

Performance Creation Canada
Second Meeting

Meeting Notes

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Performance Creation Canada
Second Meeting

Performance Creation Canada

Second Meeting- Final Report

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Performance Creation Canada Second Meeting - Meeting Summary

Meeting Logistics

The second meeting of the Performance Creation Canada network was hosted by Artistic Fraud Theatre of Newfoundland.

Meeting Objectives

Unlike existing professional networks and associations, the initial Performance Creation Canada (PCC) network strove to operate in an informal spirit of inclusiveness and open sharing. PCC, therefore, provided a forum for the discussion of a broad variety of topics pertaining to performance creation and the developing ecology in which it occurs. The primary goal of this first meeting was to lay the groundwork for a continuing PCC network. Ultimately PCC may play an integral part in the development of Canada's performing arts milieu by facilitating increased circulation, touring, and dissemination opportunities for professional performance creation artists and presenters throughout Canada. Topics that were central to this first meeting therefore included, but were not limited to, the examination and discussion of artistic practices, working conditions, geography and regional issues, cultural diversity, networking, funding, circulation/touring, presenting, education, professional development, and audience development.

Meeting Attendees

The following invited Canadian artists, administrators, presenters, and educators attended the second meeting of Performance Creation Canada:

Tim Boralase, Labrador Creative Arts Festival

Don Stein, New Dance Horizons, Regina

David Oiye, Rhubarb Festival, Toronto

Eric Moschopedis, Bubonic Tourist, Calgary

Michael Green, One Yellow Rabbit

Jillian Keiley, Artistic Fraud of Newfoundland

Heather Redfern, Catalyst, Edmonton

Naomi Campbell, Mammalian Diving Reflex

Sherry Yoon, Boca Del Lupo, Vancouver

Katrina Dunn, Touchstone Theatre, Vancouver

Funding agencies who were represented:

Canadian Heritage

The following additional artists also attended from the arts community at large:

Seth Levinson, Sarah Stoker, Robert Chafe, Robbie Thomas, Peter Rompkey, Michele Haire, Lois Brown, Kay Burns, Jonathan Lewis, Jennifer Adams, Jamie Skidmore, Erin Whitney, Diana Daly, Deanne Gill, Curtis Burns, Brad Hodder, Anne Chislett, Anna Stassis, Ann Anderson and Anita Best.

Discussion Summaries

Friday, July 9, 2004

10am: Start

Agenda topics:

Introductions

Creating Community through Performance

Panellists:

Tim Boralase, Labrador Creative Arts Festival, Labrador

Don Stein, New Dance Horizons, Regina

David Oiye, Rhubarb Festival, Toronto

1:05 pm: End of Session One

Session Two

Agenda Topics:

Getting Started

Panellists:

Eric Moschopedis, Bubonic Tourist, Calgary

Michael Green, One Yellow Rabbit, Calgary

Jillian Keiley, Artistic Fraud, Newfoundland

New Arrivals:

Richard Simas: Montreal Theatre La Chapelle, attended the original PCC.

Clark Ross : music composer from St. John's

Peter: artist

Break

Session two (continued)

5 minute soapbox:

Saturday, July 10, 2004

10:18 am: Session Three

Agenda Topics:

Touring and Presenting- how and why?

General Management of a touring company

Why tour?

Tour planning and management

Panellists:

Facilitated by Menno Plukker

Heather Redfern, Catalyst, Edmonton

Naomi Campbell, Mammalian Diving Reflex

11:15 am: Session Three (continued)

Agenda Topics:

Touring and Presenting in Canada

Panellists :

Richard Simas, Theatre La Chapelle, Montreal

Heather Redfern, Catalyst

Katrina Dunn, Touchstone/ PuSH, Vancouver

Dick Stoker, CAPACO

Myriam Merrette, Canadian Heritage

Break 12:17

1:52 pm: Session Three (Continued)

Agenda Topics:

Touring and presenting- how/why?

Continue with touring USA, UK, Asia and Australia

Panellists:

Facilitated by Menno Plukker

Michael Green, IETM Model

Naomi Campbell, Mammalian Diving Reflex

Myriam Merrette, Dept of Canadian Heritage

Sunday, July 11, 2004

Agenda topics:

Co-Productions

International Collaborations

Notes by Jill Keiley

Panellists:

Facilitated by Menno Plukker

Sherry Yoon, Boca Del Lupo, Vancouver

Naomi Campbell, Mammalian Diving Reflex

Katrina Dunn, Touchstone Theatre/PuSh Festival, Vancouver

Don Stein, New Dance Horizons, Regina

End of Session

PCC Full Meeting Notes

Friday, July 9, 2004

Session One

Discussion:

Ann introduced PCC.

Michael then continued on the history of PCC and what we are trying to do. He discussed PCC, how to make it more effective as a network, and PCC's basis on the IETM. Following a breakdown of the handouts, introductions were given by Sherry, Gerry Thurston and Eric.

Ann gave a reminder of the soapbox and Michael read a document regarding the 1st PCC:

Performance Creation Canada is a new nation-wide initiative dedicated to all aspects of the creation, presentation, dissemination and documentation of original theatre, dance, music and performance art.

Performance Creation Canada is committed to creating community through collaboration, and to the open exchange of information, experience and vision among a diverse constituency working within the field of 'performance creation'.

Performance Creation Canada is comprised of individuals from across the evolving landscape of our nation's performing arts including, but not limited to, creation-based companies, networks, funding agencies, showcases, festivals, libraries and educational institutions as well as individual artists from all performance disciplines.

Performance Creation Canada is a network.

What Is A Network? A network is a group of individuals who all take responsibility for common goals. A network is a dynamic system for communication, co-operation and partnership. A network is NOT a bureaucracy. A network is NOT a hierarchy. A network is NOT a lobby group, a private initiative, a temporary project or an association, federation or union. A network is NOT a closed club.

A network is a facilitating structure. It is a dynamic organism. It is a way of organizing rather than the actual organization itself. It is the flexibility, the process and the intelligence of a network that generates the unique value of networking. A network is a synergy. A network is a part of civil society. The energy, information and power of a network flow horizontally and from the bottom up.

Performance Creation Canada Mandate: To generate and maintain a fun and informal, open and inclusive environment in which to safely exchange a broad scope of ideas and resources related to performance creation.

The performing community in this country is continuing to evolve and expand more rapidly than existing support organizations are able to adapt. At the same time, many artists continue to move away from traditional forms of creation and presentation while defining practices and disciplines unique to their distinctive artistic mandates. Today, the multidisciplinary field of performance creation – original art of any medium that is performed by the artists who created it – is emerging as a major force in the evolving language of Canadian cultural identity.

Performance Creation Canada will operate in an informal spirit of inclusivity. Artist- and creation-based theatre, dance, music, trans-disciplinary performance and performance art, and the individuals and institutions that constitute, engage and support it, are examples that fall within the definition of “community” that PCC is seeking to engage.

PCC is not a marketplace. It is not a professional association. It will not be defined as a presenters’ network. It does not aspire to become an adjunct to any festival or showcase. But it can and will support all of these necessary traditional expressions, and more.

Multiplicity and tolerance are values that are central to the vitality of a dynamic cultural environment. Artistic information and conceptual propositions are worthless if they can be neither shared nor celebrated in a spirit of fun and generosity. Fun and generosity: two very important tools without which PCC cannot address issues that are central to the evolving Canadian experience: geography, cultural diversity and exchange, regionalism, bilingualism, intergenerational exchange and mentorship.... This is the future of Canada's cultural identity and PCC needs you.

More information is available on the website and in handouts.

Robert Chafe (Artistic Fraud) and Katrina Dunn (Vancouver/Touchstone) gave introductions.

Don Stein offered kudos to Gerry Thurston by thanking him and expressing thoughts of him. He introduced New Dance Horizons: Robin Pointras and Diane are the founding members of New Dance Horizons and Robin is still very active with the group. Regina is similar to Newfoundland in that it is quite isolated. Many people are working double jobs, and are financially challenged. Medicare and the NDP started in Saskatoon, but the province voted in Conservatives recently. When Robin started, there were few dancers, so the dance community was inclusive out of necessity and interest. Marie Chouinard’s first choreography was presented in Regina. Robin creates a lot of dance, often with Don. Don is Associate Director with the Dance Centre and has travelled a lot. Like other artist-run centres, New Dance Horizons has concerns around the feeling of constantly having to start with nothing to create something. There are many solo creators of writing, and of visual art, but because performance is a collective art we are never really watching or creating alone, therefore we are already creating community. Don started the writer’s festival in order to gather people together to read and create a community for an art form that is usually solitary. This provides a sense of colleagues, the gathering of people who

share interests, and gives an idea of place. The internet has changed the sense of community and challenges traditional notions of gathering. New Dance Horizons has created a festival. They find that while audiences love festivals and they are quite successful, there are difficulties with breaking the barrier with people in order to maintain interest beyond the festival. Little companies are starting and are able to produce work in Saskatoon. A building was just purchased where people can come together. It is affordable, and this is what makes a community. Don discussed the notion of community. He discussed the idea of a self-determining community, citing AA as an example of this model. In AA, you are a part of it if you say you are. You are a member if you participate, and Don finds this system to be inspirational.

David Oiyee explained the beginnings of Buddies in Bad Times. It started when the founder came out of the closet 2 years in (Sky was a playwright), and decided to have a queer and lesbian company. Sarah Stanley took over, and the company became focused on development. The company found itself searching for an identity after Sky left. David took over from Sarah and he continued looking for its identity. The company is working against the norm. It draws a broad range... it targets the "sweater fags" mainstream, but also gay/lesbian content and far out stuff that no one else will put on. This year was focused on visioning; the community felt ownership of Buddies, and wanted to determine what it should be. He felt that trying to please the many voices he was hearing from the community about what Buddies should be was causing the work to become watered down. When David came on, he took the time to sort out which community he was serving. David suggested that PCC should decide what it wants to be, then let the community come to it, rather than letting the community voice attempt to dictate the organization. PCC must remain strong and focused. David feels that Buddies needs a lengthy visioning process. It requires talking to staff, and the queer and lesbian community about what buddies is, where it has been in the past, and what it will be in the future. He came up with the notion of challenges - what Sky set up can be anything that challenges what is the norm. He has heard people say that they are happy that certain shows are happening at Buddies because they can't imagine it anywhere else. Rhubarb!, unlike fringe, is similar because pieces are short- with 5 performances a night and just one tech team. The artists and others gather, see each other's shows and have the opportunity to connect with the director and other actors. Six Czech artists, as well as artists from Six Stages came because word got out that Buddies was the place to be. Czech people were fascinated that this kind of networking was happening at a government run facility. The three festivals- Rhubarb!, Hysteria, and Pride Festival, are ways for artists to get in, as they are self-producing, yet under the umbrella of the festival. Buddies have found artists to work with through festivals. Rhubarb! and Hysteria have become ways to create a community, but to also help a community find Buddies.

Tim Boralase of the Labrador Creative Arts Festival spoke about his work. The Labrador Creative Arts Festival is seasonal, but Boralase works year round. The Festival, started in 1974, is in its 29th year and involves north, central, and western Labrador. A Children's Festival Organization, the festival was started for kids from different aboriginal backgrounds who have been geographically separate to come together and learn about

one another's cultures. Each year, a festival occurs over a week bringing together young people from 26 communities. There is development of a script reflecting some aspect of each participating community which can address any subject pertinent to that community. For example, scripts have been about subjects such as cod fisheries, substance abuse, and the effects of September 11th on minorities. One week of prep takes place, during which time artists in the community are notified to give workshops. Pieces are shown and peer evaluated; there is discussion around the piece, community interaction, and community can come out to see it. Scripts are then published and used as part of the curriculum in schools. Because the basic idea behind the festival is that the project comes from the youth, there is freshness to the work. In 29 years there has never been a repeated topic or similar presentation. All stages of process the aims are culturally rooted and intended for disenfranchised kids to express themselves. The festival gets groups talking about social and community issues and gives youth a feeling that they are participating in their futures. It draws on the history of young people, validating their own lives and culture. However, for professional artists, it's too much of a gamble. In the past, they have felt that their work has not been fully appreciated. Having professional artists come in validates and gives a whole new form for the children to work with. For example, if there is a marionette workshop then there will be marionettes in next year's festival. There are five components to preparation: 1. time in each community 2. storytellers and people to hear 3. people who are there throughout the whole processes 4. piece is individual but then social, and the critical can add depth; always a symbolic element 5. always have a crack or gap that identifies the unknown and should have an element that leaves us with a question. Labrador has a diverse population of Dutch and German.

A 5 minute video excerpt was shown about the Labrador Arts Festival.

The floor was opened for questions.

(Q For Tim): "You don't have a stage anymore?"

Tim: "No, last year we did it in a cafeteria...we almost had a theatre but it doesn't have enough space. Maybe we could rent a movie theatre because the festival needs a 300 seat space... we need about 3 million...we had a theatre with the old high school but new one doesn't have one. We are still working on it."

Session Two

Discussion:

Michael explained that building community is what One Yellow Rabbit is all about. 130 years ago there was nothing in the area, and it was very far from a cultural centre. Friends at OYR had 2 choices: 1. leave for Toronto, Montreal or Vancouver, or 2: stay and make it a place where they could live. These people would read about what was happening in other places, and they thought about also having it in Calgary. It isn't like what happens in other places, but it is something for that community. It all started by building a theatre- they had to build their own theatre in an artist run centre. The first lights were built out of cans, but after 23 years they have had an impact on the Calgary community. Calgary is one of the more sophisticated audiences in Canada. They built their own festival, born

same year as the Edmonton Fringe. OYR did the Edinburgh Fringe Festival for the next 10 years. We began as a touring company and were part of an international community of artists who create their own work, reflecting what they wanted to say and what they wanted to do. We started a festival to bring the people whom we felt had a kinship to what we do in our community. Having a chance to see this work had an impact on Calgary. For example, this brought Artistic Fraud, Kronos, and Laurie Anderson. If you stick around in one place, you are a part of a community. If you say you are, you are a part of OYR. We have no brochure and at our season opening party, over a100 people who support OYR got to meet one another. However, the number of people at the core of OYR is small. These individuals are planning for when they stop and can no longer be there, therefore they take mentorship seriously. Denise Clarke's summer lab intensive is a multi-disciplinary chance to indoctrinate open minds as to what they do and how they do it, and the effect of this is quite profound. "Labits" are infecting Canada at a rapid rate. Audiences have gotten older and more sophisticated, but it is harder and harder to get to the root of what the festival was about originally, emerging artists. Eric was a student whom Michael met at the U of C. Eric was required to put on final show but Eric wanted to put on a festival. At this time Eric created the Mutton Busting Festival. Eric's persistence inspired Michael. Now, there will be four emerging companies to highlight and animate during the High Performance Rodeo at a 60-seat theatre.

Eric explained that he went to England, and he was going to leave Calgary. However, he knew of OYR and was influenced by Gerry Thurston. In 2002, while at U of C, he started Mutton Busting. Last year Mutton Busting had over 50 shows. He wanted people in Calgary to think the same as him and to work in the same way. Calgary theatre is about creating our own venues- its history had been about using unconventional venues. Mutton Busting fits best under the genre of performance creation. He approached a partner about having a space in the basement of a church, which became a 50-seat theatre. He called it Birds of Stone. He just had a vision; he had passion and no money but made it happen. The name High Performance Rodeo is a play on the Calgary Rodeo, and in the Rodeo young people ride sheep between acts. This is where the name Mutton Busting came from.

Q: "Since you have no money, how is the church basement funded?"

Eric: "People don't get paid and work other jobs to get by. Space is paid for by programming. This works to make our own city vital."

Jill is from Artistic Fraud, a company in its 10th year. Jill says Artistic Fraud wants to become big. It's 1st show *In Your Dreams Freud* put 45 people on stage. They kept remounting that show until finally someone suggested forming their own company. It was started in Toronto and then the show was remounted in Newfoundland. Artistic Fraud is now located in Newfoundland and Labrador. It was made as an offshoot of another company. Sound Symposium is what ultimately enabled Artistic Fraud to put on work like their 81 person show. Jill explained that her company is full time professional company with a lot of back and forth travel across the country. They created the show *Underwraps*, and wanted to take it on tour. Michael of One Yellow Rabbit, Rumble

Productions of Vancouver, the Waterfront Theatre Festival, and the Banff Centre took on the show. Festivals facilitated the touring of the production and juries had a chance to see the show. Artistic Fraud is trying to expand by going to PCC, and is hosting Magnetic North coming to St. John's in 2006. Now that they have expanded their name, Artistic Fraud is able to bring artists such as Theatre Smith-Gilmour and Daniel McIvor to St. John. Robert explained that the aforementioned companies are taking a huge risk in supporting *Underwraps* because it requires 24 people touring. It only toured because certain presenters agreed to take the show without having seen it. The company is in the process of moving forward, and then looking back to see what they are leaving behind.

Q: "Do you see yourself (Michael) working with Mountain Standard Time to bring people in?"

Michael: "I was on the board/ steering committee before 2005. The roots are familiar but have gone in other directions. MST has more in common with other performance art festivals. High Performance Rodeo is still about buying a ticket and sitting in a theatre, but MST has a completely different relationship audience. Audiences are different, but they do fight for media."

Glenn spoke about having seven different galleries to deal with for MST. He said that dealing with the board of the galleries is a full time job. He also noted that MST is aligned with other performance art festivals across Canada.

Q: "Does producing and presenting build an audience?"

Michael: "I am not sure. But it is a way of surviving. If we didn't present people who we wanted in our community, then no one else would. It is a uniquely Canadian series of people who present as well as make and tour their own work. I had a meeting with Heather Bond in the UK and realized that there aren't as many people who do the same as what Canada does."

Eric: "At Mutton Busting we are always trying to catch up with the festival and make more work- not just present and produce other people's work."

Lois: "Trying to catch up with both ends."

Q: "What about a non-producing company?"

Naomi told of when she created a show at Nightswimming, and 27 people came. They focused on the fun part- commissioning and we will find the right match. Many shows have been produced. They work shopped the trilogies and got picked up at Stratford and now they pay Ned, yet they (Nightswimming) are still involved. For example, *Through the Eyes* is coming to High Performance Rodeo, but is also a Factory Show.

Richard spoke on the subject of curating. He said that artists who both create and present are filling a void. It is different then the system in England, for example. Richard asked

Jill, Michael, Eric and David where the lines are drawn between community, venue, and artists? Is there a grey-zone that one always has to think about? Richard says that over the 15 years he has learned to think about it, and it still troubles him.

David responds, “We don’t always do things from the past. We would always end up presenting the same artists. As presenters it is easy to get into a rut. This way, each curator can add his/her own style. We are constantly revisiting, constantly rethinking.

Michael expresses curiosity about Rhubarb!’s use of guest curators. He explains his own style as more tyrannical. He thinks of the festival as more like a buffet, a little bit of everything to make a proper feast, laying out a spread that he would find enticing- and that there are always things that are bubbling on the side.

Richard points out that one can’t always meet the needs of an entire community.

Michael reminded the group that after the break 5 minute soapboxes will begin.

Session Two (continued)

5 Minute Soapboxes:

Janice Jackson introduced herself. She explained that she lived in Europe and then moved to Halifax and has lived there for thirteen years. She is a composer of contemporary music and has created four performance art pieces. Her pieces take place in four rooms, the last one being a closet with a gauze covering and a pin light on in her mouth. She is interested in creating a network of people who want to perform in alternative spaces and tour to smaller communities. She is interested in using residential homes in smaller communities and villages to perform her work. She asked interested parties to come and see her.

Clark Ross read Composer Tim Brady’s proposal for assembly of Canadian artists

Kevin introduces himself as a presenter, writer and performer. He works with youth at risk through a multi-agency youth organization. He has space for a cabaret, but no structure for people to share their works. Trying to create a venue to provide as a safe place for youth, and to give people a voice. He hopes to re-connect through artists who have been disconnected from the system.

Heather Redfern talks about Ann and Norman who are interested in a finding a Canadian Edinburgh Fringe venue which would be curated in Canada. This venue would be funded by Canadian companies, and if a good venue could be found it would be a great opportunity for joint marketing. This would require all volunteer work, and letters of support. She asked for people to let her know about their ideas around it.

Sarah introduces herself. She is originally from Newfoundland, but has been living for 10 years in Montreal, and has been home for 3 years. Gutsink Productions is dance, multi-disciplinary, and holds improv nights. It is the mandate of both the collective and

company to be an advocate for art and health in the community. She is looking for opportunities to present the work, especially to smaller communities. All three shows are free shows and she wants to get more people there. Art action festival is going to Japan and has been in Montreal. She mentioned that burn out tends to be a problem in Newfoundland. She is trying to curate, present and keep collectives. She is also dealing with on the go fundraising. She applauded us all, and asks us to look out for each other. She sees this as a fantastic and scary time. She showed a picture book from a Cape Spear show.

Q: “Will Sherry talk about See Seven?”

Heather asks, “Will we talk about burnout?”

Jill announced a Monday morning sunrise hike at the beautiful Cape Spear.

Michael mentioned En Piste Network of Circus Performers of Montreal, and said that he had a hand out available for anyone interested. He then reminded that “you are apart of this community if you say you are.” He said that Sunday’s meeting will be an unstructured time in which to discuss the future of PCC.

3:58 pm: End of day one

Saturday, July 10, 2004

Session Three

Discussion:

Ann welcomes everyone, and thanks Canadian Heritage for their support.

Menno begins by saying it is good to be here and thanks Artistic Fraud and Ann. Menno is a theatre and dance agent based in Toronto/Montreal. He represents Canadian artists and organizes tours in Canada. Along with Sherrie Johnson, Menno organized Six Stages tours to Glasgow, Berlin and Prague, and also used this event to find companies to bring back to Canada. He outlined the topics to be discussed in this session: 1) how and why tour. 2) touring and presenting in Canada. 3) touring the US, UK and Asia and Australia.

An introduction was made by Naomi Campbell- independent producer in Toronto, and Heather Redfern- Artistic Producer of Catalyst.

Naomi thanked Artistic Fraud for inviting her and explained that she work as Artistic Producer and does a wide range of jobs in order to make enough money in theatre. After working with Nightswimming and Mammalian Diving Reflex on one show in 98, she fell into touring. She toured *White Mice* internally in TO, to the World Stage, OYR , the VECC (brought in by Rumble), and finally to a tiny little hall in Quebec. *Breathe*, a piece by Steve Lucas and work shopped in Toronto, has no actors, just a set and lighting. This show was an impulse for a lot of activity. Naomi explains how she imposed herself

on a lunch put on by Don Shiply and sat next to the festival organizer (Mime Festival, Hong Kong Int'l Festival and New Zealand Festival). Through this connection, she was able bring *Breathe* to the UK in January. This could be pulled off because few people had to travel, and the set was already built (and it was built to tour). Because touring the production was very inexpensive, it could be funded with remnants of Heritage and Canada Council money. She was recommended by Janet Munsil to meet a producer in the UK, and is now taking *Suicide Site Guide to the City* to Edinburgh. Naomi worked as a Stage Manager and produced for Nightwood, she could then do both jobs for *The Danish Play* in Copenhagen and earn money from both. She talked about how her work takes her places. She has no real training in this aside from a tour organizers workshop at Six Stages, and a class at U of Waterloo, however she used Menno as a resource. She is still trying to tour *Breathe* and *Suicide Site*- she needs to get producers out to see the show.

Heather spoke about how touring started with Catalyst in 1996, under two different Artistic Directors. In the first year together, the group made six new projects and are thematically still working on the first six projects eight years later. The work was unique and had a small audience. They need to find a broader audience, and allow work to develop for two to three years. But then the show cannot have only one run. 1st touring show was *Elephant Wake*. It was a two-person work, and director and actor were both Artistic Directors- making it a very easy show to tour. At the Edinburgh Fringe, the first audiences were about 2 people, then the Scotsman reviews hit, and suddenly audience size went from 2 to 92 overnight. The group started to work on *The House of Pootsy Plukket* which got attention and they booked a six week tour in Europe two years later, nationally in Regina, and Vancouver. Heather spent two weeks with Sherrie Johnson and instantly became an expert. She developed a bigger project, the *Blue Orphan*, a musical with a cast of nine, and sent seventeen people on the road. This was the most interesting piece for Heather as tour manager. She had to find a different audience. She went to Traverse Theatre. The work was controversial, and it received reviews everywhere from 0 to 4 stars. She explained that it is an innocent piece of work in that it is quite sentimental, and that every piece doesn't have the same audience. She realized that with this musical she had to do a lot of work with CAPACO to tap into the big musical audience in suburban venues. She had to learn to tour in and do one or two performance and get out quickly- but using this system, she found her audience. They added two more people to the tour, and local crews were great.

Menno: "Did you do a showcase?"

Heather: "Did a showcase and people said, 'We love that but we could never put it in front of their audience.' *Blue Orphan* was well received. We run a venue in Edmonton and a full season in the venue, but including only one production by our company in the theatre. We present internationally, nationally and locally. We present, create and run a venue, and this helped start the Magnetic North Festival. Mary Vingoe is from Dartmouth and travels Canada to see work. When *Tempting Providence* played Edmonton it was the first show that we saw from Newfoundland."

Menno says it's great to present touring opportunities for people in Canada. It starts with one little thing and takes off. It starts with being inventive, like with *Blue Orphan*. PCC and Magnetic North are both great and will hopefully lead to many other possibilities in Canada. Why tour? He says that being an agent has nothing to do with selling. Rather, if he sees an opportunity, he sees if people are interested in the work and tries to make it happen. Touring is a very organic thing. His advice is for artists to first make work, see how audiences respond to it, and then see where it goes.

Naomi explained that hers is small company with no operating budget from the Canada Council. However, they do have funding from Toronto and will soon to find out if they will receive money from the OAC. Touring allows the show to have a longer life, and no one else would likely tour it. PuSH supports it with a co-pro in Victoria and in Vancouver. *Peeeeeaaaccceee* at Six Stages made a commitment with a co-pro and picked it up at Passe Muraille, and the Buddies and *Peeeeeaaaccceee* remounts will not be the exact show but an evolution of the piece. It enhances the work, and people can work longer on one show, creating that many more weeks of salary. She believes having these associations has been great and helpful. Because *Breathe* only seats 18 people and runs only half hour, touring will expand the numbers of people who can see it. Sherrie Johnson is Artistic Producer of da da kamera. She doesn't premiere in Toronto so that they can be prepped because there is a culture of nasty criticism in Toronto. They are always building to tour, whether the show will tour or not. *White Mice* was not made to tour, therefore touring it was challenging. They were using four huge hockey bags to tour the set.

Menno said that it is important to have people like Naomi. **For example, it is manager Michel Bernatchez who** enables Robert Lepage to tour. As an agent, he needs the General Manager in order to get everything done. He also made the point that Marie Brassard broke out into touring, but she couldn't have done it without a good manager. He concluded that your tour isn't dictated by your show, but rather by your management.

Heather explained the need to get shows ready for the tour, and the money necessary for remount. She says, if you are going to tour, expect that it will happen. She has done several mentorships and realizes that they are touring for the right reasons. Straight up scripts don't tour it. What people are looking for is something completely different than what they have. She saw *Thunderstruck* and thought it was great. It is a show that only the Rabbits can do.

Menno commented that *The Danish Play* is an exception. He then opened the floor for questions.

Q: "How do you tour large scale? We were in Halifax and still being snowed on from the *House of Poosty Plunkket*. We installed in Edmonton and then remounted and rebuilt to tour. *Blue Orphan* was drapery. Everyone had an extra piece of luggage. Getting cargo from Australia to Canada had to be done that way."

Naomi explained that *The Danish Play* had to build another set because the original was not built to tour, and *Overcoat* built a second set from Australia to New Zealand.

Menno said that there is an artist need to make the show that you want. Robert has a 4 to 5 day set up, tours with 10 people and seats only 65, but is touring.

Session Three (continued)

Discussion:

Menno notes that the session is beginning a little late, but will try to fit it all in. He also adds that when we talk about theatre we are also talking about dance.

Introductions of Myriam, Richard, Dick Stoker, and Katrina Dunn.

Richard states that he is free, open and available for other conversation. La Chapelle is a little smaller this one (LSPM), and it is 15 years old. It was never a career plan. He took out a 3-month lease and has been there ever since. Space came out of need for multi-disciplinary work and experimentation- and it operates out of the same principle. Finding the show that will please everyone. He sees himself as a gardener cultivating the ground. Lots of people coming out of La Chapelle, and lots of work is picked up by Festival des Ameriques and Dance Arts Festival. He says this means he takes risks. The first 7 years was to make it happen. Vasistas is a New Media Arts Festival and the name translates as “what is it?” and “the people endure.” Richard explained riding the Canadian “tour wave” where he can take one trip and hit One Yellow Rabbit in Calgary, Free Fall in Toronto and another festival in Quebec City. He has loft events, outside and in theatres for bringing people together. He said that trying to meet everyone in the country is challenging and country landscape is challenging. The Heritage Canada program has made us able to become a national presenter. It has allowed us to do lots of new music presenting and touring. We are interested in death to the concert and new ways of presenting new music. Many dancers cut their teeth with choreography at La Chapelle.

Katrina Dunn is Artistic Director of Touchstone Theatre and co-creator and co-producer of the PuSH International Performance Festival. She recounted that when she first took over Touchstone, Vancouver had very little international, or even national touring experience. Touchstone started presenting one show a year, for example *Rabbits*, and *Pigeons International* were presented. Duncan Low at the Vancouver East Cultural Centre brought in more work. She explained that she and Norman co-presented a show and addressed starting a festival. They started talking to the funders and there was this huge feeling of support and need of a curated international festival. She and Norman felt inspired by what has been done at the Rodeo- the way it first started small. She explained Vancouver is a weird city for audiences. Most things that work in other places don't work there. In 2002, PuSH brought in three shows- Marie Brassard's *Jimmy*, William Yang, and OYR's *Dream Machine*. Last year Touchstone co-produced and co-presented a premiere of Darren O'Donnell's show for the PuSH Festival. This year they are doing the same thing with NeWorld Theatre, and the following year will be with the Electric Company. They are also planning a similar project with the Dance Centre. Deborah Dunn Dance Choreography from Montreal is co-curating works for her and Norman.

Q: “Is PuSH it’s own entity?”

Katrina: “No and we hope it won’t come to that.”

Dick explained that CAPACO, incorporated 16 years ago, grew out a meeting in New York about having a regional meeting in Canada. He got involved through Newfoundland where there are six theatres and a dozen community centres. While multi-disciplinary, it was thin of theatre. An American musical has never toured to Newfoundland. Dick presents through the Atlantic Presenters Association. He explained that most Canadian theatres are currently organizing at a local level. He also stressed the importance of networking. *Tempting Providence* was showcased in its entirety, and that was made possible through networking. One of the big problems in Canada is transportation, especially having to fly to Labrador. Touring dance, music and TYA theatre is all challenging. Newfoundland provides an audience of 6,000 to 8,000 people who are very conservative. He is trying to get as much dance out there as possible.

Menno comments that Dick has been instrumental in bringing dance to Newfoundland.

Michael noted that the CAPACO annual meeting will not be held in Ottawa, but will move to Edmonton.

Heather noted that *Blind Date* is a series and Heritage is the only funder that will support it. Intrepid, Rabbits and Janet in Victoria work together to try and make projects happen. She said that fees are not what they should be at \$700 a show to \$1200 a week. Block booking enabled them to bring their show to New Brunswick. They were booking venues in the suburbs through the agency CCI. Both CCI and the venues themselves are commercial ventures and are in it to make money, but with the financial help of these commercial organizations, Heather is able to take more risks. Even though she can get \$5,000 per show, her cost of touring is so high, she still needs money from the Canada Council.

Menno noted the importance of festivals in general and Heritages risks. He said festivals are in risk. Festival des Ameriques is in risk and we have to make sure that festivals can stay around.

Myriam from Heritage Canada spoke about the Outline Program. The Outline Program was created four years ago as a cultural program that was supporting festivals in Canada with the goal to bring arts and artist together across Canada. As a result, more artists can tour, presenters can bring very strong diversity and can take more risks. With that came more money; 20 to 22 million per year. Myriam explained that any presenters who have successfully presented can apply for the money. The numbers of presenters in Canada has increased dramatically. It has been able to make a difference, but it is a tool that needs to be upgraded. We are hopeful to continue, but there are changes to the cycle of the program. It is at the end of its cycle, but they have had fantastic results and will have to plead for the case. Hopefully they will find out in the fall, but maybe as late the

spring. They are working on re-doing the application towards discovering the kind of impact you will make in your community. She said it is wonderful to hear what people are doing. It takes six months before you find out, but it's government not Canada Council. Average contribution from Heritage for a festival is about \$35,000 and for a series the average grant is \$39,000. Roger Gaudet is working hard to show the evidence necessary to continue the presenting program through Heritage Canada. He has 1,680 entries and is trying to measure and present case in order to show what the program has been doing for arts. Presenting is still music driven by about 75%; theatre is more represented still compared to dance, but dance is growing. Heritages financial contribution in a major centre is about 2%, box is 35%, and corporate support makes up about 50%.

Menno points out that in all provinces except Quebec, 70% has to come from other funding and this needs to change.

Myriam responded by saying that this is delicate because we don't want to think that all of us can do it. More presenters are presenting new works now, and this is feeding a cycle in which more new works are being created. She stops her point because time is running short but offers that she will be around to talk.

Don noted that Heritage programs have regional inequities. While many programs never receive new money, they are measured by new programming.

Menno explained that increase in touring activity is great, but the dance touring budget is taxed because, while we want to tour, dance often doesn't have the funds.

Michael brings up ad hoc presenting. He mentions a multi-discipline network of Kamloops, Lethbridge, Whitehorse, Regina and Toronto. He explained that Six Stages is suffering financially and may have to become defunct.

Session Three

Discussion:

Menno introduced Heather, Naomi and Michael to talk about networks.

Michael explained that his company is 23 years old. Blake, Denise, Steve and Michael had a retreat to evaluate what they had done, where they had come and what their collective goal would be. They are a small company, but very prolific, they create, present and tour. They first started in 1982 and spent a lot of time talking about what the company is and what they wanted to do, they made a seven year plan, and managed to accomplish it in five. They grabbed the bull again and took stock of where they'd come. As they were building, they toured to every destination they wanted to get to, lab school realized, and had an undeniable impact on community. Was it time to pack it in? They still loved each other, artistically in particular. Over the course of the weekend they moved into a new paradigm of how they will work. They've got these resources, a reputation, they have this festival and could start to invest in meaningful and artistic exchange. They felt the way to do this is a much slower process to begin to identify other

communities that they would like. They felt they were starting to bear fruit after 2-3 years of conscious effort.

Menno: “Three years ago?”

Michael: “Maybe 3 or 4. Let’s use the festival as an agent of hospitality. Epicurean. Enjoying each other as friends. Menno and Sherrie putting Six Stages in Edinburgh, and Glasgow and was asked to participate, offering potential to find partners. We went out into the community and found the four days festival... they create work and present work. When you work this way it has a lasting effect. We took our show to Prague and Glasgow and they brought their show to Alberta and they have brought their students to work with OYR. He made a stop at the IETM, a twenty-year-old European network upon which PCC is based. It doesn’t work perfectly, but there is no situation that does. A mix of educators, artist, presenters, and I immediately tried to sell show. I discovered that it doesn’t have to work that way. Pan Pan in Galway came to High Performance Rodeo and now *Dream Machine* is going to Dublin, and Macbeth 7 will come to High Performance Rodeo. I will stay until I turn 67 and give to the community.

Menno said that the network is like-minded individuals and supported new works. It was a very important time. He moved the discussion to North America and touring to the US.

Heather brought up one show in Maine. TYA tours extensively there (US) but the adult market hasn’t really broken in. Joint conference American conferences are very difficult because they are dominated by agents with rosters of over 100 artists. These are big big shows and the little guy gets lost there. Cinars has taken a group of producers down. Menno commented that Cinars is a bi-annual 1st week of December and in mid-November. It’s a big gathering of agents, artists and showcasing like the European model and US model. But he notes- who can afford to pay the fee? Heather said she shared a booth area, which is great for presence and support. Trade routes funding can come in looking for people next year. An English company is only invited to go if the government gives money. It depends on who’s funding it. The only way to go is in a collective. In the United States an agent named Cheryl Hanson book Green Thumb out of Vancouver.

Menno: The Cinars environment is one of buying and selling, but there is also an opportunity to meet interesting people and talk about their work. He said the problem with the conference is that if the interesting people stop going, then he has to find people individually, which is more difficult.

Q: “Funding? Did you get funding to get to the Czech Republic?”

Michael: “I am resourceful. 1st is Menno. Also, Six stages foreign affairs, OYR, personal grant from Canada Council and the Czechs put me up.”

David pointed out that the Canada Council has international outreach.

Menno spoke on organizing Six Stages in Europe. This was spearheaded by Canada Council. He allowed the European host countries to curate the series and pick what they wanted from Canada. They came to Canada and decided for themselves what they wanted. This way, Canada is able to do the same when European shows are being presented here. Canadian Heritage and Foreign Affairs provide support, but fees and hotels were offered by the European companies. They wanted to bring companies from Prague and Glasgow and an East Berlin resident company.

Heather noted that the British Council does a showcase and brings in international presenters, one from Quebec and four from English Canada.

Naomi added that a program from British Festivals, Take OFF for Darlington, showcases 12 performers. She had invited them to Cinars but they will be going to Edinburgh. She noted that packages are not very useful. Face to face stuff is very important and the most fruitful encounters will be the networks.

Heather reminded that the Canada Council fund do airfare.

Menno said that Canadian festivals such as CanDance and Magnetic North provide a good chance to see Canadian work and they turn into big networking events.

Q: "Have embassies been helpful?"

Heather: "I haven't accessed funding from embassies, but what they will do is give venues money to boost marketing through Ann Booth and Margert Attache. We have did get money through the embassy to bring a TRON theatre producer."

Menno said that music is easier and they funded it by the venue, as did the Department of Foreign Affairs, and the Department of Trade as well.

Naomi received money for marketing from embassy. She suggested doing a brochure in the UK and holding a reception in Edinburgh. Because it is a first encounter, they will help.

Menno reported better luck with an individual embassy. He said it is a useful resource.

Naomi went to the Danish arts council and said she wanted to meet people. She phoned a whole bunch of people and she set up meeting right there.

Michelle: "Danish Agency for the Arts?"

Naomi: "No Arts Council"

Menno said Belgium was good for touring French language shows, and Edinburgh is great for English.

Michael did nine stops in Edinburgh. Over ten years they went nine times. They developed a lasting relationship with the Traverse, and they would put them in their season. That relationship has lasted over the reign of three different artistic directors. They had to admit that eventually they were going for fun. This relationship is different, Tron is stronger than Traverse.

Heather said they got maybe three gigs from Edinburgh. She said that few international presenters that they got to Magnetic North are buying work through Edinburgh. They got a tour out of it and have a strong relationship with the TRON with lots of indirect links. Lots of Canadians saw work at the TRON because of a delegation that came from Canada.

Naomi commented that she also found a rural European circuit through Edinburgh.

Heather commented that northern Europe also has rural tour.

Naomi mentioned that Richard Jordan produced a play called *Emphysema* renamed *Smoking with Lulu*. It was produced in London at the Soho and has been done in Glasgow. Naomi got a gig with Richard and was invited to go to Edinburgh. Richard has a relationship with the venue and with British printers. Richard met with Martin in London and got funding. They went to five theatres in Brazil; did an English speaking tour, and producers in New York were all coming to Edinburgh. Then he got to meet with Martin again.

Menno asked about Perth.

Michael explained that Perth is on the western edge of the Australian Continent and is home to only a handful of festivals in the summer. They were paying a lot of money. Michael's company applied for grants but didn't worry. In Australia, if you tour a show to one festival, no other festival in the country will take it. His company toured *Queen of the Nazi Love Camp*. The cultural differences that they encountered between the three audiences are all very different. They also played a lot of different venues from Vancouver to Toronto and went to Scotland. The show did very well but it was perceived as very serious there. Australia wanted more "fags with whips". Michael really sensed that it was a cultural difference.

Naomi said she felt that kind of difference with the *Danish Play*. The laughs were totally different. At the first show in Edmonton, the laughter was very shocking. Denmark was a much more sober experience.

Menno commented that work changes and takes on the life of each city.

Michael compared a show to a precious stone, in the way that the facets become more pronounced the more it tours.

Menno said that in the US, the *Dormitory* was turned into a piece about American society, the death of Kennedy, and violence in America. When it came back it was a whole different show.

Q: “Do you always remount at home, and do people come back to see it again?”

Heather: “Yes. We remount the show again in our hometown. We did *Blue Orphan* again in the spring, but the press would not cover it.”

Michael: “We may not bring the show back to the Calgary public.”

Menno called the end of the session. He said he would pass out cards, and that people would be around. He told everyone to meet at the Quality Inn that night for the show. He reminded everyone of the following day’s 10 am start time.

Michael added that at 1pm there would be a meeting about the future of PCC.

Sunday, July 11, 2004

Session Four

Discussion:

Don Stein introduces himself and Regina New Dance Horizons, which presents contemporary dance from across Canada. He explained that it is very difficult to present people who are not supported by touring funding. NDH wanted to become a creation company – their budgets allow for 5 original creations a year and they do lots of installation work. They can be found on the web at newdancehorizons.ca. NDH has some creation money and several national creators (Jennifer Mascall) make creations there and then bring them back to Vancouver and Calgary. He explains that the incoming artists increase the level of performance for the local dancers. Their focus next year is on contemporary aboriginal dancers. The professional Pow Wow circuit is big in Saskatoon, and the tape is called the Pelican Project. 50% of the people involved are Aboriginal, making The Pelican Project a good example of cross-cultural work. Theatre director Floyd Favel Starr, Michelle Sereta, Ed Pointras, Don Stein, all came together for the project, and this spirit of the collaboration is very important to the company. There were a number of events tied to the project, for example, working with schools and communities in relation to the project. This summer it will play in the Grasslands Provincial Park, with Margie Gillis coming to perform in it. Composer Gordon Monaghan is playing an instrument in the Pelican Project. This is Bill Colemn’s project and it open August 14th. They provide opportunities for young choreographers and dance projects that need a home. Don believes it is very important to involve local people in various capacities, including audience development. There are also workshops, which have become a very popular thing to do within the community. This Pelican Nocturne and the Pelican Project have been well documented and many people come back and see it again and again. The kids are very inspired by Robin and this project. Don feels that

the most important thing about this is that it is a genuine exchange. Responsibility and authority is freely given and kids rise to the occasion.

A video of Pelican Project is shown.

Sherry Yoon from Boca Del Lupo in Vancouver introduced her company. She explained that this company is in its 8th year and has made twelve new works, with each project taking on a different collaborative model. Sherry directs for the company. They are right in the middle of planning their touring. They are touring a show that is an international collaboration with a company in Mexico. Boca Del Lupo members were originally brought down as delegates to Mexico, and they made this co-production with a Mexican group. The two groups found they had a similar language, and they made a commitment to each other. This year BDL was the recipient of the Alcan Award, which is allowing the project to start this year. The fact that it was an international co-production helped them win the award, as the projects submitted should be big. In order to facilitate this project, they went to Mexico to hold a workshop at the Cervantino Festival in Mexico. This is a big, eclectic festival, which presents a large mix of things. Boca Del Lupo brought their partner group up from Mexico to adapt a play called "*The Suicide*". BDL's process doesn't always include the verbal, and this was very beneficial to the piece. This project was created in 8 weeks, which was not a lot of time for this collaboration. The commitment level on this project is very high from both sides. They tried to set something up so everyone could participate, and they learned not to take anything for granted. *The Suicide* premiered in February of this year, and during that time, we got people up from the Cervantino festival to come and see it. BDL and the Mexican company were invited to Mexico to perform, which is happening this year. Green from OYR came and saw the show and also invited BDL to Calgary to perform the piece next year. BDL has never toured before, but through a lot of hard work and persistence they have at least two, possibly three dates in Mexico, and for the January portion it's Calgary, Edmonton, Albuquerque, NM. This is both a financial and artistic co-production and it has become a real artistic co-production. Jay is both in the show and serving as the other artistic producer. They have a flying squad with Axis Theatre for touring. They also have a very supportive board of directors and a lot of support in other ways from their honorary patrons.

Katrina Dunn of the PuSH Festival and Touchstone Theatre in Vancouver said that PuSH is something Norman Armour initiated. He saw a show called *K* in Copenhagen, and he then secured some funding to go talk to the company, and he was able to create a relationship with them. Norman worked for 2 1/2 or 3 years on the paperwork for this very complicated co-production within the context of the PuSH Festival. This was a great success. The company from Copenhagen brought the set, designers, and director, then cast it out of Vancouver. The production was created by UBC, Rumble, PuSH and Kaleidoscope out of Copenhagen and half of the show was with cast with students. There was a commission to translate the show from Danish to English. Katrina said that the show will be produced at other locations. This model is moving across Canada. She believes that this is a different paradigm, as most shows are toured 'as is'. It was very complicated from a producer's point of view, but it was a very good thing.

Naomi Campbell said *Suicide Site Guide to the City* is going to Edinburgh. They have done funding co-productions with PuSH and with Six Stages. It is very difficult to do anything as a small company in Toronto without doing it as co-production. Nightswimming has collaborated a lot with dancer Julia Sasso. They worked with Julia on the project for Jane Urquhart's "The Whirlpool." Brian of Nightswimming has become a Dance Dramaturg. There were workshops held for Julia Sasso, which includes actors. They are also collaborating with Andy Massingham, a fantastic physical actor. This actor wanted to work with Julia, so NS brought her in to work on his project. Nightswimming is going to host the Nightswimming Invitational, which will bring in two artistic teams – these teams will be comprised of a playwright, director, and playwright/actor. Both teams then share a pool of actors, whom they will shuffle around to find good matches. There will also be a reading, and the visiting companies will be able to see the work. While this is not "collaborative," it allows for an interlinking of these projects.

Menno discussed the fact that we (in Canada) don't have enough money to make many projects work and we end up being dependant on money coming from abroad. The situation is, of course, better in Quebec. Ex-Machina has become dependant on international contributions. Norman Armour came to see the piece in Six Stages and didn't like it, though he had a lot of faith in the artists who made it and he had commitment there.

Richard Simas spoke about artistic residencies. He said that at the most basic level it offers time in the space and artists need the space. Theatre la Chapelle has had great success on this level, and in terms of funding, what is quirky and fun is that they have received money to support other projects. Next season literally a third of the projects in the season are supported through residency time. This tool has provided a good relationship between the theatre and the artists coming in. They sometimes bring together artistic collaborations between artists who may not otherwise have worked together.

Menno pointed out that many contributions are in kind in co-productions.

Richard said it is important that people on juries support co-productions. He noted that there are wrinkles in the system.

Michael discussed the festival co-pro model used by OYR. They begin by investing in their own community. They took the Old Trouts under their wing.

FUTURE OF PCC

Discussion:

Ann suggested a recap of the organizing of PCC in Newfoundland.

Michael began a recap of the Calgary PCC. He said that support came from Canada Council Outreach.

Ann said there was little money from Trade, Canadian Heritage and the Newfoundland Culture and Economic fund. Other funders were more loose, but Heritage very strict regarding PCC.

Michael added that clients of Canadian Heritage already get money to attend conferences like PCC, and they feel that it would be odd to fund the same people again. He poses the question, "How will we get out of the trap of creating a presenters' network?" He said we want to work with a group of people with whom the results will be unpredictable.

Sarah commented that it has been valuable having the bodies in the room talking, and that this is really rare. It is especially rare to have representatives from different disciplines in same room, and it is quite a positive thing.

Ann said that PCC Newfoundland was pushed into a particular agenda, but it came from a response from the community.

Lois added that she didn't realize how isolated we were until everyone came. She had never really feel isolated because she was always here.

David said that it was the first time he'd been here.

Ann said that it is difficult for producers and presenters to come to Newfoundland to see work, because there isn't a lot for them to see in one visit. It is very expensive for them to come all the way there just to see one piece. Because of this, she stresses the importance of getting connected to the community through the PCC.

Lois suggested that the unstructured element of the meeting is good. She reminded that in the time between planning stages to the actual PCC event, issues might change. In this way, she likes the idea of free flow.

Sarah said that it's been a crazy month in Newfoundland. People are having difficulty promoting the work. Michael's advice to take time and not rush was very beneficial to her. She commented that it was interesting, useful, and fun to have met everyone.

Brad suggested that it might be an opportunity for artistic director and presenter connections to be made for individual artists and wonders how can it be made accessible to individual artists.

Eric said that the next PCC should use Zed to televise across the country.

Michael agrees that it would be great if the media would take it on, but they are more interested in things that already exist. He said we need to plan physical gatherings and asked, "Where are we going to be?"

Jill pointed out that Sound Symposium enabled individual artists to be here.

Michael reminded that last time we wanted to avoid the trap of meeting with big festivals. But he offered that this rule is not set in stone. If our event could be a beacon or a spotlight that could shine on a national event, that would not be a bad use of PCC.

Heather expressed the goal of bringing more individual artists to the conference. She suggested letting it be central so more artists would be able to get there.

Katrina expressed interest for holding the PCC in Vancouver. It would be hosted by Sherry, Andrew, Norman and Katrina. She is looking into the logistics of it, especially in terms of the funding possibilities.

Don said that CHRC had confusion about the distinction between individuals and organizations.

Eric thought maybe VIA Rail would support the conference for individual artists.

Michael thought there might be a chance to add individual artists if there was a membership fee, and maybe if VIA Rail would offer sponsorship.

Michael spoke of a Creation/Touring Presenting/ Administration/Pedagogy planning weekend session that had all elements.

Robin suggested that it would be nice to incorporate some sort of movement into the weekend. She suggested a master class in yoga, or something that would get people moving during the conference.

Richard noted that artists need a reason to come; there has to be a local intent.

Curtis expressed the need for collections of local artists getting together and having distant links to other sites. He said local groups should pull together to have an event. He also pointed out the need for legacy from event in order to support mentorship.

Jamie asked if we should have a community rep- for example, a person just representing Newfoundland.

Curtis felt that he could be a part of it even at a distance.

Jamie brought up the difficulties of the time difference?

Curtis explained that it is technically feasible.

Eric said that a physical presence is important, but not possible. He wonders how the individuals would gather.

Lois said it would be easier for her to go to Vancouver.

Michael asked where it will be. He expressed the need to discuss the pre-work and identify meetings further in advance.

Katrina said her experience here has been really great. She is a presenter and has done business with a lot of people, but she commented that she has never had the opportunity to speak philosophically about the theatre with all of these people until now. She expressed the need to teach the funders how to do this. She believes that this should be used to advocate and make valuable change. She also agrees that it would be better to break up the conference looking thing, and to include more art in the weekend. Yet she feels that information sharing is important.

David commented that the beginnings of PCC have been very theatre centric and that it needs to become broader.

Heather suggested break out sessions in order for smaller groups to speak separately within the conference.

Menno proposed an opening reception at the conference.

David suggested moving it to different spaces, like the meeting at Jill's home.

Naomi thought it would be beneficial to do five-minute soapboxes everyday. She also proposed including the visual artists and trying to link into that community.

Glenn pointed out that performance art and theatre is very divided and that while performance art is different, crossover is interesting.

Heather thought it sounded like a great panel topic for Vancouver.

Eric put forth that the PCC is about creating culture. The presence of every discipline is necessary for the longevity of the PCC; this is of importance to him.

Don agreed that while it should not be made into a showcase, all of us want to see the local artists and meet important regional players.

Jill recommended linking it up to universities, which would provide resources. If the universities host us, their students can come.

Naomi noted that this would expand funding.

It was noted that there were 20 outsiders for PCC Calgary, and 12 for Newfoundland.

Naomi commented that if the conference were held in a big city such as Toronto, people would probably dissipate more. It would be harder to keep people focused inward on the conference during the weekend.

David said that Michael suggested holding PCC 2006 at Rhubarb! and will look into it.

Don said he would take the idea back to Saskatchewan. He asked about the possibility of two meetings a year.

Michael said let's try, as maybe it would reach more artists.

David asked if it was difficult to get Heritage money.

Ann answered, no, but added that Roger had hinted that he will only fund one per year.

Menno said he was surprised that Canada Council didn't attend.

Ann noted that we didn't get any Canada Council support.

Michael brought up the steering committee. He said that this will be the last meeting for this steering committee, which had twelve members. He said that Vancouver people would be doing the next one. He added that the Calgary steering committee (Sherry and Ann) assisted with this one.

Katrina suggests a committee made up of herself, Sherry, Michael, Ann, David (in anticipation), Don/Robin (in anticipation), Glenn Alteen, Vancouver New Music, and Eric.

Michael decided to wait to confirm Katrina's list until after the current steering committee sees the report and is asked if they would like to stay on.

Michael said Allen Boss from CBC is currently on.

Richard brought up the issues of French language. He says that this is something PCC will eventually need to address. He also told Ann that he would be happy to offer any kind of support he could for PCC for Heritage. He said that if Ann needs any sort of information to take back to Heritage, he would help supply it.

Ann suggested local community letters.

Don pointed out that we've gotten a lot done in an informal conference.

Michael told Richard that he is a massive resource and may one day speak on our behalf.

Katrina explained that there will be a February 4th, 5th, and 6th PuSH Festival overlap. She also said that she is speaking with Glenn Alteen at the Dance Centre about a dance component.

Michael asked if there was anything on list that we need to discuss.

Ann noted that it does take work and there are funding conflicts, for example, Roger wants to see a structure.

Michael suggested a hosting website.

Heather said that the organization and board is difficult for Magnetic North.

Glenn said that Infest contracted out with a man named Keith Wallace, and in the end it was cost effective because they made money and had 300 people in attendance.

Glenn recommended Western Front for a location.

Heather recommended talking to all of the funders together, like Canadian Heritage and the Canada Council.

Richard pointed out that for funders, PCC could be presented as a trunk that will pass information will be cheaper than an office and administrators.

Seth added, "We need to help them help us. We should resist articulating what it is in order to preserve the uniqueness and value in lack of structure." He likened it to passing a flame- dynamic and alive.

Glenn reinforced the value in being multi-disciplinary. He suggested having multi-disciplinary representation on the Vancouver steering committee.

To be continued in Vancouver...