

ELAN

ENGLISH-LANGUAGE **ARTS** NETWORK

**A Market Access Strategy for
Official Language Minority Community Artists in Quebec**

– presented by ELAN, the English-language Arts Network

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Table of Contents

Executive Summary.....	1
Recommendations	2
Training	2
Touring	2
Centres of Expertise	3
Context.....	4
Background to this Report	5
Research and Methodology	6
Objectives of this Study	6
Results Measurement	7
Literature Review	7
Online Resources	8
Sample Interview Questions for Music Artists	9
Discussion of the Needs Assessment.....	11
Focus Group Comments and Analysis.....	13
Areas of Agreement within the Focus Group	14
Workshops	14
Tour funding.....	14
Associations and Organizations	14
Issues and Recommendations	15
Training	15
Grant Accessibility and Professional Development for Emerging Artists.....	15
Touring	16
Accessing Audiences and Markets.....	16
National and International Travel for Mid-career and Established Artists	16
Regional Travel for Emerging and Mid-career Artists	17
Agents for all three Performing Arts Disciplines.....	19

Centres of Expertise	20
Access to Agents and Managers for Tour-ready Mid-career and Established Artists	20
Administrative Resources for Emerging and Mid-career Artists	22
Showcases for Mid-career and Established artists	23
Conclusion	25
Appendices.....	26

Executive Summary

In 2013, the Canada Council launched an initiative to facilitate market access in which they wished to include a minority-language component as part of the Road Map for Official Languages 2013-2018. The Council funded ELAN to elaborate a *Market Access Strategy for Performing Arts* on behalf of the English-speaking community of Quebec.¹ This work began in May 2015. The solutions recommended by the Market Access Strategy could be submitted to the Council for funding during the life of the current initiative (2013-2018).

English-speaking Quebec artists today comprise an exceptionally large group of market-ready professionals that has grown rapidly in the last two decades within a tiny local market. A statistical profile prepared by the Department of Canadian Heritage identified that anglophones in Quebec had by a wide margin the highest per-capita representation of artists within their active population of any Official Language group in Canada.² Yet the ESQ practitioners of the performing arts in particular face market access barriers such as the wide dispersal of potential audiences throughout Quebec, a lack of English and French-language media coverage, and, especially in the case of theatre, the lack of incentive for mainstream presenting organizations to support English-language performances. (These issues are discussed further in the following *Context* section.)

The recommendations submitted in this paper are based on feedback from 110 in-depth interviews with performers, and with arts producers, managers, and agents in the fields of dance, theatre, and music. Our objective was to find effective ways to support market access for English-speaking artists in Quebec by identifying their career goals and aspirations, barriers and opportunities, and gaps in their professional knowledge. In doing so, we have also in many instances used the career-stage designations of **Emerging**, **Mid-career**, and **Established artists** to indicate which of these groups will benefit most from a recommended action.

Through a needs assessment, we found that artists shared many goals and experiences, as well as of course having significant differences across the three arts disciplines and the three career-stage categories. Examples of similarities and differences are discussed in the Needs Assessment section of this paper.

With an eye to cost efficiencies going forward, our suggestions are also meant to encourage partnerships between English-speaking arts organizations and with mainstream Quebec presenting organizations. Working with successful organizations locally, regionally, nationally,

¹ Throughout this report, the abbreviation ESQ is used to refer to the English-speaking community of Quebec.

² The other OL language groups being: the francophone majority in Quebec, and the anglophone majority and francophone minority in the rest of Canada. (Source: Floch, W., Durand, M., Abou-Rjeili, E.; Statistical profile of artists in OLMC. Official-Language Support Programs Branch, Canadian Heritage, August 2011)

and internationally is an effective way to build new touring opportunities. We recommend that collaboration be encouraged wherever there is the opportunity, such as between the participating regional communities in ELAN's recently completed *Arts Alive! Québec* project. Further, ELAN itself is well-positioned to broker at least some of these types of partnerships and to take on a practical administrative role as a grant-making organization for some of the basic subsidies (such as for artists' travel to regions outside of Greater Montreal) recommended in this report.

Recommendations

Training

Grant Accessibility and Professional Development for Emerging Artists

1. Provide training workshops for Emerging artists in key skill areas such as grant writing, bookkeeping, negotiating contracts, and marketing and publicity.
2. While continuing to provide workshop presentations for Emerging artists in the urban centres of Quebec, increase the number of workshops offered to regions wherever English-speaking artists are found in sufficient numbers to warrant them.

Touring

National and International Travel for Tour-ready Mid-career and Established Artists

3. Provide pre-approved travel and tour funding for artists or performing groups at critical times, such as once they've confirmed their participation in a major showcase or festival.

Regional Travel for Emerging and Mid-career Artists

4. Provide small, timely grants to artists travelling to perform in regional venues. Keep the application process simple and the approval process fast.
5. Support the development of a network of venues and presenters that provide Emerging English-speaking artists and groups with opportunities to tour across Quebec.

Agents for All Disciplines

6. To increase the capacity for established agents to take on new trainees, provide funding subsidies that help cover the trainee's salary. When a trainee agent is being identifiably mentored by an established one, waive the two-year requirement for new agents to apply for support.
7. Offer targeted market access skills development workshops to artists and agents at festivals and showcases. Workshops need to go in-depth on the topics to be effective and should be held over a full day or weekend, rather than just a couple of hours.

Centres of Expertise

Access to Agents and Managers for Tour-ready Mid-career and Established Artists

8. Support the creation of a centre of expertise that provides affordable services to tour-ready Mid-career and Established artists and performing companies for accessing new markets at critical stages in their careers, such as before a major festival or showcase presentation and before they are signed by an agent.

Administrative Resources for Emerging and Mid-career Artists

9. Support the development of an administrative centre where diverse short-term or per-project professional services are available, and resources such as lists of funding sources, a manuals for touring, and information about showcases, venues, or touring networks can be maintained and updated.
10. Provide grants of up to \$5,000 to allow artists to contract professionals in the fields of administration and publicity for specific career development phases and milestone performance events.

Showcases for Mid-career and Established Artists

11. Increase the number of opportunities to showcase artistic work through support for independent cultural organizations (such as POP Montréal) that curate and tour shows to national and international festivals.
 12. Increase the number of opportunities for the inclusion of ESQ artists in established events by encouraging partnerships between ESQ cultural networks and Quebec-based showcase organizations like CINARS and RIDEAU, and other important performing opportunities such as Passovah, Festival TransAmériques (FTA), Tangente, or Daniel Leveillé Danse.
 13. Provide artists with grants for inviting presenters and other performing arts industry professionals to travel and see them perform at festivals or showcase events.
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Context

Since the well-documented population exodus of anglophones from Quebec in the 1970s and 80s, the story of arts and culture within the English-speaking community has been a roller-coaster of several decades of precipitous decline, followed by a steadily accelerating renewal. By the mid-1980s, the decline had reached its nadir; visibility and exposure for ESQ performing artists – unless they were already Canada-wide stars – was minimal, and a lack of homegrown producers hindered the community's ability to take advantage of a time when there was still public money available for developing new arts infrastructure, such as theatres and other performance spaces.

Nevertheless, with time, Quebec's overall burgeoning cultural scene and reputation for appreciating and supporting the arts began to attract a significant number of English-speaking newcomers to the province. Since 1995, the arts community in particular has seen an extremely rapid growth. The last long-form Canadian census of 2006 indicated that nearly 1.00% of the active English-speaking population of Quebec were artists, compared with 0.52% of francophones living in the rest of Canada, 0.56% of francophones within Quebec, and a proportion of 0.65% of the overall Canadian population. Reasons for this distinction may vary. Many who left during the exodus, for example, were business-people following the head offices of companies that moved to Toronto, rather than artists who, in remaining, were able to take advantage of cheaper rents in Montreal. Whatever the reason, the fact remains that the vitality and vigour of the English-language arts scene in Quebec is one of the best-kept secrets in the world of Canadian culture.

Today, the cultural renaissance for ESQ artists, reflected both in their contributions to the cosmopolitan arts scene of Montreal and their proliferation in key communities throughout several regions, seems more threatened by a lack of opportunities than by any lack of presence or engagement. This sense of dilemma is heightened by the recent and very real decline of English-language media coverage of the arts. The last issue of Montreal's *Hour* magazine was in 2011 (it was renamed "Hour Community" but subsequently folded less than a year later). The *Montreal Mirror*, a free English-language alternative newspaper that reached a quarter of a million readers weekly, was also shut down in 2012. And the *Montreal Gazette*, itself struggling to adapt to the online age, has gradually cut its arts coverage over the last few years. Moreover, there is no English-language arts coverage emerging from Quebec that can lay claim to national attention.

It must be said however that since the creation of the English Language Arts Network (ELAN) in 2005, significant progress has been achieved in re-establishing community networks and a shared knowledge-base, particularly through its activities for *Arts and Community Culture on the Road* (ACCORD) and *Arts Alive! Québec*. Those projects sought to address specific

challenges for English-speaking artists who want to tour provincially. These performers are not part of the francophone-driven star system in Quebec, and are often not invited to key provincial touring venues such as Les Maisons de la culture, which are more often located in predominantly French-speaking communities. Nor can they expect to be well-served by other established networks outside of Quebec, which invariably think of any Quebec artists as francophone. Contrary to the experience of the francophone minority in the rest of Canada, they do not receive targeted provincial support, nor do they benefit from the specific patronage of a “motherland” province like Quebec. Being “English” is nothing special to Quebec, nor to the rest of Canada, and English-speaking performers are generally not considered representative of Quebec for touring nationally or internationally.

These are some of the challenges inherent to the complex sociocultural status of English-speaking artists in Quebec. The issue is not so much one of language per se, as it is the fact that, wherever they are and wherever they go, they don’t seem to quite “fit” into existing categories. While a few perseverant and well-placed artists have made their mark in mainstream Quebec arts and culture, it takes international recognition on the scale of Arcade Fire’s Grammy win for the majority of Quebecers to claim an English-speaking artist as one of their own. Thankfully, there is an Official Languages program in Canada that recognizes these challenges of not belonging, and has the capacity to address them on behalf of both OL minorities in the country.

Background to this Report

From 2001-2009, the Canada Council for the Arts partnered with the Department of Canadian Heritage in a matching-funds initiative for providing targeted support to minority-language artists. The English title for the initiative was the *Interdepartmental Partnership with the Official Language Communities* (IPOLC). ELAN was created in 2004, in part through funding received through IPOLC. Senior staff and program officers at Canada Council now regularly consult with ELAN and its Board of Directors about priorities and challenges for English-speaking artists in Quebec,³ and ELAN has helped the Council disseminate information about its programs to artists in many regions throughout the province.

Since the end of the IPOLC matching funds a new initiative in 2009, the Canada Council has maintained its share of the funding for minority-language artists through the [Equity Office](#).

In 2013, the Council launched a new initiative to facilitate artists’ access to markets, and sought to include Official Language Minority⁴ artists in the process. The Council invited ELAN to

³ English-speaking Quebec (or ESQ) refers to Quebecers whose First Official Language Spoken (FOLS) is English.

⁴ There are two Official Language Minority (OLM) groups in Canada: francophones who live outside of Quebec, and anglophones living within it.

elaborate a Market Access Strategy for the Performing Arts – work that began in May 2015. The solutions recommended in this Market Access Strategy will be eligible for implementation and funding for the remaining period of the current initiative (through 2018).

Research and Methodology

ELAN conducted a total of 110 interviews. 60 interviews were with artists from three arts disciplines: music, theatre, and dance, who were drawn from three career levels: Emerging, Mid-career, and Established Artists. The information gathered is available on a well-annotated Excel data chart that is appended in reference to this report. Another 50 interviews took place with non-performing arts professionals, including presenters and bookers, agents, representatives from arts community networks and associations, and funding groups. The content of those interviews has been gathered in another annotated Excel sheet, also appended.

Objectives of this Study

1. To assess the obstacles faced by ESQ artists⁵ and performing groups in reaching national or international markets.

We considered current challenges to obtaining touring or travel grants that would otherwise facilitate the dissemination of new work, the pursuit of market development opportunities such as specialized showcases, and the provision of professional development through opportunities such as apprenticeships, residencies, or exchanges.

2. To consider the ways in which new markets can be developed.

We focused particularly on support for agents as key networkers, and for showcases as key career opportunities, along with the need for travel funding for artistic directors, presenters, programmers, producers, promoters, and representatives of the (often-overlooked) arts service organizations to attend key networking and relationship-building opportunities.

3. To identify gaps in ESQ artists' professional knowledge and business skills and recommend strategies for addressing them.

This included gaps in the availability of professional services or up-to-date online tools and resources (such as a “tour management” guide containing information on how to approach presenters and agents).

⁵ Throughout this report, the abbreviation ESQ is used to refer to the English-speaking community of Quebec.

Results Measurement

Baseline data will be needed to measure the success of the strategy. Some of the expected impacts to measure are:

- increases in the number of successful grant applications to the different programs that already support market access activities;
- increases in the diversity and geographic distribution of performance destinations;
- increases in the success rate of Official Language Minority applicants within Canada Council's regular dissemination programs.

As the Canada Council is presently transitioning to a new funding model to come into effect in 2017, any information collected now may not be directly relevant. However, under the new model the collection of baseline data will be built into the Canada Council archival system. With the 2017 changeover, information on how many English-speaking Quebecers apply for arts funding, what stages they are at in their careers, and whether or not their applications are successful will be tracked. Collective data, such as tour destinations by region or by country, or the number of touring performances per discipline, will also be gathered for evaluation purposes.

Literature Review

The following websites and resources were reviewed in the preparation of this report:

The Canada Council for the Arts

- [Touring Handbook](#) (online)
- [International Touring Handbook](#) (online)
- [Performing Arts Directory](#) – a very useful resource for researching North American presenters, festivals and government sources by discipline.

CALQ

- [Creative Residencies](#) (PDF from 2009)

STUDIO 303's Re:tours has touring testimonials from artists such as Dana Michel, Virginie Brunelle, Jacob Wren, Mélanie Demers, et al. It also has an extremely comprehensive introductory guide to self-producing for artists. The [website](#) lists artist resources, centres, venues, funding bodies, and contact events.

RQD (*Le Regroupement québécois de la danse*) has some practical advice for young choreographers in English on their website. The [website's Ressources section](#) contains better

information, but is available in French only. The website includes links to funding, organizations, presenters, festivals, and some publications,

Online Resources

- [On the Move](#) is a European dashboard site with many links to funding opportunities, surveys, and international opportunities.
 - **IETM** is a member-based global organization that organizes international meetings to promote exchange between artists, managers, presenters, agents. It is based in Europe, but has a global reach. They also have articles, news, festival application call-outs, and funding guides on their [newsfeed](#).
 - **House Theatre** from the United Kingdom has an excellent [online resource](#) of best practices for touring. Includes how-to's, marketing, technical specifications, with samples, templates and links for other resources.
 - [ResArtis](#) is a worldwide network of artistic residencies.
 - [LANIC](#), the *Latin American Network Information Center* is another useful compilation of archived listings for touring Latin America (despite some Spanish-only content). It lists venues, networks, and associations by country.
 - **The International Federation of Arts Councils and Cultural Agencies** has a very useful resource page listing government bodies, arts councils, networks, resources for artists, and lots of [links](#).
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Sample Interview Questions for Music Artists

PROFILE QUESTIONS (Sample theatre and dance questions are in the Appendices.)

How long have you been a musician in Quebec? Is this your full-time work?

Do you perform in a band, solo, or both?

Would you consider yourself an Emerging, Mid-career or Established Artist?

Where are you based? Are there times when you need to rehearse or record in other cities?

FINANCIAL RESOURCES

Have you applied for grants before? Which ones:

- CALQ music travel grant
- Canada Council music travel grant
- Canada Council music touring grant
- Canada Council Audience and Market Development travel grant
- FACTOR Live Showcase
- FACTOR Tour
- Socan Live Showcase
- Other: _____

To which projects did you apply for funding? _____

What financial resources are you aware of that are available for you to tour?

- CALQ Travel Grant
- Canada Council music travel grant
- Canada Council music touring grant
- Canada Council Audience and Market Development travel grant
- FACTOR Live Showcase
- FACTOR Tour
- SOCAN Live Showcase
- Other: _____

Do you work with any administrators or grant writers?

- Do you believe you are taking advantage of all the financial resources available to you?
(If yes, in what way? If no, why not?)

How do you stay aware of funding opportunities?

- ARTERE
- ELAN
- FACTOR

- SOCAN
- Newsletters: _____
- Networks: _____
- An agent, manager, administrator or grant writer
- Other: _____

AGENTS: PUBLISHERS, BOOKERS, PUBLICISTS, MANAGERS

Have you, or do you work with an agent, representative, manager, or publisher?

Would you like to work with one of these representatives?

Do you feel comfortable negotiating professional opportunities for yourself?

SHOWCASING NETWORKS

Have you ever showcased your work?

Have you performed in a festival? How would you assess the impact it had on your career and touring opportunities?

How do you build relationships with bookers in music networks?

- Keep in touch by e-mail, Facebook, or LinkedIn
- Send updates on your music to interested parties
- Send demos, EPs, CDs to interested parties
- Meet people at festivals
- Meet people at showcases
- Set up meetings when you are abroad
- Invite interested parties to your shows

TOURING

Do you have any professional role models and/or mentors?

How do you assess if your work is “market ready”?

Have you toured, if so where? How did you book those shows?

What are your success stories from touring?

What is your next step for touring in terms of market development?

- Tour of Quebec
- Tour of Canada
- Tour of American
- Tour of European
- Other international destination: _____

What steps have you taken towards reaching that goal? What obstacles are preventing you from achieving it?

Discussion of the Needs Assessment

This report seeks to use specific feedback from a diverse group of ESC artists within the disciplines of theatre, dance, and music to offer recommendations for improving market access that will serve a wide range of arts professionals and performers from the English-speaking community of Quebec.

One of the first findings of the needs assessment was that, contrary to those currently working at other professional levels, well-established artists do not require help accessing career information or developing market strategies. Eighty-six per cent (86%) of those interviewees who said they already have an agent are Established or Mid-career stage artists. They have reached their stature in part because they already understand how to apply for funding and how to present their work. They know where their markets are and often have a core staff whom they work with. Having built their own professional networks, Established artists in particular felt that they would be better served by an increase in operational funding. Thus, while directly increasing operational funding is outside of the mandate of this strategic development project, the Canada Council may want to consider an initiative for helping Established artists and companies link with the private sector for sponsorships and support – another challenge for English-speaking artists, who are far less attractive to potential sponsors due to their minority cultural status in Quebec.

However, there were strong connections and experiences that were shared by many across the arts disciplines and there are many ways that Established artists can benefit from the recommendations proposed in this report, while possibly offering mentorship themselves to the upcoming generation. Also, not surprisingly, Mid-career artists often shared similar issues to either Emerging or to Established artists, depending on individual circumstance.

One example of a need shared by artists across the performance disciplines and market access levels is their demand for short-term ad hoc assistance from skilled administrators, agents, managers and producers to help promote their work. Tour-ready Mid-career artists are focused on creating and performing their work, and often find that they don't have enough time or knowledge to properly handle all the necessary tour logistics, marketing, or bookkeeping themselves. They need human resources support, but are not yet generating enough revenue to hire someone to apply for grants or keep the accounts, nor to be engaged by an agent who will handle tour logistics. Emerging artists need help just getting started. They often do not have the knowledge of where to look for funding, how to put together a media kit, or how to find presenters and venues for their work. And both groups need short term, project-oriented access to the same producers, marketers, agents, and managers. Thus, we recommend a solution that addresses this need for both Mid-career and Emerging artists.

As expected, there were other differences in perceptions and identified needs for each of the subset groups. For example, there is no all-encompassing resource that lists tour-ready shows, national or international venues and presenters, or all of the grants that artists are eligible to apply for. Almost every Emerging artist we spoke to brought this up as a resource that is needed, while Established artists did not identify this as a need.⁶ Therefore, the recommendation in this report for an aggregate database is based on feedback from Emerging and Mid-career artists who expressed their desire for centralized access to information. Database categories would include listings of regional, provincial, national, and international presenters, listings of agents and managers suitable for ESQ artists, listings of tour-ready ESQ artists (beginning with information that ELAN has already assembled through its outreach projects), and listings of market access resources useful to Emerging and Mid-career artists. Access to an updated and maintained database containing these types of information would be a key service provided by a “centre of expertise” for artists at this level, which we discuss further in this report.

Another difference arose from the fact that, unlike theatre or music, dance is not a language-based art form, so dancers are affected differently by being part of a minority-language group. Since they can obviously perform equally for both French and English audiences, solutions that increase touring for them may differ somewhat. While we recommend supporting curated show tours specifically for English-speaking artists, having a curated series of dance troupes from both Official Language Minority communities could be more advantageous for increasing their exposure to new audiences, as well as creating new opportunities for developing working relations with other troupes.

We explored the potential market access priorities for each sector and found that emerging artists benefitted from working with partners like [POP Montréal](#) (music) and [Tangente](#) (dance) to do small showcases, focusing on regional, provincial, and national performance opportunities. Mid-career artists with some touring experience sought support to attend key national and international contact events, such as professional showcases and major festivals.

Based on our interviews with artists, we created a list of the most practical issues to address and the suggested solutions that were most strongly supported. The results are described in the section entitled **Issues and Recommendations**. We then held a focus group with leading artists and administrators from the ESQ performing arts sector.

⁶ In fact, the subsequent Focus Group comprised of highly-placed representatives from successful presenter organizations, production companies, and performing arts showcases made clear that creating a database of this type was “thumbs down” with them. This group felt that funding to make existing tours more sustainable would be more directly helpful.

Focus Group Comments and Analysis

The focus group was attended by nine participants from producing companies in the three disciplines:

- Sabine Assuied – [CINARS](#) (showcases)
- Kees Van Draanen – [RIDEAU](#) (showcases)
- Valerie Buddle – [Diagramme](#) (dance)
- Andrew Tay – [Wants & Needs](#) (dance)
- Amy Blackmore – [Montreal Fringe Festival](#) (theatre/dance)
- Johanna Nutter – [Freestanding Productions](#) (theatre)
- Jessica Abdallah – [Geordie Productions](#) (theatre)
- Dave Cool – [Bandzoogle](#) (music)
- Heidi Fleming – [Fleming Artist Management/FAMgroup](#) (music)
- Shevaughn Battle – [FACTOR](#) (music)

In setting the context for the group discussion, ELAN’s Executive Director Guy Rodgers explained that the Canada Council had funded ELAN to develop a strategy for improving the opportunities of ESQ artists to present their work to new markets. He pointed out that there is a limited amount of money to be distributed during the period of the current initiative (ending in 2018), so it’s important to develop an appropriate and effective strategy. Thus, we needed to hear the group’s thoughts on a number of initiatives under consideration for this report.

There followed a wide-ranging discussion. Considering specific initiatives, the focus group participants asked such questions as: *How will the money be applied?* and *Will it take funds away from individual artists?* “Keep it concrete” was advice warmly endorsed around the table.

It was also pointed out that it’s easy to confuse the work done by agents, producers, and managers. Companies in both theatre and dance want agents to book tours and to represent them to presenters. Producers work with dancers and theatre companies throughout the whole process, from early creation to finished work. They may oversee or take on grant writing and promotion, and they may also act as representatives to develop tours. Managers of musicians and bands may have similarly varied roles and responsibilities.

Areas of Agreement within the Focus Group

Workshops

The focus group strongly supported the call to increase the number of skills-training workshops offered specifically to agents attending festivals and showcases, and to provide salary subsidies to those participants learning on-the-job. They agreed that, to be most effective, the workshops should be in-depth, preferably taking place over a couple of days. It was felt that not only agents-in-training would benefit from these opportunities, managers and producers would, too.

Tour funding

Another area of consensus was increased funding for touring. The group supported all three tour funding recommendations, in particular the pre-approval of travel funding in advance of specific milestones, such as performing at key showcases or festivals likely to be attended by highly placed presenters and booking agents.

Associations and Organizations

The lack of access to professional presenting associations for ESQ artists was raised in the group discussion. Quebec's francophone artists have a single association that serves presenters across the province and brings them together with artists from all three performing arts sectors. [La Bourse RIDEAU](#) provides an example. It is one of the most important international gatherings supporting the francophone arts scene today. It is also a remarkable window on contemporary Québécois performing arts and a unique meeting place for presenters and performers. Its schedule of events includes over 70 previews or full shows presented at venues throughout Montreal. There are workspaces for negotiations between producers and presenters, and workshop discussion areas to encourage dialogue on current issues affecting the performing arts. Many interviewees and focus group participants reflected on the fact that there is no equivalent forum of exchange operating on behalf of the ESQ. English-speaking artists would benefit greatly from targeted inclusion in programs like the (more internationally focused) [CINARS Biennale](#) and La Bourse RIDEAU. However, such inclusion would likely only happen through funding incentives for these mainly francophone-driven organizations to actively support ESQ artists' involvement.

Issues and Recommendations

Training

Grant Accessibility and Professional Development for Emerging Artists

Seventy-three per cent (73%) of those artists interviewed said that they apply for funding to support their work and 70% of those who apply are either Mid-career (40%) or Established artists (30%). These figures indicate that Emerging artists – arguably the group most in need – are not succeeding in accessing funding as much as they could. The 70% “imbalance” is more significant if we take into account the additional benefit that Mid-career and Established artists receive indirectly through funding provided to managers, agents, publicists, and other service providers. Seventy-eight per cent (78%) of the non-performing arts professionals we interviewed also apply for funding.

For Emerging artists, acquiring financial resources through successful grant applications is a critical step towards developing new work and becoming better established in their field. Emerging artists felt that they often lacked information about where best to apply and what specifically to include in the application, and also about how to create grant budgets, develop a marketing plan, and maintain records for use in reports. Practical barriers such as these could easily be addressed through targeted training.

A number of organizations (including ELAN and Canada Council) offer workshops on how to apply for funding to Emerging artists. These workshops could expand their topics to include project budgeting, bookkeeping, marketing plan development, and reporting on grant results.

Workshops for artists tend to be presented most often in urban centres, particularly Greater Montreal, which has 48.9% of Quebec’s population within its borders. Yet for the ESQ, there are other population centres. In the Outaouais region, for example, the Official Language Minority Community (OLMC) represents 18% of the population – well above the overall provincial percentage of 13%. Thus, we recommend an increased number of workshop presentations in regions with high percentages of English-speaking artists such as the Outaouais, Montérégie, and l’Estrie (Eastern Townships).

Greater awareness of what funding is available and how to apply for it will help increase the rate of success for Emerging artists from the English-speaking community. Targeting a variety of educational settings to host or provide an increased number of workshops in the regions will help attain a wider geographic distribution of funding applications from outside the Greater Montreal area.

Recommendations 1 & 2:

1. Provide training workshops for Emerging artists in key skill areas such as grant writing, bookkeeping, negotiating contracts, and marketing and publicity.
 2. While continuing to provide workshop presentations for Emerging artists in the urban centres of Quebec, increase the number of workshops offered to regions wherever English-speaking artists are found in sufficient numbers to warrant them.
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Touring

Accessing Audiences and Markets

Ninety-three per cent (93%) of the artists we interviewed have had some experience with touring, and 90% of the interviewees reported that they need to tour, whether as an artistic goal, for revenue sources, to fulfill their organizational mandate, or a combination of the three. Among the many barriers to touring are: finding an agent, making connections with presenters across the country or around the world, negotiating contacts effectively, and obtaining the financial resources to hire contractors (such as grant writers, publicists, or tour managers).

Mid-career artists are most heavily represented in the touring cohort, comprising 47%. However, performing artists from all three career stages want to tour, and here we outline strategies of support geared for the different needs of each group.

National and International Travel for Mid-career and Established Artists

Of the non-performing arts professionals, such as agents, presenters, administrators, and publicists with whom we spoke, 96% identified the need for flexibility in tour funding. Eighty per cent (80%) of artists interviewed also identified that greater flexibility in touring and travel funding would very much improve their ability to secure presenting opportunities. Out of that 80%, 52% were in the mid-career phase – artists whose work is ready for national or international markets, but who do not yet have the necessary support structure to mount a tour. Established artists will generally have management and administrative teams in place, but still often require ongoing support to sustain their activities.

Travel and touring grants for performing artists are available through the Canada Council, CALQ,⁷ SODEC,⁸ and FACTOR.⁹ Virtually all touring grants are structured so that the artist has to

⁷ [Conseil des arts et des lettres](#)

⁸ [Société de développement des entreprises culturelles](#)

secure a presenting opportunity before they can request funding. It was reported that this has become increasingly difficult as money for the arts has generally become tighter. For example, presenters are routinely expecting artists to cover their own airfare, so a presenter may only express an interest conditional upon the artist covering his or her own travel costs. In those instances, the artist has to postpone negotiations until appropriate funding is secured. Travel grants take from six to eight weeks to obtain, but securing touring funding can take many months. During that time, negotiations are stalled and opportunities may be lost. An overwhelming majority of artists and agents confirmed that the timing of grant distributions has affected their negotiations with presenters.

Pre-approved funding could be considered when an artist is premiering a work at FTA, CINARS, or at showcases in other provinces or countries. Once scheduled, and before the presentation takes place, the artist could apply for a base amount of pre-approved funding for the season ahead. If it is 2016, for example, then the pre-approval would cover 2016-2017 and 2017-2018. If and when an offer to tour is made following a performance at the showcase, the artist would be in a position to negotiate right away, knowing that he or she has a pre-approved amount for touring. The eligibility criteria and funding allotment would be the same as it is currently. Nevertheless, having a flexible timeline would strengthen the artists' leverage in negotiations.

This type of support would substantially increase the number and diversity of ESQ performing artists and groups presenting their work to markets outside of Quebec.

Recommendation 3:

3. Provide pre-approved travel and tour funding for artists or performing groups at critical times, such as once they've confirmed their participation in a major showcase or festival.

Regional Travel for Emerging and Mid-career Artists

Emerging and Mid-career artists need more touring experience – and the resulting media coverage – to develop their portfolios and expand their overall touring capacity. Of the 90% who expressed a need to increase touring, 80% were from the Emerging or Mid-career cohorts.

Since ESQ artists are not provincially recognized as a group in specific need of support, engaging in regional travel is a unique disadvantage for them. Touring across a broader geographic region is essential for Emerging and Mid-career artists. Yet in a province the size of Quebec, it's also a

(from previous page)

⁹ [The Foundation to Assist Canadian Talent on Records](#)

particular challenge, given the often significant distances that need to be travelled to reach venues that serve their particular audiences. Arrangements will differ for musicians, theatre companies, or dance troupes, but revenues from such performances are generally limited to a share of the box office returns. However, there are other benefits, such as taking advantage of regional opportunities to present their work to potential producers and booking agents in other parts of Quebec. Short, intraregional run-out tours also help address their career development needs by growing their audiences, maturing their work, generating at least some revenue, and providing vital experience before they embark on national or international tours.

Small touring grants to help cover expenses such as fuel, transport rental, and food would make this sort of independent touring more feasible for performing artists, particularly musicians. This idea was highly supported, and the amounts applied for could be as little as \$50 to \$200 at a time. Grants would need to be made on a quick turn-around – perhaps on a monthly basis – with simple application forms to facilitate the artist’s ability to respond to opportunities as they arise. This type of micro-focused support was previously available to independent recording musicians through the Canadian Independent Artists’ Recording Association ([CIRRA](#)) but could be handled for all three disciplines through a recognized ESQ association or network.

As noted, many English-speaking communities are located in regions outside of Greater Montreal, especially in the Outaouais, the Montérégie, and the Eastern Townships. ELAN set up the [Arts Alive! Québec](#) project to draw together venues and touring opportunities for English-speaking artists in those areas. Regional groups in culturally-engaged communities like Hudson, Wakefield, Morin Heights, and Knowlton are beginning to work together to develop and book shows, and to share resources and knowledge. As volunteer-based organizations, they often require professional support for these types of efforts. Maintaining this project through ongoing resources will consolidate and enhance the progress already made.

Providing optimal access to small travel allowances would greatly increase the capacity of theatre companies, music groups, and dance troupes to perform throughout and between regions. Increasing the number of artistic performances available to communities outside of major urban centres naturally expands the potential audience numbers reached. Artists will also have more varied portfolios and broader media coverage to add to their promotional materials.

Recommendations 4 & 5:

4. Provide small, timely grants to artists travelling to perform in regional venues. Keep the application process simple and the approval process fast.
5. Support the development of a network of venues and presenters that provide Emerging English-speaking artists and groups with opportunities to tour across Quebec.

Agents for all three Performing Arts Disciplines

Of all artists interviewed, 33% were currently working with an agent and 67% felt they needed one to progress. At the same time, all of the agents, producers, and service organizations indicated that more agents are needed, since many were already fully subscribed and could not take on additional clients.

Where do agents come from? From our research, it's clear that the main way in which individuals gain the knowledge and ability to work as agents is through mentoring and on-the-job training. For example, a trainee may work on logistics for upcoming tours, may go on the road with an established agent to new markets, or may work as a tour manager. In doing so, he or she learns the ropes and develops personal networks of national and international contacts. Presently, potential new agents cannot apply for funding until they've been working professionally for two years, which makes it difficult to get into the field and receive hands-on training. This two-year requirement could be waived for trainees who can demonstrate that they have a mentor relationship with an experienced agent.

Workshops and conference meetings at showcases and festivals also provide skills development and on-the-job learning opportunities for agents, as well as other interested parties. A line item for workshop funding could be included on showcase and festival application forms to encourage applicant groups to offer more of them. The Audience and Marketing Development program has supported industry-focused workshops by professionals such as Sherrie Johnson and Fenn Gordon at the PuSh Festival in Vancouver. These are deemed so helpful to both artists and agents that more are recommended. While workshops are by definition interactive – much time is spent doing group activities, holding discussions, and networking – at least some of the time is usually given over to a presentation or lecture component. Where possible and appropriate, it would be useful to record these presentations and put them up on YouTube to reach wider audiences of trainee agents.

Increasing the number of trained agents who are able to support the work of English-speaking artists from Quebec would create new opportunities for Emerging and Mid-career artists to tour to the rest of Canada, and to build a stronger Canadian cultural presence internationally, while enabling them to focus on artistic creation and performance development.

Recommendations 6 & 7

6. To increase the capacity for established agents to take on new trainees, provide funding subsidies that help cover the trainee's salary. When a trainee agent is being identifiably

mentored by an established one, waive the two-year requirement for new agents to apply for support.¹⁰

7. Offer targeted market access skills development workshops to artists and agents at festivals and showcases. Workshops need to go in-depth on the topics to be effective and should be held over a full day or weekend, rather than just a couple of hours.

Centres of Expertise

Seventy-three per cent (73%) of those interviewed identified the need for a producer, manager, or provider of other services such as grant writing, accounting, and marketing. Emerging and Mid-career artists often have not yet generated enough revenue to pay for regular service providers. Organized centres can offer a cost-effective way to flexibly respond to this issue.

We see two practical approaches for serving artists: one is to set up a single centre staffed by producers, managers, and agents, which exists to provide multilevel services to artists from all three of the career stages identified in this report. The other approach is to organize a collective for providing marketing and publicity, grant writing, and administrative services that would reach a greater number of Emerging artists. This division of services (which also raises the possibility of different means of service delivery) is based on the important distinction of “tour-ready” and not-yet tour ready artists. Accessible alternatives for service delivery are important. In response to demand, ELAN, for example, has previously organized the on-site delivery of workshops to ESQ artists outside the Greater Montreal area through its outreach projects, often in collaboration with the Canada Council.

The broad scope of services required by the first, more-centralized approach would likely be somewhat unwieldy for reaching all three levels of artists from each of the performing arts disciplines. In the following example, we have chosen to separate the descriptions of the two focus areas, since access to agents and managers is more important to Tour-ready Mid-career and Established artists, whereas support and training for marketing and administrative skills are particularly needed by Emerging and some Mid-career artists.

Access to Agents and Managers for Tour-ready Mid-career and Established Artists

¹⁰ We also would encourage the Canada Council to approach Human Resources and Skills Development Canada to explore an interdepartmental partnership for job-creation and training in this field.

Milestones on an artist's path to success, such as nominations for awards, recordings, and premiering of new work, tend to hinge upon performances at major festivals and showcases.¹¹ This is a stage of career when having an agent or producer is crucial to the longer-term success of artists, especially those whose work which, conversely, may not yet be sufficiently profitable enough for an agent to take them on. Moreover, at these critical career moments when artists need to focus on preparing for performance, circumstances often pull them away from their work to fulfill tasks such as writing grant applications, establishing their touring networks, negotiating contracts, promoting their shows, and making travel arrangements. These tasks are frequently too many for artists or performing groups to manage on their own, a point made by many interviewees.

To address this problem, we envision the establishment of a subsidized centre where a team of professionals offers affordable services on several different levels. A centre may offer access to agents and producers, to arts administrators and managers, or to both types of experts included on the team.

There are some models of centres of expertise operating in other countries. Of note to Mid-career and Established artists is [ArtsAdmin](#) in London, England. Within ArtsAdmin's umbrella-organization centre are producers, agents, representatives, and administrators working together to provide their support to as many artists as they can reach. At the top level is a small core of Established artists with whom these producers work on an ongoing, long-term basis. These artists receive support in all development aspects, from pre-production through creation, to presentation and touring. At the next level is a larger rotating group of artists whom the producers support on a project-to-project basis, in relationships usually lasting between one to three years. This support is provided to Mid-career and some Established artists at critical periods during their careers. Producers and other industry associates usually have much wider professional networks, and their services at ArtsAdmin help artists produce and tour new work. The service-providers work collaboratively, so that any time one of their producers travels with an artist, he or she also functions as a representative for the entire collective of artists receiving support from the centre. The third level of support is short consultations available to any artist on an open-door basis.

Thus, a team of non-performing professionals operating out of a centre supports some artists over the long-term, some on a per-project basis, and any artist for a free by-appointment one-hour consultation. Overall, the services provided help produce and tour a greater amount of work more effectively.

¹¹ Critical career moments in Quebec are, for example, when an artist or group is premiering a work at FTA or CINARS, when they are invited to perform at a showcase in other provinces or countries, or when they are developing a new tour.

While creating a centre would require substantial initial funding for start-up and administration, once established, the centre could become primarily self-sufficient, generating revenues through existing revenue streams and normal funding programs. A budget line-item line for professional development in an artist’s funding application could address this need. That way, the artist could apply the money to services from the centre, or choose to use it for acquiring the services elsewhere, should it prove more appropriate. This arrangement would provide additional incentive for the centre to offer relevant, timely, and effective services to potential clients.

Recommendation 8:

8. Support the creation of a centre of expertise that provides affordable services to tour-ready Mid-career and Established artists and performing companies for accessing new markets at critical stages in their careers, such as before a major festival or showcase presentation and before they are signed by an agent.

Administrative Resources for Emerging and Mid-career Artists

As we have noted, the experience of almost all artists is that they have to “be all things” in order to handle all the business roles associated with their chosen field. In their early career stages, artists most likely won’t have the knowledge or skills to do so, and as they become busier and their work is more in-demand, they will not have the time to handle all the business activities by themselves. Usually, artists at these stages have not quite reached the point where they’re generating enough revenue to pay an administrator, manager, or agent to take on the extra workload. It’s thus essential that there be ways for performers to access business expertise as they begin to perform at prestigious events, increase their touring opportunities, and gain exposure to expanded audiences nationally or internationally.

In addition, artists need to be able to articulate their own artistic vision and define it so they can identify which markets are right for them and plan their career path. That is, they sometimes need access to an experienced arts industry advisor (as opposed to an agent) to help them develop a career strategy.

Montreal-based [*Diagramme – gestion culturelle*](#) assists professionals – performers, independent creators, creation and production companies, and event organizers – who need support in the management of a particular artistic project or program of activities. However, their number of clients is currently limited and mainly active in the dance milieu, whereas this report recommends the creation and support of a centre that would serve all three performing arts disciplines with free or subsidized services.

A centre staffed by non-performing arts professionals who offer services such as grant writing, budgeting, tour managing, marketing and publicity would provide affordable short-term professional assistance to Emerging and Mid-career artists as they transition from working independently to hiring their own agent or other administrator.

The centre would also be an ideal partner for presenting training workshops. They could maintain resources such as “how-to” manuals and databases which need continual up-dating. We have identified a number of databases that would require updating before they can benefit different groups with information about presenters, showcases, venues, grants, or tour-ready artists supported by Canada Council, CALQ, SODEC, or other grant-making agencies.

Providing short-term access to professional support would significantly increase the capacity for artists to produce and promote new work, to attend showcases, to tour, or to pursue any other necessary promotional activities.

Small grants for Emerging and Mid-career artists of \$1,000 to \$5,000 would cover the short-term cost of hiring professionals to provide services such as conducting outreach to presenters, writing grant applications, preparing and distributing press releases and media kits, negotiating contracts, and managing websites and social media. To maximize the overall benefits of the grant, small groups of artists – up to five maximum – with similar profiles and needs could share the services of a consultant. (Groups of this size would likely only be possible in Montreal, however.)

Recommendations 9 & 10:

9. Support the development of an administrative centre where diverse short-term or per-project professional services are available, and resources such as lists of funding sources, a manuals for touring, and information about showcases, venues, or touring networks can be maintained and updated.
10. Provide grants of up to \$5,000 to allow artists to contract professionals in the fields of administration and publicity for specific career development phases and milestone performance events.

Showcases for Mid-career and Established artists

An increased presence in national and international markets will result in growing recognition of the talent and value of English-speaking Quebec artists. Ninety-six per cent (96%) of the non-performing arts professionals interviewed called for an increase in opportunities to present their clients’ work at festivals and international showcases. Ideally, they would prefer to have performances included as a curated cohort at a festival organized by an umbrella group, such as the POP Montréal, M for Montréal, or showcases at SXSW, NXNE, The Great Escape, and other key industry events

Many interviewees called for more independently curated artist showcases that could be presented at festivals worldwide, following the example of POP Montréal. It chooses four bands to take to SXSW – the “South-by-Southwest” festival in Texas, for example, or to The Great Escape Festival in the UK, and presents those bands under their POP Montréal showcase banner.

Obviously, as so many of the Established and Mid-career artists interviewed suggested, encouraging ESQ artists to apply for showcase opportunities like CINARS and supporting them once they are accepted would increase their overall opportunities for touring. Among the previously-described supports would be pre-authorization of travel funds, access to agents and promoters on an ad hoc basis, and administrative support for ensuring that promotional materials are appropriate and widely available. Presenters could be encouraged to include ESQ artists through incentive funding for those organizations willing to program artists from both official-language communities. [FACTOR’s Showcase Production for Artists from Official Language Minority Communities](#) grant currently offers such support to music presenters.

Artists, producers, and managers often encounter situations where they cannot afford bring an interested agent or presenter to attend a key performance in advance of negotiating a booking. Travel funding for agents and presenters to attend festivals and showcases would help address this problem. One model for this is the [Industry Growth Program](#) offered through Nova Scotia’s Department of Communities, Culture, and Heritage, which invests in activities such as participation in festivals and showcases, marketing initiatives to attract new agents, touring to perform in new markets, and bringing new presenters to the province for key events.

These activities would substantially increase the number of Mid-career and Established ESQ artists who could tour successfully and have their work recognized both inside and outside of Canada. It would also increase the diversity of offerings from ESQ artists to the rest of Canada, leading to a greater recognition and appreciation of their talent and cultural value.

Recommendations 11, 12 & 13:

11. Increase the number of opportunities to showcase artistic work through support for independent cultural organizations (such as POP Montréal) that curate and tour shows to national and international festivals.
12. Increase the number of opportunities for the inclusion of ESQ artists in established events by encouraging partnerships between ESQ cultural networks and Quebec-based showcase organizations like CINARS and RIDEAU, and other important performing opportunities such as Passovah, Festival TransAmériques (FTA), Tangente, or Daniel Leveillé Danse.
13. Provide artists with grants for inviting presenters and other performing arts industry professionals to travel and see them perform at festivals or showcase events.

Conclusion

There is a wealth of talent amongst the English-speaking artists of Quebec that is to a certain extent recognized nationally and internationally. These artists are generally well-supported in the creation of their work by the Canada Council and by CALQ or SODEC, but they do require a greater means of access to wider markets.

There are historical and practical barriers (e.g. theatre presented in English) to penetrating the French-speaking markets of Quebec, as well as challenges to expanding the provincial, national, and international image of “Quebec artists” to include English-speakers. Meanwhile, for performing artists in particular, the English-speaking community in Quebec from which they draw potential audiences is quite small. The number of accessible venues for performance and presentation are limited, and in the case of the regions outside of Greater Montreal, quite geographically dispersed. Moreover, in the last five years, there has been an implosion of Montreal’s English-language media that used to promote ESQ artists’ work to the public.

We therefore appreciate very much the opportunity to submit this report. It proposes recommendations to address these challenges for the benefit of artists from different performing arts disciplines, at different career stages, and operating in different demographic regions. As such, the recommendations are designed to initiate sustainable approaches that will be embraced by the artists themselves as practical solutions for getting their work to wider markets. We hope that these recommendations lead to discussions between ELAN and the Canada Council to further identify the most effective ways to apply appropriate resources towards maximum benefits for Quebec’s English-speaking artists and their audiences at home and worldwide.

Appendices

Appendix 1 - Interview Sample Sizes

ARTISTS

- Emerging Dance = 6
- Mid Dance = 9
- Established Dance = 5

SUBTOTAL = 20

- Emerging Theatre = 6
- Mid Theatre = 9
- Established Theatre = 5

SUBTOTAL = 20

- Emerging Music = 6
- Mid Music = 9
- Established Music = 5

SUBTOTAL = 20

ARTISTS TOTAL = 60

ARTS PROFESSIONALS

- Dance Presenters = 2
- Theatre Presenters = 2
- Music Bookers = 2
- Performing Arts Presenters = 9

SUBTOTAL = 15

- Dance Agents = 2
- Theatre Agents = 2
- Music Agents = 2

SUBTOTAL = 9

- Organizations (networks, funders) and other professionals in dance = 2
- Organizations (networks, funders) and other professionals in theatre = 2
- Organizations (networks, funders) and other professionals in music = 2
- Organizations (networks, funders) and other professionals in performing arts = 5

SUBTOTAL = 11

- National/International Arts Professionals (Miscellaneous) = 15

SUBTOTAL = 15

ARTS PROFESSIONALS TOTAL = 5

Appendix 2 - Data Chart - Artists (1 of 4 pages)

#	Discipline	Level	Problems	Solutions	Applies for funding	Would benefit from flexible touring funding	Uses Networks (ELAN, RQD, Artere)	Would benefit from a centralized site for resources	Works with administrator, agent, manager	Wants to work with administrator, agent, manager	Interested in producer/rep representative model	Has toured	Wants to tour		
1	Dance	Emerging		Gets offered many commissions	No	0 Yes	1 No	0 No	0 No	0 Yes	1 Yes	1 Residencies in Europe, USA	1 Yes		1
1	Dance	Emerging			No	1 Yes	1 Yes	1 Not particularly	0 No	0 Yes	1 Yes	1 Yes	1 Yes		1
1	Dance	Emerging	Has worked as a hired dancer extensively, but now that he is beginning to choreograph, he has no experience with grants, touring, resources.		Just started	1 Not there yet	0 Yes	1 Yes	1 No	0 More of a producer	0 Yes	1 Yes	1 Yes		1
1	Dance	Emerging	On the cusp from emerging to mid-career, is overloaded with administrative and development work. Many opportunities coming her way, but not enough time, resources to take advantage of them all.	Excellent, rapid development. Applied for residencies, mentorships, has had an extremely successful welcoming into the Montreal community. MAI mentorship and show, Circuit est and studio 303 residencies, CAC funding, Lachapelle premieres. Applied for coaching with Diagramme, then got offered to be taken on as an artist.	Yes	1 months ahead	1 No	0 No	0 Just started with Diagramme	1 Yes, with an agent, but had the common misconception that she can't afford it.	1 Yes	1 Relatively. Has performed in Vancouver, Toronto and Montreal, but always while she was living in that city. 1 performance in Switzerland	Yes, very interested		1
1	Dance	Emerging	Still producing work, not tour ready		No	0 N/A	0 Yes	1 Yes	1 No	0 Yes	1 Yes	1 No	0 Yes		1
1	Dance	Mid-Career	They work long term, touring funding isn't sufficient. Not interested in agents, would like long-term partnership with producer	They make long term relationships with communities, very successful at working in residencies and touring Latin America	Yes, successfully	1 Yes	1 Not particularly	0 No	0 No, they worked with Kris Nelson before	0 No	0 Yes	1 Yes, extensively. Canada, USA, Latin America, Europe	Yes, but mostly long-term, developing work in places		1
1	Dance	Mid-Career	His work requires adaptation of touring models, since it's creation but CAC considers it performances. Also needs the presenter to be very committed in order to find an appropriate space.	He always organizes off events during cinars or ita, and draws a good crowd of presenters. Makes it a nice event, durational, with food and drink. Has good relationships to presenters	Yes, successfully	1 Yes	1 Not particularly	0 No	0 No	0 Yes, could be interesting, though he has a lot of personal relationships he's built up over time. That's how he gets most of his engagements.	1 Yes	1 Yes	1 Yes		1
1	Dance	Mid-Career			No	0 Yes	1 No	0 No	0 No	0 No	0 Yes	1 Yes	Not at the moment		0
1	Dance	Mid-Career	Less success with multidisciplinary juries (like OAC), there is less funding, therefore harder to do ambitious projects.	Management is shared by 4 people, that helps		1 Yes!	1 No	0 No	0 Different model, works collaboratively. Worked with Kris Nelson, never found someone to replace him	1 Is developing her own model, but yes, is aware that we need support. Would be good, to attend the events	1 Yes, important to have that person working with you, liasoning, with their contacts. It's just hard financially to find someone	1 Yes, extensively	1 Yes		1
1	Dance	Mid-Career	Definitely at that mid-career point where they are getting interest and more engagements, but having trouble hiring someone to help with development. They hired an agent but it's on hourly basis and that's very expensive.	They work with Denis Bergeron for consultations. They rehearse at CAM, great resource.		1 Yes, research and creation CALQ, production CCA. Hasn't applied for travel funding	Hasn't applied but imagines it could help yes	1 Yes, RQD	1 Not particularly	0 Yes, consultation	1 Yes, absolutely	1 Yes, a bit	1 Very		1
1	Dance	Mid-Career	Needs an agent, hard to present work consistently as an anglo in Montreal. Travel grants not being awarded when she has opportunities abroad. As a choreographer, is not represented by associations like RQD	Training more agents managers. Allowing groups of curators to self-represent nationally and internationally at key contact events.	Yes, from CALQ and CAM	1 Yes, but it would have to be approved already, which isn't happening	No, as a choreographer she isn't represented, because was never a dancer!! This is a problem	0 Not particularly	0 No	0 Yes, absolutely	1 Producer not really applicable to dance.	0 Yes	1 Yes		1

Appendix 2 - Data Chart - Artists (2 of 4 pages)

1	Dance	Mid-Career	Needs help with accounting and development (an agent). Also, she's interested in a touring model more centered around creation in a place rather than touring a work quickly	Sasha I, Sasha K, Emily Gualteri and her are proposing a collaboration, where the 4 artists would tour festivals and culminate in a shared booth at Tanzmesse, with the help of an agent. Intersteg model, where 4 artists could self represent.	Yes, has gotten funding through CAM residencies and through Tangente and Studio 303, but never for project funding she applied to. CALQ gave her travel funding	1	Yes, very relevant. Has had trouble with negotiations when funding	1	Yes, RQD is very useful	1	Yes, asked for it. Especially something around festivals to apply to.	1	No	0	Yes, absolutely	1	Would be fantastic. Especially since in dance, they don't have producers, that would be a gamechanger	1	Yes	1	Yes, though not too much. Likes the local nature of her work	1
1	Dance	Mid-Career	Can't access funding, needs administrator. Many, many opportunities to present her work internationally, but is not supported by Canada. Sometimes supported by other countries, like Switzerland. Needs structure to take advantage of all the great opportunities		No, just starting	0	Absolutely	1	No	0	Yes	1	No	0	Absolutely	1	Yes, very much.	1	Yes	1	Yes, has many opportunities to do so	1
1	Dance	Established	Cuts in operational funding.	Showcases like CINARS and in the States. Tour very successfully in USA.	Yes, successfully	1	Not particularly, they have no problem meeting requirements. Would be great if 1 or 3 required shows could be in Quebec, to promote touring in Quebec, by helping offset presenters' costs	0	Yes	1	No	0	Yes	1	N/A	0	No, but could be a mentor	0	Yes, Canada and USA	1	Yes, wants to tour Europe	1
1	Dance	Established		She worked with Diagramme, Valerie as an administrator, that helped a lot, to get her company off the ground	Used to work well as a company, now she applied project to project sd n individual	1	Doesn't apply to that right now, then who gets the grant.	0	Did before, now not so much	0	No	0	Did in the past	0	Not at this point	0	Not for her	0	Yes	1	Not right now	0
1	Dance	Established	Feels there are gatekeepers, difficult to keep creating strong work after 1 strong one. Hasn't gotten more operational funding, wants more. Trouble with travel funding, especially when fees are low	CAM en tournée, they are very successful with it.	Yes, successfully from CAM, CALQ and CCA	1	Yes, but isn't touring much	1	Yes, is a member of RQD	1	No	0	Has a company manager, Adrien Bussy worked with him for a bit, and for agents now only for 1 show, through the band that is involved	1	A little hesitant, he has a team, just needs more funding	0	Yes, for others	1	Yes, in the past with a successful solo, but not anymore. Tours, self presents sometimes in Canada. No international interest	1	Yes, though is struggling	1
1	Dance	Established	Not enough agents	Interested in a artist group representation system, she started to collaborate with Emily Gualteri and Sasha Kleinplatz on this	Yes	1	Yes	1	A bit	1	Not particularly	0	No	0	Yes	1	Yes	1	Yes	1	Yes	1
1	Dance	Established	Incorporating as a business (again), being represented as a Quebec artists - she is often presented as a Vancouver artist by Quebec presenters, even though she's been here 7 years	She worked with Eponymous management for a long time, that worked very well for her. Is represented by Menno, so tours well. For her next show, going to tour outside of Canada first to avoid Vancouver/Montreal misrepresentation.	Yes, from CAC successfully, first time applied and was successful with CALQ	1	Yes, absolutely	1	No. Is a member but doesn't really have time to be researching	0	No	0	Yes, Sarah Rogers	1	Yes, stay with them	1	Yes, interested, particularly for business side of things, if they could incorporate on behalf of many companies	1	Yes, extensively	1	Yes, looking for new networks for her new work which is more live art than dance	1
1	Music	Emerging	Doesn't do music anymore, focusing on cinema				Not particularly	0			No	0										
1	Music	Emerging	They need a manager, they need information on grants. Hard to access information, feels that networking is inaccessible sometimes, especially in Montreal	Showcases helped them get booking agents, publicist, they've been very successful by sharing the management between the 4 of them			Yes, but they have no experience with grants	1	No, just POP newsletter	0	Yes	1	No	0	Absolutely	1	Yes	1	Yes	1	Yes	1
1	Music	Emerging			No		Yes, likes the idea and freedom it could give	0	No	0	Yes	1	No	0	Yes	1	Yes	1	A bit	1	Yes	1

Appendix 2 - Data Chart - Artists (3 of 4 pages)

1	Music	Emerging		Very interesting take on his work. He applied to residencies with Lojig and other alternative modes, and there he met musicians who we worked with and then recorded that work. A collaborator more than a creator based in Montreal. Extensive experience working internationally, not touring	Yes	1	Not particularly, doesn't tour much	0	Yes	1	Yes	1	No	0	Maybe	1	Yes	1	Yes	1	Yes	1	
1	Music	Emerging		Doing very very well. His band heat, his manager Mik Bardier, very strong team	Yes	1	Yes	1	No	0	No	0	Yes	1	Yes	1	Yes	1	Yes	1	Yes	1	
1	Music	Mid-Career	They just stopped working with a manager, to see if they could do it themselves. They have toured extensively, but they don't know how to manage themselves		Yes	1	Yes	1	No	0	Yes	1	No	0	They are doing it themselves now, but open to admins	1	Yes	1	Yes	1	Yes	1	Yes
1	Music	Mid-Career	Cost of touring	Back in the day, they built tours very successfully with MySpace. Since all the members have been in the industry for a long time, they developed strong networks and relationships they call upon when touring.	No	0	Yes	1	No	0	Yes	1	Booking agent only	1	Yes, with administrator	1	No	0	Yes, USA, Europe, Canada	1	Yes, USA, Europe	1	Yes
1	Music	Mid-Career	Classical music is very expensive to tour	Tours as a solo pianist more successfully	Yes	1	Yes	1	Yes	1	No	0	No	0	No	0	Not applicable to music. More managers.	0	Yes	1	Yes	1	Yes
1	Music	Mid-Career		She has created her own solutions, DIY tours	No	0	No	0	A little bit	1	Yes	1	No	0	No	0	Not applicable to music. More managers.	0	A little bit	1	Yes	1	Yes
1	Music	Mid-Career	Touring north america. The distances, the crowds aren't as excited. There isn't a lot of production	Europe hosts them extremely well. They have a booking agent there that helps them. They used Jeunes Volontaires to launch their first EP, and then FACTOR	Yes, through Management	1	Sure	1	No, not at all	0	Nope	0	Yes, danagement. Very strong management, excellent representation	1	Yes, feel lucky to have a strong team	1	Not very applicable to music	0	Yes, extensively	1	Yes, especially to record and collaborate in different places	1	Yes
1	Music	Established			Yes, unsuccessfully	1	Yes	1	No	0	Yes	1	No	0	She used to, maybe if she found a good fit	1	Yes	1	Yes	1	Not at the moment	0	Yes
1	Music	Established	Not enough funding for recording and commissioned works for JAZZ vs classical. Can't afford to tour with her entire band (20 musicians), has to go solo often.	Japan, Germany and USA are strong Jazz markets. Networks across Canada and internationally would help touring.	Yes, successfully	1	Yes, although she has no problem meeting requirements	1	No	0	No	0	Yes, Heidi Flemming	1	Yes	1	Yes, especially for independent musicians who are often left to their own	1	Yes, Canada, USA, Europe	1	Yes, especially to tour with her band, as when she goes to Europe has to go solo	1	Yes
1	Music	Established	Had a peak with world music, but now there is little demand. Frustrated with programming choices, hard to fit in as anglophone because it's world music, and doesn't fit as francophone music either. Because of high cost of touring, can't tour with full band, has to go alone	Granting bodies were good to him, and having contacts in festivals through other musicians helped get gig	Yes, successfully	1	Yes, especially to bring other band members	1	No	0	No	0	Has in the past	0	Not at this point	0	Not applicable to music. More managers.	0	Yes, Europe and Canada	1	Yes, with a full band, but in a bit of a hiatus now	1	Yes
1	Theatre	Emerging	Difficult to penetrate the Quebec, Canadian network. Tours Australia because that's where their contacts are. They still work with company members in Australia, but that's very expensive to bring them to work. Feels like anglo theatre from Quebec has a bad rep	The network model in Australia is fantastic, it worked very well for them. Seasons reserve a spot for these shows. In Australia, development centers take you under their wing to help. Like Aux Ecuries, she'd even like to help create that. Freestanding can help a bit	Applied just to CALQ for development but didn't get it because it looked "too ready"	1	Yes, great idea	1	Yes, QDF, ELAN	1	Yes, especially to navigate Quebec	1	No	0	Yes, but they don't have the demand yet	1	Yes, absolutely for theatre	1	Yes, but mostly in Australia	1	Yes	1	Yes

Appendix 2 - Data Chart - Artists (4 of 4 pages)

1	Theatre	Emerging		Creative presenting opportunities. High schools, corporate, private events. Premiering her work at Montreal fringe, then going on to tour professional venues	Yes, for project. Only once for travel, for NYC with CALQ.	1 Yes	1 Yes	1 Not particularly	0 No, not at all	0 Yes, absolutely	1 Yes, especially for her company	1 Yes, Canada and NYC	1 Yes	1																																																																																										
1	Theatre	Emerging			Yes	1 Sure, but hasn't gotten funded yet for touring	1 No	0 No, self research	0 No	0 There isn't enough money for him to work with someone	0 No	0 Some, nationally	1 Yes but not his own work	1 Yes, but is more focused on writing, producing work than touring at the moment. In touring, interested in NATIONAL touring more than anything	1																																																																																									
1	Theatre/Dance	Emerging		Still producing work, not tour ready	Just starting to	1 Yes	1 Yes	1 Yes	1 No	0 Yes	1 Yes	1 Yes but not his own work	1 Yes	1																																																																																										
1	Theatre	Mid-Career		Needs more operating funding	Yes, all of it	1 Yes	1 Not particularly	0 No	0 Yes	1 Yes	1 No	0 Yes	1 Yes	1																																																																																										
1	Theatre	Mid-Career		Finding people to work with, an agent and a producer is a tricky role. Didn't get a few grants and then stopped applying.	That a pitch can be as great an opportunity as a showcase of full performance at a festival. Magnetic North, for example. Her show my playwright sisters + my pregnant brother have toured very successfully, and that's through the work itself. She went to Edinburgh on a very successful tour. Mostly self produced, self represented. Interested in new modes of collaboration, her company Creature Creature.	No	0 Yes, if she applied	1 Yes	1 Not particularly	0 No	0 Yes, as long as it's the right fit	1 Yes!	1 Yes, Canada and Europe, a bit of USA	1 Yes!	1																																																																																									
1	Theatre	Mid-Career		Can't tour much in Canada, especially compared to his success in Europe	Huge European and Asian touring success. CINARS launched them, and Sylvie has always worked very hard, and her contacts helped develop the work. They work collaboratively, they have long term relationships, not rare to go back to presenting houses	Yes	1 Yes, absolutely	1 Not particularly	0 Not particularly	0 Yes, Sylvie	1 No need for extra	0 Sylvie does	1 Yes, extensively	1 Yes	1																																																																																									
1	Theatre	Mid-Career		Lack of funding, especially for working with youth and for their long investment in communities, high cost for presenters.	Fantastic structural organization. Lots of membership. They develop very strong links with presenters, communities and other artists.	Yes, all of it	1 Definitely!!	1 N/A	0 No	0 Yes, she does some of the work for the company	1 Would like to have someone take over that aspect	1 Yes, we had a good conversation about it	1 Extensively!!	1 Less and less personally, but happy for the company	1																																																																																									
1	Theatre	Mid-Career		Minority representation	Mentorship program at Black Theatre Workshop.	No	0 Sure	1 Not particularly	0 Yes	1 With an actor agent, but not in terms of touring as we're talking about	0 Yes	1 Yes, especially for her company	1 Yes, mostly through Geordie around Montreal island	1 Yes, going to NAC it	1																																																																																									
1	Theatre	Established		Less and less anglophone schools, hard to keep touring. Not a lot of support for this, and since there are budget cuts in schools, they don't buy shows either	Working bilingually	Yes, all of it	1 Yes	1 Not particularly	0 No	0 Yes	1 No	0 Not for youth theatre	0 Yes	1 Yes	1																																																																																									
41	<table border="1"> <thead> <tr> <th colspan="2">Applies for funding</th> <th colspan="2">Flexible funding STRATEGY</th> <th colspan="2">Uses Networks</th> <th colspan="2">Resource STRATEGY</th> <th colspan="2">Has an agent</th> <th colspan="2">Wants an agent (Need)</th> <th colspan="2">Producer/Rep STRATEGY</th> <th colspan="2">Experience with touring</th> <th colspan="2">Wants to tour (Need)</th> </tr> </thead> <tbody> <tr> <td>Emerging</td> <td>73%</td> <td>Emerging</td> <td>80%</td> <td>Emerging</td> <td>37%</td> <td>Emerging</td> <td>34%</td> <td>Dance</td> <td>34%</td> <td>Dance</td> <td>68%</td> <td>Dance</td> <td>71%</td> <td>Emerging</td> <td>93%</td> <td>Emerging</td> <td>90%</td> </tr> <tr> <td>Mid Career</td> <td>30%</td> <td>Mid Career</td> <td>27%</td> <td>Mid Career</td> <td>47%</td> <td>Mid Career</td> <td>50%</td> <td>Theatre</td> <td>43%</td> <td>Theatre</td> <td>43%</td> <td>Theatre</td> <td>52%</td> <td>Mid Career</td> <td>29%</td> <td>Mid Career</td> <td>35%</td> </tr> <tr> <td>Established</td> <td>40%</td> <td>Established</td> <td>21%</td> <td>Established</td> <td>33%</td> <td>Established</td> <td>43%</td> <td>Music</td> <td>29%</td> <td>Music</td> <td>25%</td> <td>Music</td> <td>24%</td> <td>Established</td> <td>24%</td> <td>Established</td> <td>46%</td> </tr> <tr> <td>TOTAL</td> <td>100%</td> <td>TOTAL</td> <td>100%</td> <td>TOTAL</td> <td>100%</td> <td>TOTAL</td> <td>100%</td> <td>TOTAL</td> <td>100%</td> <td>TOTAL</td> <td>100%</td> <td>TOTAL</td> <td>100%</td> <td>TOTAL</td> <td>100%</td> <td>TOTAL</td> <td>100%</td> </tr> </tbody> </table>														Applies for funding		Flexible funding STRATEGY		Uses Networks		Resource STRATEGY		Has an agent		Wants an agent (Need)		Producer/Rep STRATEGY		Experience with touring		Wants to tour (Need)		Emerging	73%	Emerging	80%	Emerging	37%	Emerging	34%	Dance	34%	Dance	68%	Dance	71%	Emerging	93%	Emerging	90%	Mid Career	30%	Mid Career	27%	Mid Career	47%	Mid Career	50%	Theatre	43%	Theatre	43%	Theatre	52%	Mid Career	29%	Mid Career	35%	Established	40%	Established	21%	Established	33%	Established	43%	Music	29%	Music	25%	Music	24%	Established	24%	Established	46%	TOTAL	100%	TOTAL	100%	TOTAL	100%	TOTAL	100%	TOTAL	100%	TOTAL	100%	TOTAL	100%	TOTAL	100%	TOTAL	100%
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Appendix 3 - Data Chart - Non-Performing Professionals (1 of 3 pages)

Discipline	Organization	Role	Problems	Solutions	Applies for funding	Supports flexible pre-approved travel funding	Part of Networks	Believes we need more agents	Is willing to mentor an emerging agent	Believes we could use showcases in other festivals	Needs more resources	Can offer training
1 Dance	PROM ART	Agent	Doesn't have enough time to work with all the artists that approach him. Is quite aware of lack of funding for presenters to book work that doesn't sell tickets. Needs more funding, even for work space. The funding for artists to pay agents can work, but if the artist desists? Agents need a base	He does consultations on an hourly basis, accompanies companies if they're going to CINARS or other important conferences. Pluridisciplinary presenters/conferences work to his advantage, so he curates the artists he represents accordingly. Goes to rehearsals and read project descriptions to better speak about work. They used to give training, but don't produce them in Montreal. Outside, they do.	Yes, all of it, quite successfully	1	0	1 Absolutely	1	1 Not particularly	0 Yes	1 Yes for sure, with appropriate funding
1 Dance	Art-Circulation	Agent	Difficult to get enough of an increase to operational funding to hire/train a new agent, because if he does that, it's to take on 3 more artists. Then if that person can't stay on salary, who takes care of those 3 artists?	Association of companies to fund an agent's work, very interesting model.	Yes, all of it, quite successfully. Strong role as representative	1 Yes	1 Yes	1 Absolutely	1 Yes absolutely	1 Yes, was interested in the idea, curious. Into it	1 Yes, to be able to hire someone full time	1
1 Dance	Virginie Brunelle	Agent	Information. She is starting out, but has had a lot of success. She has a lot of questions, about industry standards amongst other things	She has a strong network of contacts to call when she has questions. She even started a facebook group; very casual but efficient group to share information. Great idea.	Yes	1 Yes!	1 Yes	1 Yes	1 She is an emerging agent, but I still think she's be great to train someone	1 Yes, likes the idea	1 Yes	1 Maybe in a few years
1 Dance	Diagramme	Agent			N/A	0 Yes	1 Yes	1 Yes!	1 N/A	1 Didn't talk about it	0 Does get that feedback	1 Didn't talk about it, but in some capacity, she would be ideal
1 Dance	Tangente	Presenter		Academic networks. Dance is being presenters by museum and universities, she could help structure and mentor a program to introduce dancers to these networks	Yes	1 Yes	1 Yes	1 Yes, and other support to artists	1 N/A	1 Yes	1 Not particularly	1 Yes
1 Dance	Dancemakers	Presenter	Funding, low attendance rates		Yes, ontario	1 Yes	1 Yes	1 Yes, though more interested in other models	1 N/A	1 Absolutely	1 Yes	1 Yes
1 Dance	OFFTA	Presenter	Lack of networks, to build sustainable tours for anglophone work. Difficult to penetrate european networks. We need to redefine the role of the agent, one-one doesn't reach broadly enough anymore.	La Serre is an excellent form of 360 support for an artist. It's a model that's worked very well internationally CAMPO, Arts Admin, etc, and we don't have here. She suggests having someone work fulltime to develop a new network.	Yes. Got leadership for change for LA Serre, but needs operating funding so the artists don't have to pay money they don't have	1 Yes!	1 Yes, but needs more locally	1 Absolutely	1 Within La Serre	1 Yes, she's seen it in Edinburgh but geographic representations, not artistic curation, and is looking to build similar structures with networks	1 Yes	1 Not particularly
1 Dance	RQD	Service organization	Funding for translation, keeping databases up to date, possible competition with other associations like CDA	Excellent response rate with surveys to members, member implication in new projects, capacity to offer pertinent workshops to participants based on the surveys. Would like to have a resource of other professionals that they recommend to their members (like osteopaths, nutritionists, ect).	Yes, all of it, quite successfully. Strong role as representative	1 Yes	1 Is a network	1 Yes	1 N/A	0 Yes	1 Absolutely.	1 Yes, definitely. Great resource.
1 Dance	Circuit Est	Service organization	Not enough to support all the artists that need it; operation funding getting cut, not enough spaces to rent out; they get booked very quickly	They offer great workshops, cheap residency space for members. They offer 2 artist in residencies. Great programs	Yes	1 her	1 Yes	1 Yes	1 Interested in workshop at Circuit Est	1 Yes	1 Absolutely.	1 Yes
1 Dance	Studio 303	Service organization	Funding, especially from Canadian Heritage. Networks don't support much, she stopped attending. Artists need much more residency space and time than they can offer	Spark, A Table	Yes	1 Yes	1 Not really anym	0 Different mod	1 N/A	0 Yes likes the idea, v	1 Yes	1 Yes

Appendix 3 - Data Chart - Non-Performing Professionals (2 of 3 pages)

1	Music	Heavy Trip	Agent	Not a lot of information on granting bodies other than FACTOR. Is getting to a point in development where he'd like to hire someone else but can't afford it	He worked for Dare to Care, and then started his own agency. Very successful. Familiar with showcasing and could do it	Not with CCA or CALQ	0	Yes, likes the idea	1	No	0	Yes	1	Could work with one if he got the funding	1	Yes, is familiar with that model and does it	1	Yes	1	Yes	1
1	Music	Fam Group	Agent		Has mentored quite a few agents, like Patrice. Works well as an agent, very established	Yes, all of it	1	Yes, could be interesting	1	Yes	1	Yes	1	Yes	1	Didn't talk about it	0	Yes	1	Yes	1
1	Music	The Agency Group	Agent		When he started out as a booking agent in Quebec, he built a very successful model for anglophone artists by using the pre-existing francophone touring network to tour his anglophone bands. Worked very well. Goes well with RQD idea to build strategies together rather than linguistically divided.	Not anymore	0	N/A	0	No	0	No	1	No	0	That does work	1	No	0	No	1
1	Music	Pasa Musik	Agent	The exact examples we've given as to why it's so difficult to start a career as an agent: financial situations, takes time to negotiate, lots of expenses	He mentors two agents, informally. It's been 3 years and his career is stabilizing. Good case study	Yes	1	Absolutely	1	Yes	1	Absolutely	1	Yes, he does	1	Yes, he's in music so he sees it work well	1	Yes	1	Yes	1
1	Music	Danagement	Manager	Not many! He's happy with how things are going	They are a strong team, with good connections to Pop Montreal, and they access the right funding.	Yes, all of it, quite successfully	1	Yes, can help with negotiations	1	Not really	0	Yes, because there are SO many artists out there	1	Depends on the fit	1	Yes, they already do that	1	Not particularly	0	Yes	1
1	Music	Constellation Records	Other		He feels confident about the business of Constellation. They rely on Canadian heritage funding and sales, and that's how they survive. They don't need to do 360 deals with their artists. Exemplary	No, doesn't need it, they do well business wise. Just through heritage Canada	1	N/A	0	No	0	Yes, but more managers	1	No	0	Sure but not for him	1	No	0	No	0
1	Music	Arbutus Records	Other	Doesn't apply for funding, very small infrastructure. Lack of information, lack of resources	Has grown well with the artists he works with. Good contacts. Would be a great mentor	Just factor	1	Yes, likes the idea	1	No	0	Mostly managers	1	Yes	1	Yes, in music	1	Yes	1	Yes	1
1	Music	Pop Montreal, Danagement	Presenter		Pop showcases at other festivals. Excellent way to introduce Quebec artists to national and international industry and audiences.	Yes, all of it, quite successfully	1	N/A	0	Not really	0	Sure, more managers	1	No	0	Yes, especially festival curated.	1	Not particularly	0	No	0
1	Music	M for MTL	Presenter		Books artists who have some kind of infrastructure. to be able to respond to demand if they have success at the showcase. Less shows, more focused events to artists are seen	Yes, but they don't get Canada Council funding. Mostly through factor	0	Yes, that would help artists, but not for M specifically	1	successful too	0	Yes, absolutely	1	N/A	0	Yes, does this already	1	Yes	1	No	0
1	Music	Passovah	Presenter	Doesn't really have information on where to apply, not a lot of time to do it. Wants to pay his artists, and this is costly as an independent festival	He is extremely good at showcasing local emerging talent. Has worked with major institutions in the field, so he has excellent contacts and references	No, and he really should	0	Yes, but no experience with it	1	No, just personal contacts	0	Yes, absolutely	1	N/A	0	Yes, does this already	1	Yes, but easy since he hasn't even applied yet	1	No	0
1	Music		Service organization		Talked about past grants that worked well in music business, and is very knowledgeable about how the music industry has changed over the past few years	NA	0	Yes	1	Yes	1	Yes	1	N/A	0	Yes, in music it already happens	1	Not particularly	0	Probably!	1
1	Music	FACTOR	Service organization	Music Industry Association: there isn't one in Quebec, should be.		NA. Though relevant to say that she often refers artists to CALQ and CCA for projects like residencies, or certain genres	0	Yes	1	Yes	1	Yes, through FACTOR, MIA and Juno and organizers	1	N/A	0	Absolutely, has seen it work. It addresses the immense supply vs moderate demand of music. Trusting the curation of a festival or organization helps artists develop new audiences	1	No	0	Maybe, didn't talk about it	1
1	Theatre	Menno Plukker Agency	Agent		Requires artists to work with administrators before he takes them on. Since he hired 2 more people in the office to do admin and logistics, the agency works well. 24 artists for 2 agents!!	Yes, successfully	1	Yes	1	Yes, attends res	1	Yes, absolutely	1	Yes	1	Didn't talk about it	0	Not particularly	0	Yes	1

Appendix 4 - Interview structure for THEATRE ARTISTS (1 of 2 pages)

PROFILE

- Would you consider yourself emerging, mid-career or established?
- Are you an independent artist, part of a collective, or both? Is this your full time work?
- Where are you based? Are there ever times that you need to rehearse, create or even go work in other cities?
- How long have you been a theatre maker in Québec?

FINANCIAL RESOURCES

- Have you applied for travel grants before? Which ones:
 - CALQ theatre travel grant
 - Canada Council theatre travel grant
 - Canada Council theatre touring grant
 - Canada Council Audience and Market Development travel grant
 - Other: _____
- For what other projects did you apply for funding?
- What financial resources are available for you to tour that you are aware of?
 - CALQ theatre travel grant
 - Canada Council theatre travel grant
 - Canada Council theatre touring grant
 - Canada Council Audience and Market Development travel grant
 - Other: _____
- Do you work with an administrator or grant writer?
- Do you believe you are taking advantage of all the financial resources available to you? How? Or why not?
- How do you keep up with funding opportunities?
 - ARTERE
 - ELAN
 - QDF
 - Artfox
 - Newsletters: _____
 - Networks: _____
 - An agent, manager, administrator or grant writer
 - Other: _____

Appendix 4 - Interview structure for THEATRE ARTISTS (2 of 2 pages)

AGENTS & MANAGERS

- Have you, or do you work with an agent or representative?
- Would you like to work with an agent?
- Do you feel comfortable negotiating performing opportunities for yourself?

SHOWCASING NETWORKS

- Have you ever showcased?
- Have you performed in a festival? How would you assess the impact it had on your career and touring opportunities?
- How do you build relationships with presenters in theatre networks?
 - Keep in touch by e-mail
 - Keep in touch by Facebook
 - Keep in touch by LinkedIn
 - Send updates on your work to interested parties
 - Send videos, scripts, trailers of your work to interested parties
 - Meet people at festivals
 - Meet people at showcases
 - Set-up meetings when you are abroad
 - Invite interested parties to your shows

TOURING

- How do you assess if your work is 'market ready'?
- What are your success stories in touring?
- Do you have any role models and/or mentors?
- Have you toured, if so where?
- How did you book those shows?
- What is your next step for touring in terms of market development?
 - Quebec tour
 - Canada tour
 - American tour
 - European tour
 - Other international tour:
- What steps have you taken towards reaching that goal? What obstacles are preventing you from achieving it?

Appendix 5 - Interview structure for DANCE ARTISTS (1 of 3 pages)

PROFILE Determining the demographics, which groups are having which problems. We can target strategies to certain groups based on professional experience (for example, mentorship, more introductory showcases), or management services for mid-career artists.

- Would you consider yourself emerging, mid-career or established?
- Are you an independent choreographer/dancer, part of a collective, or both? Is this your full time work? Looking at whether artists are part of many collectives or not can help us assess if resources are being spread too thin, and by concentrating them could benefit artists. As CCA says, an artist ‘would dedicate more time to their craft if financially viable.’
- Where are you based? Are there ever times that you need to rehearse, create or even work in other cities?
- How long have you been part of the dance community in Québec?

FINANCIAL RESOURCES To assess which programs aren’t being accessed, and which ones are perhaps saturated. In the interview process, I also explain to the artists, particularly emerging, the different programs so they are aware of them if they weren’t before.

- Have you applied for travel grants before? Which ones:
 - CALQ dance travel grant
 - Canada Council dance travel grant
 - Canada Council dance touring grant
 - Canada Council Audience and Market Development travel grant
 - Other: _____
- For which projects did you apply for funding? To understand if artists need funding for larger projects, for sustenance, for touring, etc. so we can focus on what’s most needed.
- What financial resources are available for you to tour that you are aware of?
 - CALQ dance travel grant
 - Canada Council dance travel grant
 - Canada Council dance touring grant
 - Canada Council Audience and Market Development travel grant
 - Other: _____
- Do you work with an administrator or grant writer? How useful are administrators for artists, or are artists doing this themselves. Would training more administrators be more efficient, or training artists to apply for grants.

Appendix 5 - Interview structure for DANCE ARTISTS (2 of 3 pages)

- Do you believe you are taking advantage of all the financial resources available to you? How? Or why not? Very important to assess if apart from new strategies, we need to develop better communication strategies to make the resources that already exist more accessible.
- How do you keep up with funding opportunities?
 - ARTERE
 - ELAN
 - Studio 303
 - RQD
 - DSRQ
 - Newsletters: _____
 - Networks: _____
 - An agent, manager, administrator or grant writer
 - Other: _____

AGENTS & MANAGERS It's very important to understand the role of agents, managers, representatives, publishers, as artists perceive them. If artists who work with them have higher touring opportunities, we can propose to train more agents. But if this proves statistically insignificant, perhaps artists simply need to go out and develop relationships to presenters themselves, particularly if they are comfortable as negotiators. Also, I have a feeling that agents are scarce and that's mostly why artists don't work with them.

- Have you, or do you work with an agent or representative?
- Would you like to work with an agent?
- Do you feel comfortable negotiating performing opportunities for yourself?

SHOWCASING NETWORKS Through these questions we can see if it's the same showcasing events, and same methods of maintaining people aware of your work, that prove the most effective. It's also a chance to get artists to share their best experiences at showcases.

- Have you ever showcased?
- Have you performed in a festival? How would you assess the impact it had on your career and touring opportunities?
- How do you build relationships with presenters in dance networks?
 - Keep in touch by e-mail
 - Keep in touch by Facebook
 - Keep in touch by LinkedIn

Appendix 5 - Interview structure for DANCE ARTISTS (3 of 3 pages)

- Send updates on your work to interested parties
- Send videos or trailers of your work to interested parties
- Meet people at festivals
- Meet people at showcases
- Set-up meetings when you are abroad
- Invite interested parties to your shows

TOURING

- How do you assess if your work is 'market ready'? Important to first, use the language CCA uses, and also see if artists need to better understand the purpose of market development projects from CCA perspective.
- What are your success stories in touring? Potential solutions and strategies to include...
- Do you have any role models and/or mentors? Also potential solutions and strategies, and perhaps people to interview as well.
- Have you toured, if so where?
- How did you book those shows?
- What is your next step for touring in terms of market development? Assessing if Quebec Anglophone artists are mostly interested in similar regions, in which case a potential strategy could be to develop partnerships with organizations in those areas. Also to see if we can facilitate this through CALQ residency programs, for example. Understanding the different markets for the artists' work will help us elaborate specific strategies.
 - Quebec tour
 - Canada tour
 - American tour
 - European tour
 - Other international tour:
- What steps have you taken towards reaching that goal? What obstacles are preventing you from achieving it? This will help us see what steps are already well taken care of by the artists, and where they need help, to make it to the finish line. It will allow our strategies to be fresh and relevant, not redundant.