through box office revenue, reviews, and sponsorship support. Presenters must be willing to choose acts knowing their audience may not always understand or agree with their choices.

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To choose performances that will resonate with audiences as far as possible, presenters must be able to assess performance quality. Although informants believe that this ability is developed over time through exposure to a wide range of performances, they also feel it is supported by expert knowledge and understanding of various performing arts genres.

Presenters feel that "curating" is at the heart of and defines their unique role, and believe this significantly differentiates a presenter from a mere venue manager or event planner.

Management

Presenters are also managers, and management skills are also top-of-mind as essential presenter skills. All informants (with one exception) are employed by venues or municipal organizations in positions that demand a range of business management functions and responsibilities.

These management skills are required by most presenters:

- *Financial management* – This is widely viewed as very important. Presenters tend to be faced with limited budgets, tight profit margins, and the above-mentioned risks associated with expanding the artistic horizons of their audiences. They must be able to plan, forecast, budget, secure financing, and manage the accounting. Presenters note that they work in an environment of probability rather than certainty, because they can never know for sure in advance exactly how much revenue a performance will generate, or how profitable a show will be. Financial planning inevitably occurs, then, in an environment of calculated risk.

- *Human resource management* – Presenters work with and manage staff within their organizations, which may include other management personnel, such as marketing managers, technical directors, and financial controllers. This may include responsibility for the entire range of venue staff, from tickets sales / box office to security and hospitality staff. Although the range of HR responsibilities that falls to a given presenter will vary according to the size and organizational structure, presenters do believe that these skills are essential in their work.

- *Event planning and organization* – Presenters are involved with all aspects of planning and putting on performances, which includes booking, scheduling, and organizing. However, a given presenter's level of "hands-on" involvement may again vary with the size of the organization and the amount of support staff available. A presenter may provide overall direction and supervision only, or he/she may be directly involved in the minute details that are important to successfully presenting a show.

- *Project management* – These skills are related to event planning and organization. Presenters are involved with a wide variety of performances, ranging from a one-off show to a weekend festival to a season-long concert series. Each will have its own timelines, budget, and marketing requirements, for which strong project management skills are needed. Presenters must be able to plan for each event, as well as manage multiple concurrent projects.

- *Marketing* – Presenting is all about live performances. Marketing is required for every performance, to ensure ticket sales and attendance will maximize profitability.

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These management skills are required by only some presenters:

- *Board management* – Presenters employed with municipal organizations generally work with or report to a Board of Directors. The role of the Board is generally to provide the broad direction and orientation, strategic planning, and sound fiscal management of the organization. Presenters may therefore be involved in determining the broad strategic direction of the organization.

- *Negotiating contracts* – Although not required by all presenters to the same degree, an understanding of legal contracts and the ability to negotiate contracts may be valuable. In some cases, presenters will arrange for contracts to be signed between the venue and the performer, but as one presenter noted, these tend to be fairly standard or "boilerplate" contracts, that do not involve significant inputs or modifications from the presenter. For more complex legal issues, it is not uncommon to retain professional legal services.

- *Office management* – This includes basic office management and administrative functions.

Technical

There are many technical aspects to presenting live performances, but the degree to which presenters need technical skills tends to vary with the size and capacity of their organizations. Informants agree that understanding the technical requirements of shows and performances is important. Although many presenters work closely with a technical director who assumes responsibility for such matters, presenters nevertheless must be able to assess the technical feasibility of a performance they plan to book, and determine if their facility can meet the technical requirements of the show. They must therefore have a basic grasp of technical elements, from sound to lighting to décor to electrical requirements (e.g., whether the venue's electrical system can support the requirements of the production).

Larger organizations tend to have a technical director or technical support personnel to assist the presenter, whereas the presenter at a smaller venue or community organization may be required to have stronger technical skills.

General

Presenters must also possess certain general skills, which are not directly related to the profession, but are personal competencies:

- *Interpersonal skills* – Presenters must be effective communicators, able to work well with people, adept at developing and maintaining relationships as well as networking with colleagues and artists, able to negotiate, to exercise tact and diplomacy, and to work effectively with the diverse personalities characteristic of individuals in the performing arts.

- *Personal skills* – Presenters must also be creative, organized, problem-solvers, able to multi-task, and able to take risks and work under pressure.

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Chart of Competency validation

Although this study is in no sense a quantitative measure of presenter skill sets at present, the data obtained through in-depth interviews with presenters from across Canada enable us to make several observations regarding the CHRC Presenters' Chart of Competencies.

- The Chart of Competencies comprehensively represents the range of competencies that may be required by those in the profession. When asked specifically about the skills needed to be a presenter, none of the informants cited a competency not covered by the Chart.

- Presenters sum up their professional activities with reference to two broad skill sets: "artistic" skills and "management" skills. This is the language they use to understand and convey what they do. The Chart comprehensively covers the skills required by presenters. However, as currently organized, it does not reflect the perceived dichotomy of artistic and management skills that define the profession, according to its practitioners. Re-grouping competencies to parallel presenters' understanding of their profession may increase the usefulness of the Chart.

- "Contributing to artist development" is not top-of-mind as an essential presenter skill. Although presenters may contribute to artist development, they see their mission more in terms of their relationship to their community, developing their audience (the curator role), and managing their organization. The role of developing an artist did not emerge during interviewing.

- Two fundamental facts about the occupation of presenter blur the outline of what skills are essential to the job; thus, although the list is comprehensive, not all competencies apply to all presenters.

  - The first fundamental is that presenter skills required vary by organization or venue size as well as mission / mandate, which in turn affects the support staff available to the presenter to carry out all kinds of technical, marketing, financial, or administrative duties. This means that the competencies identified in the Chart will apply to any given presenter in varying degrees.

  - The second is that the role of presenter is often included within another job title or organizational role, such as venue manager, artistic director, or director (see the section "Job titles" under *Presenter profile*, above). Although presenting is the primary activity for all of our informants, it constitutes only 60 to 80% of the job for some. In such cases, although business skills are essential to fulfill their management functions, those skills do not in themselves define the role of presenter.

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Skills acquisition

Understanding how presenter skills are acquired at present is relevant to assessing training gaps. Skills acquisition tends to happen through five main channels:

- **Post-secondary education** – Post-secondary education occurs widely in the profession. However, most post-secondary education received is not from programs specifically designed to teach presenting (since they do not exist). Traditional university humanities programs such as theatre, music, and the performing arts will continue to contribute professionals entering the industry; as such students are often individuals passionate about developing a career in the performing arts. Arts management, business administration, and technical theatre programs, although not geared towards presenters, teach many skills presenters require.

- **Experience** – Presenting is learned through experience; informants reiterate this fact. Some presenters have backgrounds in the arts, or are artists themselves, and develop into the role of presenter gradually as they become involved in putting on performances. Understanding of performance arts is developed through time spent on the job, experience, trial and error, successes, and setbacks. This practical experience is crucial to the skills acquisition process.

- **Professional development** – Presenters participate in professional development activities in the form of workshops, symposia, and one-off course offerings, often organized in conjunction with conferences, showcases, and Contact events. Professional development is discussed in greater detail below under the section *Training offerings*.

  - Provincial arts and touring organizations (e.g., BC Touring Council, CCI, etc.) arrange Contact events throughout the year to provide presenters opportunities to meet artists, agents, managers and programmers. At these events, presenters can watch various live performances and network with peers. An important feature of Contact events is the "contact rooms" which allow presenters to talk directly to the artists about the performance, venues and the artists' availability.

  - These events help showcase the performing arts on tour in Canada. Presenters often come to Contact events to book performances for their venues. Examples of Contact events include: BC Contact offered by BC Touring Council, Contact Ontario offered by Réseau Ontario, and Contact East offered by the Atlantic Presenters Association.

- **Networking** – Presenters emphasize the importance of on-the-job learning networks to this profession in particular. Peer feedback and appraisal is valued, and close cooperation is sometimes necessary. Presenting fosters learning through networking events such as Contact events (regional and national), booking conferences, showcases, symposia, festivals and other performances. Presenters' networks and touring association networks are appropriate channels to deliver training.

  Direct contact with knowledgeable peers is the best way to cultivate industry knowledge. It helps to develop an appreciation of new genres and keep abreast of new trends and audience tastes. Presenters also rely heavily on networks of trusted peers to manage artists and plan event logistics; those who have either presented an artist in the past or are familiar with a genre can help mitigate the financial risks of a performance for presenters who operate under budgetary constraints (particularly at the volunteer or community level).

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- The importance of networking to successful presenting is readily demonstrated from the experience of francophone presenters in Western Canada. Artists (often from Quebec, France or abroad) must travel considerable distances to perform at Western venues. So that their performers will consider the trip worthwhile (financially and logistically), presenting organizations will work together to ensure a minimum number of shows is booked, thus making the trip viable for the artist.

- **Mentoring** – Mentoring is another common route for skills acquisition. This happens both informally and, increasingly, through more formal arrangements. When presenters encounter challenges in carrying out their functions, they often contact a "mentor" within their network. Topics on which guidance is often sought include: legal / contractual questions; negotiating; and specific performers / genres, or questions regarding audience tastes.

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Industry trends

Presenters were asked to comment on the changes they feel are coming to the industry in the next five years.

Technology

Digital media and the Internet

- Digital technologies create both new possibilities and offer new media for presenting, but are also a source of concern for some presenters.

    - Some presenters view developments in technology as opportunities to find new ways to reach out and connect with audiences, and to create and present new types of shows.

    - At the same time, these developments are viewed by some as a potential threat to live performances, citing the "cell phone phenomenon" and the prevalence of digital recording devices that can be used to illegally capture and disseminate live performances – similar to the distribution of pirated movies.

- The Internet is a powerful networking and marketing tool. Artist awareness is enhanced through Internet-based applications such as MySpace, YouTube and Facebook. These same applications also allow presenters to share information quickly about an artist they like or dislike by combining comments with links to artists' websites or videos. In addition to videos, presenters have access to block booking, which allows them to see when artists are performing in their area. These tools allow presenters to view new acts without travelling to see the performance.

Show size

- Evolving technologies are contributing to the expansion of venues to accommodate larger shows. As shows grow in size, they tend to become more technologically complex (e.g., large screens, audiovisual effects, etc.). Larger shows can increase the range of roles that a presenter may be required to perform. Some presenters, particularly at older or smaller venues, who may have less experience as well as less technical support staff to help manage such shows, are challenged to use skills beyond those they have customarily used in the past. As show size increases, management logistics (including the ticket sales process) also increase. Presenters must be prepared to understand these evolving requirements.

- One trend contributing to larger shows, as explained by a Quebec presenter, is the *Star Académie* phenomenon (i.e., "Canadian Idol"). This has created veritable "instant stars," who come with large-scale productions and often demand exorbitant fees also. As fees rise, the organization is pressured to raise prices to cover the costs of larger shows, but this puts stress on the price tolerance of the marketplace. Rising prices also affect accessibility, and are not necessarily a good thing from the perspective of the presenter in his/her curator role.

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- Show size is part of another trend affecting rural regions, those with smaller venues in particular, insofar as many well-known artists are increasingly unwilling to perform at smaller venues (e.g., 700-seat venues or less). Such artists tend to accept only bookings in larger venues (in the neighbourhood of 1,500 to 2,000 seats) because they also have to recoup the costs of touring ever-larger productions.

Box office and ticketing

- Box office and ticketing software is becoming more common with theatre venues (in part related to show size and venue enhancements). Box office software allows venue managers to link ticket sales to patron demographics and preferences, resulting in customized service and enhanced marketing opportunities. Block booking saves time and money, and indicates to other presenters an idea of the acts that are generating interest elsewhere.[1] Some presenters indicate there is a need for training in this area.

- Some software offers the opportunity to expand the entire entertainment process by sending ticket holders reminders for upcoming performances, presenting dinner reservation options, and sending out future performance notices. This type of technology has been in use for years with sporting events, but is just starting to catch on in the arts industry. There could be an opportunity for cross-learning.

Audience trends

Aging population

- Presenters see Canada's aging population as both an opportunity and a challenge. Greying baby boomers are a large target audience with the time and money to consume performing arts entertainment. Presenters must remain sensitive to the changing tastes and preferences of this segment, and find shows that will continue to attract.

- However, as the market ages, venue changes may be needed to maintain accessibility for those with changing physical needs. These could include such aids as enhanced wheelchair access and audio and visual amplification to ensure audience enjoyment and participation.

- Some presenters report that the "baby-boomer" generation, traditionally the audience core, is attending fewer performances. Combined with evidence that younger audiences are not necessarily replacing them, this spells a diminishing market for live entertainment.

New genres

- Audience demographics have implications for the evolution of new genres. The challenge to presenters will be to ensure they are able to tap into and retain core audiences, while at the same time continuing to attract and retain youth audiences.

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[1] The Manitoba Arts Network describes block booking: "…when a performer can travel to a series of venues in a blocked set of days. Travel expenses and performance fees are reduced in proportion to the number of bookings in a tour. Our objective in coordinating block bookings is to help you, the presenter, gain the best artists at the best prices possible."

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Market trends

Competition

- Some presenters feel they face increasing competition for the same audience with other types of venues and entertainment options. One example is the growth in bars organizing concerts and musical acts. This, with rising ticket prices, puts more pressure on the same number of wallets. Presenters must be prepared to operate in an increasingly competitive market environment.

Retirement

- Although retirement and succession planning are not reported as widespread problems, they were cited by some informants. A number of experienced presenters will be retiring in the next five to ten years. This has the potential to affect some organizations (not necessarily all).

- The trend toward a shrinking workforce is accentuated by the rapid expansion of venues into a greater number of municipalities.

- The implication for training is the need to ensure continued entry into the profession in order to fill gaps. More structured training programs that guide the development of and pass along knowledge to upcoming presenters will be welcome.

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Training offerings

Respondent professional development

Presenters were asked to reflect on the types of training they had taken since becoming a presenter. Workshops, conferences, and Contact events are the most common form of professional development, although most presenters still emphasize that much of their ongoing training takes place on-the-job.

Some presenters have taken formal training at a university or college since becoming a presenter, although not in presenter programs *per se*, but rather in arts management or business administration.

Skills acquired

The skills obtained from workshops varied, depending on the number of years an individual had been a presenter, the workshops attended, and an individual's educational background. The skills acquired by presenters through both formal and informal training events are listed below. Skills are organized by categories: artistic, management, technical, and general (following the *Essential skills* section above). Skills and sub-skills are listed.

Artistic skills

- Discipline appreciation

  - viewing performances with discussion and review with peers and colleagues – very common at Contact events

  - introduction to other genres

  - learning to appreciate other art forms

  - artistic dance appreciation

  - round table discussion regarding the future of classical music and the challenges of selling classical music

  - presenting chamber music

- Programming

  - Developing programs for your audience – understanding the curatorial role

- Understanding the needs of an artist – the difference between inexperienced and experienced artists

- New ways to present artists

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Management skills

- Marketing

  - Branding

  - Sales techniques

  - Market trend analysis

- Financial management

  - Sponsorship and fundraising

- Human resource management

- Organizational planning – Succession planning

- Managing relations with managers and agents

- Project management

- Venue management

- Contract negotiation and legal requirements

- Board management / board building

Technical skills

- Technical theatre requirements (most are considered appropriate topics)

- Ticketing

  - Ticket software

  - Box office technologies

  - Subscription series development

  - Ticket pricing

- Information technology

General skills

- Workplace health – stress management

Figure 2 to Figure 4 below show organizations and institutions where presenters interviewed have completed professional development courses, programs, or workshops.

Figure 2   ASSOCIATIONS

Organization	Province	Description
BC Touring Council	BC	Pacific Contact – annual tradeshow and conference
Arts Touring Alliance of Alberta	AB	Alberta Showcase – annual touring performer showcase
Organization of Saskatchewan Art Councils (OSAC)	SK	Saskatchewan Showcase of the Arts – conference, workshops
Manitoba Arts Council	MB	Supports Manitoba Showcase Contact, a biennial showcase, in cooperation with the Manitoba Arts Network and the Department of Culture, Heritage and Tourism
CCI, Ontario's Arts Presenting Network	ON	Ontario Contact – annual conference and showcase forum
Canadian Arts Presenting Association / l'Association canadienne des organismes artistiques (CAPACOA)	ON	Annual conference, skills development seminars and on-line learning modules
Professional Association of Canadian Theatres (PACT)	ON	Annual conference which provides forums on theatre issues. Offers an Arts Leadership Network for experienced administrators
Performance Creation Canada	ON	Nationwide network dedicated to performance creation in Canada. Networking sessions are held twice a year in locations across Canada
Les Fenêtres de la création théâtrale	QC	Annual meeting featuring presentations and discussions
Les Voyagements	QC	Showcase events, mentoring workshops and networking activities
Réseau indépendant des diffuseurs d'événements artistiques unis (RIDEAU)	QC	Bourse RIDEAU – conference, symposium, workshops
Atlantic Presenting Association	PEI	Contact East – showcase and workshops, held every two years

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Figure 3   POST-SECONDARY

Institution	Province	Program or course offerings
University of Toronto	ON	Arts Management
University of Western Ontario	ON	Diploma in Arts Management
Sheridan School of Animation Arts and Design	ON	Theatre Arts – Technical Production
Université du Québec à Chicoutimi (UQAC)	QC	Programme court de deuxième cycle en administration publique
Cégep de Saint Hyacinthe	QC	Informatique (computer applications)

Figure 4   US ASSOCIATIONS

Organization	State	Program / course / event
Arts Leadership Institute	GA	National Arts Leadership Institute – professional development program and workshops
Western Arts Alliance	OR	Professional development and conferences – specific presenter training offered
International Association for Jazz Education conference	KS	Conferences, teacher training institutes, jazz education journal

Skill-by-skill analysis

The eight skills listed below were selected during the questionnaire design phase, based on analysis of the CHRC Presenter's Chart of Competencies. They were chosen to represent a cross-section of essential presenter skills. For each, these aspects are addressed:

- Awareness of existing training offered for that skill

- Description of any such existing training offered

- Presenter's understanding of how the skill is acquired at present

- Presenter's expectations of how this skill could be acquired or taught in future

Assess the quality of a performance

Presenters are unaware of any courses available to develop the skill of assessing artistic performance. They generally do not feel this is a classroom skill taught either by formal channels (e.g., college, university) or informal ones (e.g., conferences, workshops, institutes).

This skill is acquired through experience, and presenters currently develop it through on-the-job training and peer networking. Presenters feel that it develops over time and with exposure, but is nonetheless indispensable. It is often developed through experimentation or trial and error. Acquiring this skill can be especially difficult if the presenter does not come into the profession with a strong artistic background.

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Since this skill is inherently subjective, presenters feel it is difficult to teach in a formal or classroom setting. Even experienced presenters will often differ over what constitutes a superior performance. Nevertheless, industry participants recognize, and highly favour, increasing opportunities for networking, communication, and knowledge-sharing.

They feel the industry as a whole will benefit if they can share their knowledge and experience regarding the various acts and shows they have booked. This sort of learning could be accomplished through Contact events where presenters can compare different acts of the same genre and discuss the performance with peers. Participants are strongly interested in the further development of these types of networking opportunities.

Some presenters also identify a role for community-based cultural committees, composed of citizens and/or organizations interested in a particular discipline, who meet from time to time with presenters and collaborate in providing feedback and developing appreciation for specific art forms. These groups tend to be discipline-specific, but they offer another way to develop knowledge of their milieu, which aids the presenter.

Although presenters think that assessing performance quality is a difficult subject to teach, they do feel that genre-specific courses could give an introduction to a given art form (e.g., theatre, classical music, jazz, etc.). This type of training can increase a presenter's knowledge of specific genres and ability to develop "objective" criteria for judging performance quality. Similarly, some self-educate, and refer to even basic manuals such as *Classical Music for Dummies* as a way to learn more about an unfamiliar subject. Even though this skill is not seen as one that can be taught *per se*, presenters believe there are ways to convey the technical aspects of a performance and thus develop their "artistic eye".

Plan and execute an artistic event

Presenters are aware of several formal and informal training opportunities available to develop the skill of planning and executing an artistic event. The formal training options they identified are listed below. Informal training is also available through workshops offered by CAPACOA, Performance Canada (Magnetic North), Contact events, and the Professional Association of Canadian Theatres.

- Capilano College offers an Advanced Arts and Entertainment Management certificate program, as well as an Arts and Entertainment Management diploma program. Both programs combine academic learning (coursework) with practical work experience in the arts industry. The diploma program offers a course specific to festival management, which would contain the basic information for running an artistic event.

- Grant MacEwan College's Arts and Cultural Management program offers a combination of academic courses and practical experience in a 10-month program. It does not include a course specifically dedicated to planning and running an artistic event, but financial management and marketing courses are included in the curriculum.

- The University of Western Ontario's Diploma in Arts Management combines coursework and an industry-based practicum. The program does not have a specific event or festival management course, but does train for the basics in financial management and marketing.

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- The Université de Québec à Montréal (UQAM) offers a *Baccalauréat* and a *Certificat en animation et recherches culturelles*. The *Baccalauréat* program is a three year program with the option to specialize in either *Diffusion et democratization* or *Animation socioculturelle*. The *Certificat en animation culturelle* leads to a DEC (*diplôme d'études collégiales*).

  - The *Baccalauréat* program in *Diffusion et democratization* has several courses of direct interest to presenters.

- The Université du Québec à Trois Rivières (UQATR) offers a course in *animation culturelle* as part of the program *Études en loisir, culture et tourisme*. This course that prepares students to organize activities and animate cultural events, but is not focused on the logistics associated with planning artistic events.

Some presenters feel artistic event planning is similar to planning any type of event, and therefore that general business administration and event planning courses are also suitable to train in the basic skills. The problem is that most programs available, through leisure studies or communications programs (for example), are not adapted to the milieu of the presenter. Presenters feel that training geared towards the specificities of their profession will benefit the industry, particularly for those just entering the profession.

Select appropriate venues and timing

Generally, presenters are not aware of training to develop the skill of venue and timing selection. Moreover, many feel that this type of training is not applicable, since they only have access to and manage one venue. They think that training for this skill would be more applicable to independent presenters who have the opportunity to choose venues depending on the performance, rather than being tied to one venue. Independent presenters have such a range of possible site choices (e.g., outdoor, stadium, warehouse, etc), they have greater need to understand the nuances and technical needs of a performance.

However, some presenters *are* aware of training available for this skill. Formal training is available through the Arts Management courses at Capilano College (BC), Grant MacEwan College (AB), and University of Western Ontario, as described above. These programs offer a general arts management certificate or diploma program related to the arts, but are not specific to presenters.

Informal training is available through various workshops offered by CAPACOA, Ontario Arts Council and regional presenting associations (CCI, Contact Alberta, etc). In addition to industry workshops, some general event management courses (i.e., not specific to the arts industry) are available that cover topics such as venue selection. These general courses tend to focus more on commercial shows, which are different than organizing cultural events. Although some of the basics are applicable, presenters would benefit more from industry-specific workshops / courses related to venue selection.

On-the-job training is by far the most commonly reported method for developing the skill of venue selection, especially as presenters (most of whom are associated with one venue only) become familiar with their venue and better understand the programming opportunities and restrictions that result from their venues' characteristics. Some presenters still feel that details of selecting a venue are either specified by the technical rider for the performance, or are specified by the artist.

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The skill of choosing appropriate timing for a show is intimately linked to presenters' ability to articulate their artistic vision and understanding of their communities' needs; in other words, it is related to their curatorial role. Once again, informants say this skill develops through experience or even trial and error. Formal training (university or college-level programs) for this skill is not widely viewed as necessary.

Assess technical feasibility of production

Many presenters are unaware of training available for assessing the technical feasibility of a performance or event. They often refer technical requirements to the technical director of their venue. This negates the need to develop this skill through training. Presenters rely on their venue's technical director and technical staff for advice on the technical feasibility of a performance. Most presenters do not concentrate on obtaining this skill, but pick it up over time by working in collaboration with technical directors.

Some presenters are aware of technical training available to the industry, but most of it is specific to theatre technicians, not presenters.

- Sheridan College Institute has a two-year apprenticeship-styled course in Theatre Arts – Technical Production in the Performing Arts department. Humber School of Creative and Performing Arts offers an Arts Administration certificate program, a Community Arts Development certificate, and a Theatre Production certificate. The Theatre Production curriculum has a stronger focus on the technical aspects of production.

- Ryerson University offers a four-year degree in Theatre: Performance Production under the faculty of Communication and Design. It is geared towards students interested in performing arts management, production and design. According to the course description, students learn many of the skills outlined in the CHRC's Presenters' Chart of Competencies. Course titles include theatre management (e.g., staffing, budgeting, artists' relations), technical details, performance styles overview, and new venture start-up principles. Ryerson students also have an opportunity to gain practical experience working on theatre and dance productions.

- Waterloo University offers a Drama and Speech Communication program that includes two courses in theatre management and technology and two courses in cultural management. Topics within the course include stage management, budgeting, marketing, and technical design related to theatre. The remaining courses cover theatre styles, directing and acting in depth. Some of the management skills acquired in this course may be transferable to other performance arts such as dance and music, but the technical details may not apply directly to presenters.

- The Cégep de La Pocatière offers a pre-university theatre program *Arts et lettres – profil théâtre.* Focused on theatre productions, it is intended to introduce students to all aspects of a theatre production from conception, to interpretation, to production and presenting.

- The Collège Lionel-Groulx offers a four-year program in *Théâtre – Production* that introduces students to the theatre professions, and offers a specialization in stage management and technology (*gestion et techniques de scène*) to develop competencies in lighting, sound, production direction, and technical direction. The program consists of in-class instruction as well as hands-on production experience through participation in four theatre productions per year.

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- The Cégep de Saint Hyacinthe offers the equivalent of a three-year *Diplôme d'études collégiales* (DEC) spread out over a four-year schedule. The option Théâtre – Production introduces students to the theatre professions and offers a specialization in stage management and technology (*gestion et techniques de scène*) to develop competencies in lighting, sound, production direction, and technical direction. The program consists of in-class instruction as well as hands-on production experience.

- The National Theatre School of Canada, located in Montreal, offers several programs in Acting, Playwriting, Directing, Set and Costume Design, and Technical Production. The Technical Production option is a three-year, full-time program that provides students with skills to pursue careers in production, management, technical direction, stage management, and sound or lighting design. In-class instruction is provided to students; however, most of the student's time is spent learning technical production skills in a hands-on environment.

In addition to the above formal training, some workshops are also available. The Canadian Institute of Theatre Technology (CITT) promotes professional development to managers, as well as technicians. CITT has regional sections located in British Columbia, Alberta, Ontario and Quebec. (One informant feels that CAPACOA and Contact events are not the appropriate venue to receive this type of training.)

Assess financial feasibility of production

Many presenters are aware of training available to develop the skill of assessing a production's financial feasibility, although some are either unaware of this or feel that not enough training is available.

Formal training in financial management of a production is offered as a part of the programs previously mentioned in the following colleges and universities: Capilano College, Grant MacEwan, University of Western Ontario, Sheridan College Institute, Humber School of Creative and Performing Arts, Ryerson University, Waterloo University, and the HEC in Montreal. Arts Management programs typically have courses dedicated to this skill. For example, Grant MacEwan College has a "Financial Management for the Arts" or Capilano College offers "Financial Management in Arts and Entertainment Management".

- The HEC in Montréal offers a *Diplôme d'études supérieures (DESS) en gestion d'organismes culturels*. This graduate-level program is geared towards professionals in the cultural sector and offers an arts management component.

Informal training is sometimes available at industry workshops. For instance, in 2004, CAPACOA offered a course entitled "Managing Revenue Strategically", which made an impact on one presenter. A repeat of this type of course would be viewed as helpful.

Assessing financial feasibility is a transferable skill. General business and financial courses are frequently offered by community colleges and business organizations, and are also considered suitable training. The principles of accounting and financial management remain the same regardless of industry. Presenters seeking to augment their skills can locate a local course that suits their schedule. Often colleges will offer these courses in the evening to accommodate people who work full-time during the day.

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Experience over time is the still the most common way to acquire financial assessment skills. Through trial and error and on-the-job training, most presenters work through the details and learn from past mistakes. Internship and mentorship programs also facilitate this learning process for new presenters. Many venues also have an employee with an accounting background, whom the presenter can turn to for help with budgeting and planning.

Negotiate contracts

Most presenters know of training available to learn the skill of negotiating contracts. Some of these training opportunities are not specific to the performing arts industry and are simply courses on the art of negotiating, whereas others do not teach the art of negotiating *per se*, but rather the technical or legal aspects of contracts such as the structure of clauses.

Presenters are aware of formal training for this skill available through Arts Management courses at Grant MacEwan College, Capilano College, and University of Western Ontario. Ryerson's Theatre: Performance Production course overview states that contracts and artists' relations are also a part of the curriculum. Capilano College is planning an eight-day presenting course as a part of its Arts and Entertainment Management diploma program, which will cover negotiating contracts.

Contract negotiation workshops are available through professional development workshops from organizations such as CAPACOA, BC Contact, Ontario Contact, RIDEAU, and the Atlantic Presenters Association events, which are the most commonly identified training opportunities.

Reading contracts and writing addenda requires legal knowledge and experience. Presenters have an opportunity through these workshops to learn more about the process and talk with peers about their experiences with contract specifics and negotiation. Effective negotiating skills can also be attained through self-directed reading or professional management workshops. Many presenters use their professional network to find the answers to new situations or challenges, especially if there are specific legal questions. For example, some presenters turn to their peers in larger organizations with legal staff for help on reading or writing contract addenda.

Negotiating and contract interpretation skills also develop over time. Skilful negotiating generally requires experience; knowing what can "give" in a contract, and what can not. This is referred to as "the art of the deal." Developing a strong and diverse peer network is an important part of the training workshops. Some informants emphasize, however, that the "art" of negotiating is difficult to teach in a classroom setting.

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Barriers and accessibility

Availability

- Many presenters feel training offerings in Canada are limited or unavailable for specific skills. For instance, when asked to describe the current state of affairs of training offerings, one Quebec presenter said, "Tout est à faire" (everything remains to be done).

- Although post-secondary training is available in related fields like arts management and technical theatre programs, informants perceive that no formalized training at a college level exists for presenters in the same way that training exists for theatre administration and technical direction.

- Francophone presenters feel that French-language training and professional development opportunities outside of the Ottawa region and Quebec are limited.

- Volunteer presenting organizations often lack training related to presenting and cannot attend the conferences due to time and money constraints. Some of these volunteers attend networking events on their own time and money.

- The role of presenter overlaps with theatre management, and there are common skills associated with the arts management courses at the various colleges and universities across Canada. These programs do provide a base for the management skills required to run a performing arts venue, but the missing piece is a direct connection to the specificities of presenting.

- At the time of interviewing, it is worth noting that a short course (eight days) was in development at the Capilano College designed to introduce festival management students to the role of presenter.

Awareness

- Some presenters do not know of existing training or where to look for appropriate training, when asked how they would learn a specific skill. Some cite the problem as lack of communication of existing opportunities.

- Solutions that raise awareness and will also help to recruit new entrants into the profession will be essential to building up the number of qualified presenters needed for the future. Greater awareness of what presenters do will also help course planners and program designers to design courses that can teach the skills that truly define the presenter's role and curator function.

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Funding

- As municipal or community organizations' resources to send delegates to participate in short-term courses are limited, funding must often be obtained through grants, which can entail onerous application, administrative, and reporting requirements – at least in view of such organizations' often limited human resources.   Financial assistance is needed to make attendance at networking and Contact events accessible to many communities, including those in linguistic minority situations.

- The arts industry is typically under-funded to begin with. Thus, boards of directors and managers of artistic venues often oversee restricted budgets. Boards, or other decision makers, do not always approve of expensive professional development involving travel and accommodations. Not all boards understand the role of the presenter, and therefore do not understand the training needs associated with the position.

    - For example, travel to see a festival or performance may seem frivolous to the board, but for the presenter it may directly relate to a festival or event the presenter wishes to bring to the venue in future. Since the presenter's expertise in a curating role is enhanced by experiencing different performances, restricting attendance can hinder both the presenter's and the venue's development. International events are often deemed too expensive for most Canadian presenters, limiting their exposure to international experience, opinions and networking opportunities.

Time

- Time is another limiting factor. Organizations that have adequate training budgets are still typically understaffed, which makes extended travel time difficult to manage. If the presenter is not located close to urban centres in Quebec, Ontario or British Columbia, travel time is compounded by added distance to major events and workshops. If training events can be held at alternate locations across Canada, this would help to equalize access to professional development opportunities.

- Formal training programs are less accessible to professional presenters because of conflicts between classes held during work hours and their full-time commitments. Those already active in the profession are less likely to participate in a full-time program. They may however, be interested in pursuing one-off courses, short intensives, or modules.

    - Some on-line courses are available if presenters are interested in self-directed learning. On-line delivery has its drawbacks, though, in that it offers fewer of the important networking opportunities typically found at industry events and workshops.

- As well as time taken to attend a conference, many experienced presenters also want to contribute to their profession by teaching at workshops, which entails added preparation time. Informants suggest that even potential mentors would need more assistance to be able to fulfill their desire to serve the industry.

    - Mentorship and internship programs are excellent training methods for new presenters. However, both require time and money to implement. Experienced presenters currently volunteer time to mentor new presenters, but that time is necessarily limited. Internships also require extra salary dollars, even though interns' salaries are typically small.

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- Sabbaticals, which would address some time constraints, are not commonplace in the arts industry.

Regional differences

- The biggest regional differences relate to differences in training availability and accessibility. Most training offerings are in Ontario, Quebec and British Columbia. Presenters in the Prairies, Atlantic Canada and the North have fewer training opportunities – including showcase and Contact events.

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Training needs

Key informants were asked about training needs from two perspectives:

- Other training required for skills *not* covered; and

- Future training needs in relation to trends previously identified.

Other skills training

Presenters were given an opportunity to identify other skills for which training is required. Most feel the subject of training was adequately covered and did not suggest additional skills, but these suggestions were offered:

- *Project management training*: Basic methods of project management would be an appropriate and useful course for presenters. Such as course, according to informants, does not have to be specific to presenters, but must deal with the logical steps and general principles of good project management.

- *Risk management*: Presenters feel they must take risks with their programming, to attract new audiences and introduce new acts to existing ones to keep people interested and engaged. Managing this risk and managing the stress related to the risks would be useful training.

- *Software systems*: Systems are available for box office management, ticketing, communication and financial analysis ("big-picture" analysis). Some of this training is provided internally through municipalities. Other industry-specific training could be covered by software providers. Awareness of new software as it becomes available would also be useful.

- *Human resources*: The performing arts industry sees a constant stream of new people flowing into the organization as other people leave. This creates a challenge for managers to recruit, hire and train new staff. Training should be available to help presenters or venue managers analyze their HR needs and match these needs with the available budget.

- *The philosophy of presenting and the curator role*. This theme is central to how presenters define their role in the community and as a profession. Some programs in Quebec offer courses that appear to address this issue (e.g., UQAM's *Baccalauréat en animation et recherche culturelles* includes courses on "Art, culture, and society" and "State, market, and culture" that might stimulate students to think about their role as arts presenters in relation to the communities they serve).

Although presenters are aware of training offerings to teach these skills, they feel there are ongoing needs in these areas:

- Business skills training – e.g., branding, marketing, human resource management, budgeting

- Networking – opportunities to attend showcases to watch performances with colleagues

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- Mentorship / internships for new presenters – especially before retirements accelerate; most people in the past have learned the job by doing it.

Future training needs

Presenters were asked to reflect on future training needs in relation to trends they believe will affect the industry in the next five years (see *Industry trends* above). These are the needs they signalled:

- Artistic:

  - Ongoing artistic appreciation – to keep up with new genres and disciplines

  - Exposure to new artists and art forms through showcase events

- Management:

  - Market analysis – skills to enable presenters to compete effectively for market share with other entertainment options – a requirement ever more pressing as show sizes and ticket prices increase

- Technical:

  - Introduction to new technologies, audio and visual advances, and Internet applications (e.g., for marketing, publicity, identifying artists).

  - Box-office and ticketing software training

  - How to use and benefit from Internet technologies

  - How to keep pace with rapidly evolving technologies

  - How to adapt venues to accommodate larger, more technologically advanced shows

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Training gaps

It is unanimously agreed that training gaps exist for presenters in Canada. The major gaps identified are:

- **Awareness of profession –** The role of presenter seems only vaguely understood by the industry, in part because it is embedded in other job titles (e.g., artistic director, venue manager, or director).

- **Communication –** Not all presenters are aware of the training currently available to them.

- **Lack of formal training options –** Diploma or certificate programs specific to presenting do not exist. Existing programs in arts management, business administration, and theatre production have some common elements and train for some of the fundamental skills required by presenters, but do not deal directly with presenting. Presenting is rarely, if ever, addressed in existing arts management courses. According to one presenter: "There are no 'Presenting 101' courses."

- **French-language delivery –** Outside of Quebec and the Ottawa region, francophone training options are particularly scarce.

- **Accessibility –** Presenters stress the necessity of networking, and the importance of training that offers networking opportunities. Ensuring access to professional development and networking opportunities is emphasized as one of their most pressing ongoing issues.

Training delivery options

Key informants raised the following delivery options to address industry training needs:

- Presenters would like to see a more structured training process for presenting. However, they do not feel that a move toward requiring certification is the answer. A higher priority is ensuring wider access to relevant course offerings with flexible delivery mechanisms.

  - One presenter described (in French) an industry need for greater "professionalisation," particularly at the pre-employment level. A more formalized training process is seen as a solution to help address this need. Post-secondary training delivery (university / college / Cégep), combined with networking development opportunities will benefit those entering the industry.

  - Presenters also feel that more structured training processes will help to raise awareness and recognition of the profession, and encourage participation in pre-employment education by better defining a career path.

  - Formal training programs with flexible delivery options will be welcome.

- Presenters clearly prefer training delivered through ongoing professional development events, partnered with networking opportunities. This form of training would augment a more formal curriculum and help presenters stay on top of current industry trends. Workshops and industry conferences can continue to address future training needs and keep pace with evolving training needs.

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- Mentoring and internship programs supported by applicable funding are another training delivery option. These are seen as valuable because so much of the profession depends on acquiring skills experientially.

- Conceptually, a more formalized presenter training program might resemble existing programs for arts management and theatre technology. A post-secondary presenter model curriculum would be cross-disciplinary, incorporating training for artistic, management, and technical skill sets. Elements that would have to be included to properly address core presenter functions include:

  - Curatorial skills – assessing and choosing artistic products in relation to audience and venue while maintaining revenue expectations;

  - Artistic appreciation– developing the artistic "eye" or aesthetic; and

  - Genre-specific training – gaining expertise about different performance art forms.

- Creating a training manual for presenters is another option that could help to educate not only those in the performing arts industry, but also the broader public about what it is that presenters do, and communicate their unique role in relation to the artistic world and the communities they serve.

  - A manual that includes a "repository of case studies outlining successes and failures in the presenting industry (i.e., similar to the practice done with medical and legal case studies)" would also benefit presenters by offering examples of best practices and lessons learned.

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Appendix A: Questionnaires

French

PRESENTER NAME:_____

PRESENTER COMPANY NAME:_____

PHONE: (__ __ __) __ __ __ - __ __ __ __   EXT: __ __ __ __

CITY: _____

PROVINCE: BC.....01   AB 02   SK 03   MB 04   ON......05

                    PQ.....06   NB 07   NS 08   PEI......09.. NF 10

                    Terr…11

AREA COVERED: CITY: _____ PROVINCE: _____ NATIONAL: _____

EMPLOYMENT STATUS: Independent, qui travaille à son compte (par contrat).......1
                                 Propriétaire ou employé 2

Pourrais-je parler à _____ _____?

> **ANSWERING MACHINE MESSAGE**: Bonjour je m'appelle _____ et j'appelle au nom du CRHSC – le Conseil des ressources humaines du secteur culturel. Je vous contacte au sujet de votre participation à l'étude nationale sur les diffuseurs de spectacles. J'aimerais communiquer avec un diffuseur dans votre organisme. Pourriez-vous retourner mon appel au 1-888-950-8002. Je tiens à vous assurer que j'effectue cette enquête au nom du CRHSC. Il ne s'agit pas d'une prospection téléphonique. Je me réjouis à l'avance de vous parler le plus tôt possible. Je vous rappelle le numéro à composer sans frais: 1-888-950-8002. Je vous remercie cordialement.

Bonjour je m'appelle _____ et j'appelle au nom du Conseil des ressources humaines du secteur culturel au sujet de votre participation l'étude nationale sur les diffuseurs de spectacles. Nous aimerions discuter de l'industrie de la diffusion de spectacles et j'aimerais parler avec quelqu'un capable de me communiquer ses expériences reliées à la formation et à l'acquisition des compétences. Êtes-vous cette personne? **IF NO, ASK WHO WOULD BE APPROPRIATE RESPONDENT AND RECORD CONTACT INFO.**

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IF YES… Cette enquête ne devrait durer qu'une vingtaine de minutes – avez-vous le temps maintenant d'y participer? **IF NOT, ASK IF THERE IS A BETTER TIME AND ARRANGE TO CALL BACK.**

Avant de commencer, je tiens à vous affirmer que tous les renseignements recueillis au cours de l'enquête sont strictement confidentiels. Nous garantissons l'anonymat. Nous allons vous poser des questions sur vos expériences mais aucun nom de particulier ou d'entreprise n'apparaîtra dans les résultats de la recherche. Le rapport qui en sera soumis au CRHSC ne portera que sur les résultats globaux de l'étude.

Q1   Depuis combien d'années travaillez-vous comme diffuseur de spectacles?

___ ___ ___ années **DK / REF ENTER 999**

Q2   Comment en êtes-vous venu à la profession de diffuseur?

Q3   Quelles sont les disciplines programmées dans votre lieu de spectacle? (p. ex., théâtre, danse, musique) ?

Q4   Est-ce que vous utilisez un autre terme ou une autre appellation que « diffuseur » pour décrire votre profession?

Q5   Quelle formation avez-vous suivi ou quelles études avez-vous complétées avant de devenir diffuseur?

Q6   Avez-vous reçu d'autre formation depuis que vous travaillez comme diffuseur ?

Q7   Cette formation, était-elle de nature institutionnelle ?

Oui...1
Non..2
Ne sait pas ou refuse 9

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Q8   Qui offrait cette formation ? *Prenez des informations sur la méthode d'apprentissage : institutionnelle, sur le lieu de travail (sur le tas), ou par atelier.*

Q9   Quelles compétences avez-vous acquises grâce à cette (ces) formation(s) ?

Q10   Quand vous pensez de façon globale à la profession de diffuseur de spectacles, quelles sont les compétences que vous considérez comme essentielles ?

Q11   Parmi les compétences essentielles, quel type de formation existante peut permettre de développer la compétence de : savoir évaluer la qualité d'une représentation artistique ?

Q12   Quel type de formation existante peut permettre de développer la compétence de : planifier et réaliser un événement artistique ?

Q13   Quel type de formation existante peut permettre de développer la compétence de : savoir identifier le lieu de représentation le plus approprié et le moment propice de tenir une production ?

Q14   Quel type de formation existante peut permettre de développer la compétence de : savoir évaluer la faisabilité technique d'une production ?

Q15   Quel type de formation existante peut permettre de développer la compétence de : savoir évaluer la faisabilité financière d'une production ?

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Q16   Quel type de formation existante peut permettre de développer la compétence de : savoir négocier un contrat ?

Q17   En faisant référence aux compétences essentielles que vous avez identifiées, y a-t-il d'autres compétences dont nous n'avons pas parlé pour lesquelles de la formation serait requise?

Q18   Au cours de la dernière année, avez-vous suivi des conférences ou participé à des ateliers reliés à votre profession ?

> Oui..1
> Non...2
> Ne sait pas, refuse 9

Q19   Quelles compétences avez-vous acquises ?

Q20   Qui a offert cette formation ?

Q21   Parlons maintenant de *la disponibilité* de formation destinée aux diffuseurs de spectacles au Canada. Que pensez-vous de l'état actuel de la disponibilité des offres de formation qui s'intéressent aux diffuseurs?

Q22   D'après vous, existe-il une lacune dans la formation destinée aux diffuseurs au Canada ? *Sondez sur les différences régionales et sur la formation relative aux compétences particulières.*

Q23   Connaissez-vous des compétences pour laquelle la formation n'est pas du tout disponible?

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Q24   Y a-t-il une formation que vous aimeriez suivre, mais qui n'est pas accessible?
Sondez sur les barrières telles que : coût, endroit, disponibilité et pertinence.

Q25   Quels sont, selon vous, les changements qui auront un effet sur la diffusion des arts de la scène dans les 5 prochaines années? *Sondez sur des phénomènes tels que l'évolution des technologies, etc.*

Q26   Quelle sorte de formation peut aider le diffuseur à faire face à ces changements?

Q27   Avez-vous d'autres commentaires sur les besoins ou les lacunes en formation dont nous n'avons pas encore parlé?

Si vous souhaitez ajouter des informations à celles que vous nous avez données, s'il vous plait contactez **ki**squared par téléphone au 1-888-950-8002 ou par courriel à ki2@kisquared.com.

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English

PRESENTER NAME:_____

PRESENTER COMPANY NAME:_____

PHONE: (__ __ __) __ __ __ - __ __ __ __   EXT: __ __ __ __

CITY: _____

PROVINCE: BC.....01   AB 02   SK 03   MB 04   ON......05

PQ.....06   NB 07   NS 08   PEI......09.. NF 10

Terr…11

AREA COVERED: CITY: _____ PROVINCE: _____ NATIONAL: _____

EMPLOYMENT STATUS: Self-employed (contract) ......1 Owner or Employee 2

May I please speak to _____ _____?

ANSWERING MACHINE MESSAGE: Hello, my name is _____ and I'm calling on behalf of the CHRC – the Cultural Human Resources Council about the national training study for presenters. Your name was given to us as a presenter. I would appreciate it if you could return my call at 1-888-950-8002. Also, let me assure you I am conducting research on behalf of the CHRC. This is not a sales call. I look forward to speaking with you soon. And again, the toll free number is 1-888-950-8002. Thanks!

Hello, my name is _____ and I'm calling on behalf of the Cultural Human Resources Council, about a national training study for presenters. We would like to discuss the occupation of presenter in the industry, and are looking to speak to someone who can describe their experiences with skill building and training. Would that person be you? **IF NO, ASK WHO WOULD BE APPROPRIATE RESPONDENT AND RECORD CONTACT INFO.**

IF YES… This interview should only take about 20 minutes – do you have time right now to complete this interview? **IF NOT, ASK IF THERE IS A BETTER TIME AND ARRANGE TO CALL BACK.**

Before we begin I would just like to assure you this information will never be shared with any government agency. All the information gathered through this study is strictly confidential. We guarantee your anonymity.

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We will be asking questions about your own experiences, but no individual or business names will be attached to the research findings, and the report submitted to the CHRC will only discuss the results of the survey as a whole.

Q1   How many years have you worked as a presenter?

___ ___ ___ years **DK / REF ENTER 999**

Q2   How did you get started working as a presenter?

Q3   What type of productions are you involved with? (e.g. theatre, dance, music)

Q4   Do you use another name or description for your profession other than presenter?

Q5   Prior to becoming a presenter, what types of education or training prepared you for your first day as a presenter?

Q6   Since becoming a presenter, what types of training or learning have you undertaken?

Q7   Was any of that training formal in nature?

Yes   1
No   2
Don't know / refused 9

Q8   Who offered the training? *Probe for formal institutional training, on the job or workshop formats*

Q9   What skills did you learn?

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Q10   Thinking about the job of presenter, generally, what skills do you feel are essential for every presenter to have in order to do the job?

Q11   Thinking again about the skills that a presenter requires to do the job, what types of training are available to you so you can do things like assess the quality of an artistic performance?

Q12   What about: plan and execute an artistic event?

Q13   What about: select appropriate venues and timing of a production?

Q14   What about: assess technical feasibility of a production?

Q15   What about training to assess the financial feasibility of a production?

Q16   What about training for skills to negotiate contracts?

Q17   Thinking about all the skills required by presenters, are there any skills that we have not spoken about for which training is required?

Q18   In the past year, have you attended any conferences or seminars related to your job?

> Yes 1
> No...2
> Don't know / refused 9

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Q19   What skills did you learn?

_____

Q20   Who offered the training?

_____

Q21   Thinking quite broadly about the industry now, right across Canada, how do you feel about the availability of training offered in Canada to presenters at this current time?

_____

Q22   Is there a training gap in Canada? *Probe for regional differences and training related to specific skills.*

_____

Q23   Are there any skills where training is simply unavailable?

_____

Q24   What training would you like but is not accessible to you? *Probe for barriers like cost, locale, availability and relevance*

_____

Q25   What changes do you feel are coming to the industry in the next five years? *Probe for differences between now and advances in technology etc.*

_____

Q26   What training can be undertaken to prepare for these changes?

_____

Q27   Do you have any other comments about training needs or gaps that we haven't covered?

_____

If you think of any other information please contact **kisquared** by phone at 1-888-950-8002 or via email at ki2@kisquared.com.

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Appendix B: Reference

Training offerings

Figure 5 to Figure 7 list training offering identified by the key informants.

Figure 5   POST-SECONDARY

Institution	Program / course	Website
Grant MacEwan College	Arts and Cultural Management	http://www.macewan.ca/web/pvca/arts/home/index.cfm
Capilano College	Arts and Entertainment Management	http://www.capcollege.bc.ca/programs/arts-entertainment/about.html
Banff Centre for the Performing Arts	Performing Arts Residencies	http://www.banffcentre.ca/programs/program.aspx?id=219
University of Toronto	Arts Management	http://www.utsc.utoronto.ca/courses/calendar03/Arts_Management.html
University of Western Ontario	Diploma in Arts Management	http://www.westerncalendar.uwo.ca/western/web/2007(old)/DIPLOMA_IN_ARTS_MANAGEMENT_305141.html
Humber School of Creative and Performing Arts	Arts Administration/Cultural Management	http://creativeandperformingarts.humber.ca/index.html
	Arts Administration Certificate	
Sheridan School of Animation Arts and Design	Theatre Arts – Technical Production	http://www1.sheridaninstitute.ca/programs/0708/ptatp/
Ryerson University	Theatre: Performance Production	http://www.ryerson.ca/undergraduate/admission/programs/techpro.html
University of Waterloo Centre for Cultural Management	Various diploma and certificate programs in cultural management.	http://manageculture.com
Université du Québec à Montréal	*Baccalauréat en animation et recherche culturelle*	http://www.arc.uqam.ca/
	Certificat en animation culturelle	
	Cours : Organisation d'événements culturels et de communication	
Université du Québec à Chicoutimi (UQAC)	*Programme court de deuxième cycle en administration publique*	http://www.uqac.uquebec.ca/
Université du Québec à Trois Rivières (UQATR)	*Cours : animation culturelle*	https://oraprdnt.uqtr.uquebec.ca/Pgm/Html/pgmw003.html

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Figure 5, *continued...*

Institution	Program / course	Website
Cégep de La Pocatière	Arts et Lettres – Profil théâtre	http://www.cegeplapocatiere.qc.ca/web/?section=accueil&id=150
Collège Lionel-Groulx	Théâtre - Production	http://www.clg.qc.ca/for/index.html
Cégep de Saint Hyacinthe	Théâtre - Production	http://www.cegepsth.qc.ca/section02/02_1_2_12.html
National Theatre School of Canada	Technical Production	http://www.ent-nts.qc.ca/nts/techproduction.htm

Figure 6   ASSOCIATIONS

Organization	Program / course / event	Website
BC Touring Council	Pacific Contact – annual tradeshow and conference	http://www.bctouring.org/
Arts Touring Alliance of Alberta	Alberta Showcase – annual touring performer showcase	http://www.artstouring.com/
Organization of Saskatchewan Art Councils (OSAC)	Saskatchewan Showcase of the Arts – conference, workshops	http://www.osac.sk.ca
Manitoba Arts Council	Supports Manitoba Showcase Contact, a biennial showcase, in cooperation with the Manitoba Arts Network and the Department of Culture, Heritage and Tourism	http://www.artscouncil.mb.ca
CCI, Ontario's Arts Presenting Network	Ontario Contact – annual conference and showcase forum	http://www.ccio.on.ca/
Canadian Arts Presenting Association / l'Association canadienne des organismes artistiques (CAPACOA)	Annual conference, skills development seminars and on-line learning modules	http://www.capacoa.ca/site/index.php?lang=en
Professional Association of Canadian Theatres	Annual conference which provides forums on theatre issues. Offers an Arts Leadership Network for experienced administrators	http://www.pact.ca/
Performance Creation Canada	Nationwide network dedicated to performance creation in Canada. Networking sessions are held twice a year in locations across Canada	http://www.performancecreationcanada.ca/
Réseau indépendant des diffuseurs d'événements artistiques unis (RIDEAU)	Bourse RIDEAU – conference, symposium, workshops	http://www.rideau-inc.qc.ca/
Atlantic Presenting Association	Contact East – showcase and workshops, held every two years	http://www.atlanticpresenters.ca/
Les Fenêtres de la création théâtrale	Annual meeting featuring presentations and discussions	---
Les Voyagements	Showcase events, mentoring workshops and networking activities	---

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Figure 7   US ASSOCIATIONS

Organization	Program / course / event	Website
Arts Leadership Institute	National Arts Leadership Institute – professional development program and workshops	http://www.southarts.org/site/c.guIYLaMRJxE/b.1313007/k.4BA7/National_Arts_Leadership_Institute.htm
Western Arts Alliance	Professional development and conferences – specific presenter training offered	http://www.westarts.org/
International Association for Jazz Education conference	Conferences, teacher training institutes, jazz education journal	http://www.iaje.org/

CHRC resources

For additional information on technical theatre program offerings, please refer to these CHRC reports:

● *Automation Technicians: Training Gaps Analysis*

● *Stage Technicians: Training Gaps Analysis*

● *Entertainment Riggers: Training Gaps Analysis*

Arts program links

This section lists a number of college or university arts management programs available in Canada, obtained from the Canadian Association of Arts Administration Educators website at http://ccm.uwaterloo.ca/caaae/. These programs teach a number of skills required by presenters. They generally do not offer courses or training specifically in presenting.

● *Aboriginal Cultural and Arts Management*, Niagara College of Applied Arts and Technology
   http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=14

● *Arts and Cultural Management*, Grant MacEwan College
   http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=11

● *Arts Administration - Cultural Management Certificate (Post Diploma)*, Humber College
   http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=12

● *Arts Administration Certificate*, Humber College
   http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=23

● *Community Arts Development Certificate*, Humber College
   http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=24

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- *Co-operative Program in Arts Management*, University of Toronto at Scarborough

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=2

- *Cultural Management Specialization*, University of Waterloo

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=1

- *Cultural Resource Management*, University of Victoria

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=17

- *Diploma in Arts Management*, University of Western Ontario

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=21

- *Diploma in Institutional Administration (Arts Option)*, Concordia University

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=8

- *Diplome d'études supérieures spécialisées en gestion d'organismes culturels*, HEC Montréal

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=10

- *Entertainment Administration Certificate Program*, Durham College

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=9

- *MBA Program in Arts and Media Management*, York University

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=13

- *Management Development for the Arts*, Banff Centre for Management

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=7

- *Manitoba Arts and Cultural Management Program*, University of Winnipeg and University of Manitoba

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=22

- *Performing Arts Management*, Capilano College

  http://ccm.uwaterloo.ca/caaae/courses/course_descrip1.cfm?Course_ID=20