

Making A Living In The Performing Arts

**Reform in Canadian Postsecondary
Performing Arts Curriculum:
Equipping Artists with Essential Career Management Skills**

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Abstract

MAKING A LIVING IN THE PERFORMING ARTS

*Reform in Canadian Postsecondary Performing Arts Curriculum:
Equipping Artists with Essential Career Management Skills*

Diminished public funding for the live performing arts in Canada has precipitated the disappearance of many traditional avenues of employment for performers. The response from the performance community has been a surge in independent production activities. Performing artists, who face a future of self-employment, need to acquire basic entrepreneurial skills in order to effectively access opportunities in this changing environment. University performing arts programs typically concentrate on the development of creative skills and often neglect to equip aspiring performers with basic career management and business skills. Curriculum needs to be shaped in a direction more compatible with the demands of the profession. Possible government interventions are suggested and a rudimentary framework is proposed for the integration of requisite self-employment related courses within existing postsecondary performing arts programs.

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Making A Living Making Art

Reform in Canadian Postsecondary Performing Arts Curriculum: Equipping Artists with Essential Career Management Skills

Preface

A group of four colleagues, all trained and experienced singers and actors, sat around a table facing a crisis—a crisis of success. They collectively had the talent, education and training to create, rehearse and present a variety of music and theatre presentations. In the five years since the group's inception they had built a good reputation and modest professional career within Calgary. Unfortunately they were ill prepared for what happened next. Someone had noticed them. In fact a lot of people had noticed them and the group was currently facing a barrage of offers to perform from arts organizations across the country.

All of their collective conservatory, university and stage experience had not prepared them for the task at hand: how to establish a fee structure, manage a tour, develop a marketing plan, produce press packages, set up accounting procedures, administer royalty agreements, produce and market sound recordings and generate and negotiate contracts.

There had not been a single business course at the Conservatory or Faculty of Music. No Canada employment counselor was able to offer insight into the self-employment challenges that faced this group, challenges particular to the performing arts. Since these young artists were only just beginning their careers they hadn't yet gained access to

information or services which might be available through membership in professional associations or unions. In that limbo at the end of years of education they were making the proverbial leap across the yawning gap to a performance career...without a net.

And that's the problem. Canadian government policies and programs generally do a good job of supporting the educational and employment infrastructure, but for most artists who face a life-long career of self-employment there are critical gaps in the ladder to success.

This in a nutshell is the subject of this thesis. Although theatre and music professionals in Canada are given a fine grounding in the practice of their particular art form, it seems that many formal post-secondary educational and training programs lack the adequate career information, and the relevant curriculum or faculty expertise to address the need for business and management skills absolutely essential to sustaining and launching a successful career in the performing arts.

I was one of the artists sitting at that table. In fact, that same night I became the administrative director of the group and subsequently guided this a cappella vocal quartet through a successful decade-long career in the performing arts. I would have liked some help. Whether or not they realize it yet, other students who plan to pursue a career in the performing arts, would like some help too.

Introduction

Reform in Canadian Arts Training and Education Policy: Equipping Performing Artists with Essential Self-Management Skills

Traditional funding sources for the live performing arts in Canada are diminishing. This has precipitated the disappearance of many traditional avenues of employment and development for emerging performing artists. The grass roots response from the music and theatre communities has been a surge in self and independent production activities. Performing arts showcases and festivals are becoming veritable talent supermarkets. Institutional performing arts organizations, in their efforts to cope with cutbacks, are increasingly engaging these independent/self producing artists. This is essentially effecting a shift in the role of these organizations from that of producers to that of presenters.

Current federal and provincial arts funding and post secondary policy and curriculum are not necessarily geared to these changing dynamics. The 1993 Cultural Labour Force Survey indicates that over half of the Canadian cultural workforce is self-employed. This in itself is a clear indicator that Canadian artists require practical basic entrepreneurial skills if they are to effectively access opportunities in our changing economy. Major arts funding bodies and educational institutions have typically concentrated on assisting in the development of creative abilities, often neglecting to equip artists with the basic career

management and business skills necessary for them to make a living making their art. There is an urgent need for program and policy reform in this area.

It is unfortunate but often the case that many emerging performing artists discover upon graduation that they are ill equipped to deal with the realities of the business of making art. Gone are the days of major government handouts with no strings attached. Even the Canada Council is now promoting the responsibility of artists in seeking a market for their arts. How can we expect these artists to do this if the only skills they have developed are acting, singing or dancing ?

Ensembles like the Canadian Brass, shows like Letter From Wingfield Farm and performers like puppeteer Ronnie Burkett have often cut their teeth alone (and largely unsupported) on showcase, festival and fringe circuits. Yet not enough emerging artists are even aware of (let alone possess the skills to take advantage of) the opportunities available to them through such performance "springboards".

With shrinking subsidies on the horizon governments, industry and those institutions which train and educate performing artists must take a coordinated approach to the nurturing and development of policies which will act to ensure that emerging performing artists are equipped with the full skill set necessary to deal with shifting trends and changing

economies. I believe reforms in these areas would greatly contribute to the development of indigenous Canadian performing arts presentations.

With governments currently breathing down the necks of post-secondary institutions in Canada and insisting on accountability in terms of employment outcomes, the time is ripe to put into place policies which will enable graduating artists to more easily negotiate the gap between education and profession. In order to do this a number of factors must be considered: the nature of a performing arts career itself, current trends in the profession, the base skill set necessary in order to access or create performance opportunities, industry information and organizations whose mandate it is to nurture emerging professionals, the availability of relevant career information, and the money to facilitate the coordination of these activities.

The focus is on universities for a number of reasons. First, because of statistics which indicate that an unusually high percentage of performing arts professionals have attended university. Secondly, because college performing arts programs, being typically guided by vocational concerns, often already include curriculum related to career management. Although national professional arts training schools and private schools are mentioned in passing, these types of institutions tend to serve a more limited student base and operate within patterns of funding and governance which are essentially unique.

Through this investigation my hope is to identify possible strategies to promote the integration of requisite self-employment related courses within existing performing arts education and training programs. Ultimately I believe such courses should become a fundamental prerequisite within all such programs. Curriculum needs to be shaped in a direction compatible with the realities of the profession.

The 1996 Cheney report "Perspectives On Training In The Cultural Sector. Drawing Implications from the 1993 Cultural Labour Force Survey" indicates that over 45% of the members of the cultural workforce hold university degrees. In the performing arts the percentage is even higher. Such generally high levels of education in the profession indicate that a majority of professionals *could have had* access to training in these areas had it been available and mandatory either within the context of post-secondary education and training programs or alternatively through government employment programs.

My research will track recent shifts in policy at the federal level; specifically focussing on the work of the national organization responsible for addressing the developmental needs of artists who work in the performing arts sector, the Cultural Human Resources Council (CHRC). I will look at current post secondary educational policy and practices at the provincial level; specifically focusing on Universities in Alberta and Ontario.

While education has long been a provincial responsibility, only recently has responsibility for labour market training been devolved to the provinces. This new wrinkle may provide an opportunity for pro-active changes in policy which will influence educational and training institutions in the development of curriculum suited to the particular life-skill needs of the performing arts economy.

An important aspect of this inquiry is the identification of specific business skills sets relevant to the performing arts profession. One thing which may have affected the availability of courses in self-employment skills for performing artists in the past may have been the lack of appropriate resources in this area. The answer may be on the horizon. CHRC has recently developed curriculum related to business skills development for self-employed cultural workers.

These self-employed artists and small-scale producers in many senses constitute a creative "margin" in the performing arts community. As such they possess a certain degree of freedom from "canonical" definitions of art coupled with strong connections to the grass roots culture and audiences of Canada. Fostering the self-sustainability of such initiatives will, I believe, ultimately lead to the creation of performance art which by nature organically reflects the spirit of Canada as a nation.

In the spirit of New Historicism I acknowledge that this paper has its roots in observations and experience gleaned over almost 20 years in

the profession as both an artist and arts administrator. The focus is on live performance, specifically music and theatre, as these are the areas I am most familiar with.

The singing group mentioned in the preface was GUILD, a Calgary based a cappella vocal quartet. The group's repertoire ranged from Brahms to Blues and from Mozart to Manhattan Transfer. Solid musicianship and vocal talent were GUILD's basic musical qualifications. Its key selling points were personality, comedy and theatricality.

GUILD enjoyed a very successful career in Western Canada from 1981 to 1991. In the beginning the group started out singing specialized (and sometimes customized) repertoire in chamber music settings. Ten years later GUILD had created and produced 3 shows, and toured extensively throughout Western Canada and into Ontario and the Northwest States. The group had performed on radio and television and in numerous and diverse venues from the slopes of a ski hill at the 88 Olympics to the Jack Singer Concert Hall. GUILD became such a fixture at Calgary festivities that I used to joke that Ralphie Klein opened for us on Canada Day. The group also self-produced, released and marketed a successful commercial recording. By 1988 GUILD had become so successful that I quit my day job as a theatre publicist because I was making more money singing part-time.

In the first few years the growth of the group's popularity was organic and easily managed. Three years after GUILD was founded, I attended Alberta Showcase for the first time and caught a performance of the group Quintessence. (essentially a woodwind version of the Canadian brass) An idea was born.

A few months later GUILD was asked to do a 2 week run as part of a local theatre's guest artist series. As a result GUILD created its first show, Sentimental Journey. Based ever so loosely on a girl meets boy premise, the show paid musical homage to the harmonies of the forties. It is interesting to see that a similar guest artists vocal ensemble is featured in the NAC Orchestra's Pops program for the 2000/2001 Season. Things are slowly changing. In the early days of GUILD, the Canada Council didn't have a clue what to do with us. They seemed flummoxed when faced with the task of trying to categorize a classically trained a cappella vocal quartet which sang across a dizzying number of disciplinary boundaries.

GUILD followed Mary Lou Fallis's Prima Donna on the Lunchbox Stage. Sentimental Journey earned rave reviews, attracted good audiences and garnered the attention of Alberta Culture, the provincial department which funded Alberta Showcase. Within a year GUILD had created two more shows and was slated for performance at Alberta Showcase. The scene related in the preface followed hard upon the heels of Showcase. It was at this point, when engagers began banging on our doors to hire us and agents started lining up to represent us, that the four members of

GUILD came to a collective realization that our education and training in the performing arts had in no way prepared us for what we were facing. We were facing a career. In spite of the fact that we had all been trained as performers someone missed telling us what we'd really need to know when the actual performing opportunities came around. We needed to know how to run a business.

Having taken on administrative leadership of the group I had to give myself the quickest crash course in the world on running a touring production company. After GUILD had successfully survived what amounted to a career management baptism of fire, other artists began to come to me seeking 'how to' advice. It is gratifying that a number of the artists I mentored went on to establish successful performance careers.

There were two things which frustrated me at the time. One was the fact that Alberta Culture had plenty of money to support a provincial touring infrastructure, but had no expertise on tap to help artists learn the business side of a performance career. Secondly, I was frustrated that in spite of all the money and time the four members of GUILD had collectively invested in musical education and training not a one of us was remotely cognizant of the practicalities of the profession. Presumably this was because either our teachers or professors didn't know, or alternatively that they didn't consider it important. Meanwhile I had a host of tuition paying, soon to be graduating performing arts students, lining up to ask *me* how to do it.

My present impetus to seek avenues for change in relation to arts education and training practices in Canada is borne in part out of these personal frustrations experienced in the launch of my own performance career, empathy for the hundreds of struggling performers I have known and a genuine concern for recently graduated performing artists who are trying to get started in the business.

My primary intention is to examine the new climate of the performing arts in the 21st century and to propose reforms within education and training policy that will enable Canadian performing artists to "make a living making their art". It is hoped that individuals and governing bodies who make and shape post-secondary performing arts curriculum will be prompted to examine the relevance and effectiveness of their programs of study and that government will recognize that such curriculum reforms would contribute to improved school-to-work transitions.

The devolution of responsibility for employment and training (and transfer of federal funds) to many provinces should assist Ministries, Institutions and Funding Agencies in the cooperative development of parallel policies and funding initiatives to help facilitate such changes. Development and support of pilot projects in this area would not only offer emerging artists a springboard to a professional career, it would serve to encourage and cultivate increased creative activity at the grass roots level thus paving the way for future growth of the performing arts in Canada.

The Performing Arts Climate in Canada

An Artist's Life

Early one morning at the theatre, before the box office opened, the phone rang. I answered it. The caller was job hunting. She wanted to apply for a job as an actress. She wondered how much it paid. After a fairly bemusing 10 minute discussion concerning such issues as training for a career in the theatre, the nature of work as an actress and membership in the Canadian Actors Equity Association I hung up the phone and shook my head. This young hopeful had the notion that applying for work as an actress was like applying for a job as a secretary. Nothing could be further from the truth.

A profession in the performing arts is not a job, with a regular paycheck, benefits and a boss, but a self-perpetuated business, where the product is your talent, skill and creative vision. Self-employment is a way of life for professionals in the performing arts. Implications drawn from the 1993 Cultural Labour Force Survey conducted by Stats Canada (Cheney) show that fully 80% of working professionals in the performing arts operate on a partially or fully self-employed basis. This is an astonishingly high figure, especially when compared against the 14% self-employment figure of the Canadian Labour force as a whole.

Most post-secondary institutions offer performing arts programs with curriculum based on the erroneous assumption of a "job" as an artist upon graduation. These assumptions are unfortunately widespread.

A job-style opportunity may have been more common in the halcyon days of the 60's and 70's when a flood of money into the arts spawned a huge number of performing arts organizations, but this is no longer the case. In fact as support for the non-profit arts continues to decline there are likely to be even less institutional style opportunities available to artists. Most performing artists operate on a contract basis outside of the traditional employer/employee paradigm. Often economic rewards and recognition lag far behind the amount of energy, time and money artists invest in the development of their art or talent. With such high levels of self-employment it becomes clear that very few performing arts graduates will step neatly from school to the profession.

Performance abilities are only one aspect of the skill set needed to successfully build a performance career. In order to compete on an even playing field, and to contend with trends related to dwindling support for non-profit arts institutions, emerging artists need to be equipped with career related self-management, marketing and business skills. Self employment requires a broad range of career-management skills such as self-promotion and job search (audition) techniques, networking, contract negotiations and business administration skills. "It seems appropriate that educational programs provide artists with the marketable skills they need to earn a living." (Toutant 3)

Although recent performance graduates have excellent disciplinary training and a solid academic foundation, too often the context of formal education in a university setting leaves them ill-prepared for the true

nature of a performing arts career. "Training institutions have concentrated on providing the necessary skills in technique, rather than the business of being an artist." (Neil 3)

As emerging performing artists launch their careers they will become members of the Cultural labour force, one of the fastest growing sectors in the Canadian economy. From 1981 – 1991 the cultural labour force grew at a rate of almost twice that of the Canadian labour force as a whole. Publications on hot new careers cite tremendous growth in performing arts professions related to both theatre and music. "Trends in the growth of arts and culture opportunities will grow stronger during the late 1990's, creating a multitude of career opportunities in fields usually considered overcrowded and underpaid." (Feather 82) Among the 14 occupations which are predicted to experience the greatest levels of demand are Actor, Actress, Singer, Musician, Composer and Dancer.

More than 50% of the cultural labour force is engaged directly in creative occupations, 16% of these creative occupations fall into the category of live performing arts and audio-visual (film and television). These are, for the most part, educated and experienced professionals. The Cultural Labour Survey released in July of 1995 shows that over 51% of cultural workers launch into the professional marketplace with a degree or diploma in hand compared with 15% of the total experienced Canadian labour force. An additional 32% have some post secondary education. In other words, more than 80% of performing arts professionals have, during

their early developmental period, spent time within the sphere of influence of a post-secondary educational institution.

In spite of such generally high levels of education, economic studies indicate that there is "an appreciably lower level of mean and median earnings among artists than among other workers of similar educational and professional standing." (Throsby 18)

"The cultural sector labour force, as identified from the census data, is highly educated and relatively young in comparison to the total labour force. It is more concentrated in the creation of works of art than in their dissemination. Although the average employment income of workers in this sector as a whole is similar to the national average, many earn less than average. Their level of education does not yield the same financial benefits as in the rest of the labour force." (Labelle)

Life as a performing artist is not a route to quick riches. "The relatively low material rewards in the sector are a natural corollary of self-employed status and oversupply of labour." (McGee 3) This has often proven to be the case in my experience. Most actors I have known work only an average of three to five contracts per year, each contract being about six weeks in length. This translates to 18-30 weeks of income at \$ 400-\$500 per week (union C-G House minimum) or a total of \$ 7,200 to \$ 15,000 per year. And *these* are the moderately successful actors.

The situation is not greatly different for performing artists in the music industry in Canada. These artists either migrate from gig to gig in

major urban centres (with minor remuneration) or cross the country playing fair dates and community performing arts series as a means to a living.

The group *Leahy* provides an example of this. *Leahy*, a family instrumental music ensemble, won a tremendous amount of media attention and praise following the group's appearance on a 1998 Shania Twain television special. Nevertheless, in order to make a living, the group continues to perform at country fairs and festivals. As recently as July of 1999 the group performed at Kingston's Fort Henry. For *Leahy* this reality of the business hasn't changed much since I first shared the stage with them at the Calgary Stampede some 14 years ago. It is to their credit that these artists stick it out.

The case of the actress/secretary caller is an extreme, yet I relate it because I have found that such false perceptions are not uncommon amongst performing arts graduates embarking on a career.

As musical advisor to Lunchbox Theatre I was often involved in the casting process and thus had the opportunity to view the talents of many recent graduates from behind the audition table. Many young performers who had enjoyed lead roles in college or university productions passed through the doors of the theater expecting similar levels of recognition. Few expected to encounter the Canadian Actors' Equity Association (CAEA) apprenticeship system. In fact many were not even aware that CAEA membership was generally a prerequisite for performance in one of Canada's professional theatres.

Some training and educational institutions are aware of the needs and are actively seeking ways to support initiatives which will address such needs. In a 1994 letter to the Minister of Human Resources Development Canada requesting support for just such an initiative, the Banff Centre stated the case.

When the Banff Centre's Music Department held an international review of its programming, the 9 committee members (educators, performers, arts administrators all strongly rooted in the cultural industry) strongly urged us to move into the area of practical and business skills development for musicians. Over and over, instances were cited showing that young performers in this country are being trained to perform, but not to package their performance skills, or to communicate their artform in meaningful ways. (Adams)

Before identifying ways in which to facilitate curriculum reform, a number of factors must be considered;

- the nature of a performing arts career itself,
- some areas of opportunity for emerging artists,
- certain trends in the profession at present,
- the base skill set needed in order to access such opportunities,
- industry organizations
- the availability of relevant career information
- money to facilitate all of these activities.

At the junction of this inquiry are many complex questions regarding government agendas, jurisdiction and funding, questions of the mission of educational institutions which provide arts training, and whether such institutions are in a position to meet such needs.

Getting Started

To choose a career in the performing arts is to choose a life of self employment. Each performer is in essence in business for herself or himself. At Ontario Contact, an annual performing arts conference in Toronto, musicians who may have had success in local coffee houses and festivals stand behind trade fair tables certain that the talent evident on their FACTOR funded demos will skyrocket them to stardom. That is of course for those who even know about such events. Instant fame is the exception rather than the rule. Most artists still pay their proverbial dues before even approaching the attainment of a stable, let alone lucrative career.

Although stories abound of the discovery of stars by talent scouts, the fact is that artists must have opportunities to display their talents in order for that talent to be noticed. How does one find such opportunities and access them? Where are the links between education and the profession? Some university performing arts departments do make a point of hiring faculty with some experience in the profession. Yet it seems these professionals are seldom engaged for their ability to deliver career management related curriculum. Generally such specialists are brought in to teach specific discipline related skills (voice, movement, improv, mime etc.) or academic courses on the history and theory of the art form.

University calendars in Ontario and Alberta seldom include course offerings with descriptions that in any way relate to the business aspects of the performing arts.

Training of new entrants to the cultural labour force often will ignore the business realities. Most institutions in Canada provide excellent training in the techniques of the profession. Actors know how to perform on stage or before the microphone...but few of these institutions provide basic life skills to the student. Little is taught about the challenges of making a living as an artist. No-one teaches the student how to market and promote themselves or how to prepare for an audition. The graduate is usually unprepared for surviving as a self-employed professional in a competitive field. There is almost an assumption that these skills are subordinate to the art or will somehow be transmitted by osmosis on graduation. (Neil 13)

There is increasing pressure on Universities to provide greater program relevance. The pressure is not so much aimed at broad liberal arts programs which are geared to a mastery of general knowledge but rather at those types of programs (journalism might be an example) that are by nature intended to deliver an education which will prepare students for work in the profession.

Universities often offer drama or music students a safe environment (protected from the financial pressures present in most non-profit performing arts organizations) in which to develop and practice singing, acting and dancing skills. Such activities do provide students with an opportunity to gain invaluable experience and practice performing arts skills and techniques. Unfortunately the possibility exists that in this pressure cooker of performance, students may form false assumptions about the realities of drumming up and creating work in the industry. Students may come out assuming that gigs, roles and audition opportunities will always be easily available. This is not the case.

A student just embarking on a self-employed performance career will spend at least as much time (if not more) landing work as in actually doing the work. "WorkFutures suggests that since most musicians and singers work freelance, they should be prepared to manage their own freelance businesses." (Toutant 11)

It is clear therefore that a performing arts education should prepare students not only for the "practice" of their art form but also for the "practice" which is their career. To have chosen to pursue a performance degree is in essence to have chosen an "applied" degree from the outset. The development of skills and knowledge related to the art form in such a program is specifically intended for application in a professional performance context. Yet evidence suggests that "Artists who were in primarily self-employed occupations did not receive career management preparation in their formal training." (Tabet 1)

There are increasing demands from industry for graduates who possess such real-world skills. In the field of architecture, a related cultural discipline, there has been recent evidence of this. In a move clearly intended to address the human resources development needs of the industry, The Professional Association of Architects recently mailed handbooks on marketing to each of its members. Like a lawyer, an architect must often establish and build a practice. Like an architect, a performing artist must often build and establish his or her own career.

In the performing arts there are similar professional associations which exist to provide services to members and collective bargaining clout

to performers. Organizations like ACTRA, (The Association of Canadian Television and Radio Artists) provide similar ongoing professional development opportunities to artists. There are stumbling blocks however, in terms of student access to such programs. Unlike graduates of some other university professional programs, performing arts graduates do not, by virtue of graduation, attain membership in a related professional association. The professional development programs of organizations like ACTRA are more geared to the needs and pocketbooks of the established professional than to the needs of the emerging artist.

In 1993 the Canadian Conference for the Arts recognized the need for greater scope and improved effectiveness in arts training in Canada and responded by putting into place the Cultural Sector Training Committee. By 1995, with assistance from HRDC (Human Resources Development Canada), this arm of the CCA became an independent organization known as the Cultural Human Resources Council (CHRC).

The mandate of CHRC is to “strengthen the cultural workforce”. The membership of the organization is drawn from the profession itself. Studies commissioned by CHRC are subject to complex validation processes involving members of the community itself. One such early study “Creating Careers” revealed significant gaps in formal training programs in terms of a lack of course content related to the business or career self-management dimensions of the profession.

Such studies suggest that curriculum of post-secondary performing arts programs should include:

- High level creative skills development
- Self –promotion and career management
- Administration, accounting and marketing
- Legal matters (e.g. rights, management and contracts)
- Business skills and entrepreneurship

The CHRC music subsector report, “Sound Of The Future”

highlights the special needs of youth and new entrants to the musical profession.

The process of transition into the labour force is often difficult, and success does not always go to the most talented. Often the individual most prepared for the realities of existence as a self-employed professional succeeds while the more musically proficient fails. The existing training institutions provide excellent skills in musicianship but ignore the challenges the graduate will face when they are sent into the real world. Little time is spent in providing skills in audition techniques or marketing, stage presentation, or public relations. Few institutions teach the mechanics of establishing and operating a small business, which is what every self-employed worker constitutes. (Sound Of The Future 14)

Members of the professional music community appreciate the levels of musicianship demonstrated by recent grads, but are dismayed by their dwindling prospects. “Fine Art Career Pathways,” a research project of the B.C. government, relates the following excerpt from a speech by well-known studio musician Mort Lindsey, in his 1976 address to the National Association of Schools of Music:

The subject suggested for the basis for my talk was, quote: What Are the Strengths and Weaknesses of the Young Musicians Who Have Just Completed Their University Studies?. It’s a good question but it leaves room for controversy. The answer is simple-I find their abilities spectacular. What bothers me about these superior musicians is that most of them will never be able to use their skills to earn a livelihood. What bothers me more is that, either through ostrich-like ignorance or downright deception, institutions of

learning are training music majors for careers which long ago ceased to exist. (Toutant 31)

With such high percentages of Canadian performing artists pursuing university studies the quality of such programs becomes a serious concern. Highly educated performers tend to be the rule rather than the exception. "The sector regards the traditional arts degree, as currently configured, to be the essential prerequisite to employment in the industry." (Drewes 18) Unfortunately for most active members of the profession "the formal education system is seen to be insufficient in terms of real impact on work." (Cheney 3) The basic premise and pattern of the liberal arts program is still regarded by the sector to be the best vehicle through which to deliver performing arts training.

"Dissatisfaction with the curricular content of university courses is directed more at the need to augment studies rather than a desire to change them. Specifically, a need is perceived to equip those individuals in the liberal arts programs with career preparation or business skills, without which they will be unable to convert their interest in the arts into vocations. (Drewes 19)

It would seem a simple step to merely build additional needed components into existing programs.

There are several ways that educational programs can improve the likelihood of employment. These include providing curriculum that is relevant to industry needs and to ensure that students who graduate from arts programs have strong career management skills. (Toutant 12)

Culture in Canada

Why all of this recent attention and investment in the development of cultural professionals? Culture in Canada has become one of the fastest growing sectors of the economy. Statistics (1993/94) have shown that the cultural sector contributes 23.8 billion dollars to the gross domestic product. In other words the initial 6.2 billion dollars in expenditures on arts and culture (from all levels of government) virtually quadruples in the economy. There are 660,000 jobs (full time equivalents) within the cultural sector. This represents 2.5% of the total labour force. (PACT 4) There has been "above average growth in employment in the cultural sector." (CITT 3) Between 1991 and 1994 employment in the cultural sector increased by 33%. (PACT 4)

"Perhaps most impressive is how favourably subsidies to the arts compare with other federal initiatives designed to create jobs. The cost of creating a job in the cultural sector is roughly \$ 20,000; the cost in the industrial sector is \$ 200,000." (Connolly 35)

Of all the areas within the cultural sector, stage performance is the second most labour intensive. Within this area alone there are 115,500 jobs, or one sixth of the total cultural labour force.

Despite the growth in sports, the arts are growing even faster and are replacing sports as a primary leisure activity. In 1995, North Americans spent \$5.8 billion attending arts festivals compared with \$ 4 billion for sporting events. In 1968 arts spending was only half that of sports spending. (Feather 82)

Yet, of the 6.2 billion allotted to culture in the federal budget, only 5%, or 326 million, goes to the performing arts. The 2.879 billion the federal government invests in culture represents only 2% of total federal expenditures. Of this 2% only 3.9% goes to the performing arts. (PACT 4) This translates to only .08%, or less than one tenth of 1%, of total federal expenditures. When we subdivide this amongst the four disciplines represented within the performing arts (opera, music, dance, theatre) we are looking at only .06% of the federal budget going to support theatre and music. To gain a perspective on how minuscule a percentage of the overall budget this is, one need only compare this 0.06% with the 10% committed to defense. The idea of cutting a sector with proven economic impact and high employment, in exchange for a reduction that probably wouldn't even register in the overall budget, seems ludicrous.

Unfortunately this is not the case and arts organizations across the country face an increasingly gloomy future. In 1986 the federal government produced a report titled "Funding Of The Arts In Canada to the Year 2000". The report recommended an annual 5% increase in constant dollars to the arts until the year 2,000. As Canada headed into the 90's it became clear that not only were such increases never going to materialize, the reverse was to be the rule.

Since 1989 government grants to the performing arts have been steadily declining. In 1993/94 government funding of theatre was down 3 million from the previous year. While earned revenues and fund raising were up slightly, reduced funding did have its negative effects. The

number of theatre performances went from 40,139 to 38,698, down by 441. (PACT 4)

Earned revenues account for 47% of performing arts revenues. 59% of performing arts budgets are allocated to personnel expenses. An average of only 5% of overall budgets goes to administrative personnel. (CITT 3) Salaries for artistic personnel comprise the bulk of expenses. Paralleling trends in other sectors, the federal government has over the past several years increasingly delegated the responsibility for cultural sector funding to provincial and local levels of government.

Reduced funding means reduced numbers of performances. This in turn means reduced numbers of patrons. Given the labour intensive nature of the performing arts the only way companies can cope with funding cuts is to cut back on personnel. Lunchbox Theatre in Calgary has recently done just that. In the Fall of 1995 Lunchbox changed to a repertory acting company system. The company had formerly employed 35-40 actors per season. With a repertory system the theatre only provided employment to five actors. While it's wonderful that these five performers had steady incomes in this period the other 30 or so self-employed artists who used to work with the company were effectively shut out. Even more recently the company has had to cut back on the number of performances going from eight plays per season to seven, and from four weeks per play to three. Once again this has cut into contract opportunities for performers.

When one considers the real economic contribution the cultural sector is making to the Canadian economy, it is difficult to understand the government's decisions. It has been estimated that the government recovers as much as 90% of what it contributes to arts organizations through taxes. (Woodcock 180) I doubt whether many other federal job creation initiatives could boast such positive economic returns. More to the point however, is that 71% of Canadians believe that artists contribute to our society" (CCA 9)

"Canadians cannot experience a "normal" attribute of national life--contact with their own culture--in any other way than through the intervention of the state....state action is required for effective exercise of the Canadian community's right to know things about itself and to see the world from its point of view." (Smith 20)

Considering the comparatively small amount of capital involved in something that contributes to far more than the gross domestic product, the government's failure to provide much needed support to the cultural sector is, to say the least, perplexing. "The arts are not...frills to be relegated to the fringes of our lives, but essential activities at the centre of human existence, creative expressions which ... make us human. (Gray 4)

The value of the performing arts is not at question here. What is at question is whether the large institutional non-profit model of arts production which has been dominant for the past 40 years is really the most viable model for contributing to creative development, especially in the light of dwindling government subsidy.

"The non-profit corporation in the arts is labour intensive...Its economic resources are devoted to the artistic process itself rather

than a single artifact, performance or production. It is an institution rather than an entrepreneur. These basic factors produce an inability to convert to economies of scale-to increase volume through extensive tours. These three factors produce the fourth, namely a dependency on unearned (contributed) income." (Dimaggio 58)

Governments are called on to make up for this short fall between supply and demand, which economists have termed "the earnings gap".

"Arts institutions face a gap between earned income and operating expenses that is likely to grow for reasons beyond their control. In the manufacturing sector, steady increases in productivity fuel higher salaries. The performing arts....are unable to share in this expanded productivity because their technologies are fixed..arts organizations face steadily rising costs with no way to pay for them except higher levels of subsidy." (DiMaggio 61)

To a certain extent this is a product of the labour intensive nature of the arts. "The basic hourly labour required to produce a given work in any of the performing arts is the same today as it always has been."

(Schuman 43) Woodcock identifies three dangers arts organizations will face in attempting to close the gap between revenues and expenses.

1. Poverty.
2. Becoming servants of the state and
3. Becoming victims of the profit motive. (Woodcock 8)

This tug of war sets up a disabling tension between the economic and creative goals of larger non-profit theatres.

" The same agency that, with one hand, awards grants to produce unknown playwrights, with the other, provides a consultant who emphasizes the importance of increasing earned income and attendance." (DiMaggio 81)

Institutional Arts Production-The Theatre Case

"The danger exists of creating a predominantly middle-class theatre and repertoire. This trend will accelerate as government subsidies decline, inflation and production costs increase, and ticket prices soar." (Wagner 20)

For non-profit theatres, simply maintaining the status quo in these difficult times requires all their effort. "...most of these theatres have become bastions of entrenched power with little identifiable vision or identity." (Wallace 145) One can't help but sympathize with those caught in such conflicting crosswinds. "Even the artistic director is hamstrung. He must program according to the theory of the lowest common denominator in the audience, rather than by his own temperament." (Conlogue 316)

Ultimately the consequences will be less creative risk and less work for individual artists. "The balance of plays in a season are given to guest directors. These are often other artistic directors, or former artistic directors, so that a great horse trading system has developed..." (Conlogue 315) The picture seems bleak, yet I believe recent trends in co-production and guest production, may be a way to cope with future earnings gaps. If recent performing arts graduates were equipped to produce their own work, it is possible that their independent productions might be picked up to fill slots in existing seasons. The profession would benefit from the infusion of fresh creative energy and the institutions would benefit from

the cost benefits associated with greatly reduced pre-production and production expenses.

Within an institutional setting, bound by playwrights unions, performers unions and costly workshop mechanisms resources of time and money can seldom stretch far enough to assume the risks of new play development. The theatre community is virtually sentenced to small casts and old standbys.

Recent cuts in government spending threaten to make the picture even bleaker for Canadian theatre. A variety of possible coping strategies for non-profit performing arts companies have been identified. They are as follows:

1. *The Entertainment Strategy*
Giving the public exactly what it wants
2. *The Hypodermic Strategy*
Nutcrackers (or A Christmas Carol) and blockbusters
3. *The Audience Development Strategy*
Educating the subscription base
4. *The Conglomerate Strategy*
Performing Arts Centres
5. *The Cost Cutting Strategy*
6. *The 'Small is Beautiful' Strategy* (DiMaggio 87)

A consideration of these strategies reveals that most of them have already been tried. Trends toward a homogeneity of repertoire indicate that most major theatrical institutions in Canada have indeed forced artistic directors to try the Entertainment Strategy, giving the people exactly what they want. "Conformity, it seems, is primarily a product of size. Repertoires of large-budget theatres are far more similar than those of smaller ensembles." (DiMaggio 71)

The many companies who produce A Christmas Carol every season, are employing The Hypodermic Strategy, including a blockbuster in the season to offset losses incurred by less popular fare. Lunchbox Theatre regularly used the Audience Development Strategy, developing a strong subscription base and then gradually introducing new and more challenging repertoire. The National Arts Centre provides an illustration of The Conglomerate Strategy, with dance, opera, orchestra and theatre all under one roof. The Cost Cutting Strategy is exactly what it sounds like. Indications that neither governments nor corporations will be rescuing theatre companies from their fiscal and creative dilemma, suggests that none of the aforementioned strategies will avert further decline.

Comparisons can easily be drawn between the situation as it affects both music and theatre in Canada. Orchestras and opera companies across the country have been struggling for survival for a number of years now. In response to subscription declines, programming tends more toward the safe, the known and the popular. Big name soloists contribute "star" power at the box office. Such pressures leave little room on the stage for the talents of emerging artists or for new works by Canadian composers and writers.

Windows of Opportunity

I do find some possible ground for optimism in the 6th survival strategy DiMaggio posits, the "Small Is Beautiful" Strategy.

"In theatre a dense underbrush of episodic, semi-professional but artistically vital theatres provide a training ground for more established resident theatres." (DiMaggio 71)

And I might add, a training ground for emerging artists. Smaller organizations, with less riding on box office success, are in a better position to take casting risks. In larger theatre companies, like Stratford, box office can often rest on star drawing power. Theatre patrons are bound to be drawn to a production of Hamlet with actors like Paul Gross or Keanu Reeves in the title role . An unknown recent theatre school graduate in the same part, no matter how brilliant, simply does not have the same power at the box office.

Although small performing arts companies often struggle with inadequate budgets, a flexible response to such limitations can sometimes release even greater creativity.

In Toronto companies designated as 'small' test the limits of the mainstream. These are the theatres which often mount four or five shows a year with a total budget of under \$ 150,000 - in many cases, less than the design budget of a single show produced at Stratford. (Wallace 144)

By way of illustrating possible avenues for success for such companies I put forward the story of a Canadian theatre professional who arrived in Ottawa in the Mid 1980's. Having recently completed her Masters in Directing Laurie Steven was anxious to put her skills to work.

Unfortunately downward financial trends had already manifested themselves in the Ottawa theatre community. Just as she arrived two small local professional theatre companies were about to bite the dust. This director took matters into her own hands, securing a performance space, raising start-up capital and rounding up local performers for an outdoor summer production of A Servant Of Two Masters. Odyssey Theatre was born.

Over ten years later Odyssey Theatre is stronger than ever. Odyssey's 1995 season production of Turandot was a completely original Canadian work based on the Persian fairy tale about a Chinese riddle princess. The scenario by Artistic Director Laurie Steven and script by Lib Spry (in collective collaboration with the acting company) put a new feminist twist on this old story. Both critics and audiences loved it. The show played to sold out houses.

Steven's efforts now provide work for upwards of a dozen artists at Equity scale rates (not including support staff) for 10-15 weeks every summer. This does not include the theatre's activities during the rest of the year. The budget may be only around \$150,000 - but the quality is top notch. Clearly the 'small is beautiful' strategy has enabled Odyssey to cope with economic constraints while maximizing creative output.

The company does receive some support from provincial and local levels of government, but in strict terms it might very well not make the 'professional' designation Canada Council insists upon. This is because the company has chosen *not* to become a member of PACT (The

Professional Association of Canadian Theatres). Similarly, other individual theatre workers with professional credentials and ethics may have chosen *not* to belong to CAEA (the Canadian Actors Equity Association).

Organizations and artists have their own reasons for remaining outside the loop. Some decline because Union guidelines can prove prohibitive when it comes to self-producing or working in co-operatives. Others may have been too busy creating independent work to spend time completing the lengthy apprenticeships which are often a prerequisite of membership in performing arts associations. Those who have chosen to remain outside the loop often do not qualify as 'professional' in Canada Council funding policy terms and thus are ineligible for support.

Trends In The Profession

There has been much written about the Massey-Levesque Report of 1951 and of the subsequent flowering of the arts in Canada which occurred in the wake of its recommendations. (Tippett). By the 1970's Orchestras and Theatre Companies were founded and abounded in most major centres across Canada. Unfortunately the recession of the 80's and the budget cuts of the 90's took a big bite out of this progress. "Recent government cutbacks and changes to government priorities have chipped away at gains in cultural development." (Toutant 21)

The economic restrictions on the performing arts (created by its very labour intensive nature) put the squeeze on many organizations. The 1990's saw the demise of a number of major Canadian theatre companies, performing arts series and music organizations across the country. Constantly dropping funding levels set against rising costs forced many organizations to scale back operations, close their doors or go sailing into a deficit situation.

The result? Less organization based creative opportunities for artists. In simple terms this meant that fewer recently graduated singers, actors and musicians could expect to walk into an organization that would simply "hire" them.

In some ways this lack of contract or formal "work" had a positive effect on creative development. Performers with initiative, vision, business savvy and an idea began to develop their own shows and acts, finding

public platforms in music festivals, fringe theater festivals and performing arts touring series.

Note the inclusion of business savvy. Firstly the success of these artists was predicated on an awareness that alternative opportunities to the traditional institutional model existed. Secondly they needed to have skills related to self production and promotion in order to gain access to these opportunities.

The few who were fortunate enough to gain access to a professional union or association may have had some guidance in jumping through these hoops. However, access to membership in these organizations is generally Catch 22 in nature. You can't become a member unless you have a "job" (contract) and you can't get a job unless you're a member.

For those who did move outside the loop there was both artistic freedom and financial opportunity. Performers like actor/writer and marionette artist Ronnie Burkett began his own unique brand of theatre on the road in Alberta. With shows like Awful Manors and Tinka's New Dress, before long Ronnie was filling "holes" in the seasons of cash strapped organizations. Thus Ronnie in essence created and marketed his own product (based on his talent). In other words, he had his own performing arts "business". Artistic Directors who engaged Ronnie likewise were able to take advantage of a cost effective way to fill their season with an original creative theatre work. Everyone won.

Sandra Shamus's My Boyfriend's Back And There's Gonna Be Laundry, The Wingfield Plays, musical performances like Mary Lou Fallis's

Prima Donna took similar routes to finding a platform for their talents. GUILD, the vocal quartet I co-founded in Alberta, began in much the same way and toured extensively from the Yukon to Oregon, from Vancouver Island to the Ontario highlands. The shift to self production may in fact be a good thing. "The future of theatre depends upon the grass roots. In order to ensure both the highest possible quality and a wide range of styles, there has to be a chance for talented new independent companies to be funded and grow." (ITC 11)

Unfortunately, although performing arts graduates in Canada have skills and experience in singing, dancing or acting they often lack the complementary self management skills which would enable them to access or create independent performance opportunities.

Demand is growing for independent performers and productions. Across the country orchestras are more and more frequently engaging feature performers or small ensembles to add to the drawing power of a subscription series. One need look no further than brochures for the NAC (National Arts Centre) to observe the trends impacting on non-profit performing arts organizations.

The 2000/2001 NAC Orchestra season features a number of guest artists. Among them are Dionne Warwick, Cynthia Dale and Christopher Plummer performing in a variety of roles. Pops series are becoming bread and butter for orchestras and the engagement of guest artists like Bobby McFerrin or the Canadian Brass to attract an additional audience, is becoming increasingly common.

Almost all of the productions in The NAC 1997/98 theatre season were guest productions or co-productions. Of the five plays on the mainstage three were co-productions, with Manitoba Theatre Centre, Edmonton's Citadel and Toronto's Canadian Stage respectively, and the other two were guest productions; High Life, a Crow's Theatre production and Wingfield Unbound by Douglas Beattie Productions. The NAC Studio Series, with 3 plays, included a single NAC production, a co-production, and a guest production, Street Of Blood, by Ronnie Burkett's Theatre of Marionettes.

In 1989, when the NAC was first struggling with decreased Federal government revenues (and stinging under criticism that its programming was not sufficiently national in character) Canada Council sent out a message, through its theatre officers, to the regional theatre community that Canadian works and co-production activity would be very favourably looked upon. For those familiar with Canada Council "Speak" at the time the subtext was "there's money available for this".

As it turned out the money was primarily available through co-production arrangements. Typically, though not exclusively, such co-pros (as they are commonly known) are first produced by a large regional company using a mix of local actors together with actors from the city of the co-production partner. The show then transfers to the theatre of the co-production partner. If for example the NAC and MTC (Manitoba Theatre Centre) co-produced a show, MTC would first mount the production in Winnipeg with the NAC underwriting some of the production costs. The

NAC would then remount the show on its stage. In essence it's a form of touring. With costs being shared by partner theatres, budgets more easily accommodate costs associated with higher "spectacle" type production values. Outside of commercial blockbuster theatre production such levels of spectacle are generally beyond the financial reach of individual Canadian theatres.

What it means of course is that the original cast members, wherever they may hail from, end up with a fairly long term contract in different venues across the country. The downside to this approach is that there is somewhat less scope for creative expression because interpretive contributions of designers and cast are limited to a singular production vision.

Like Broadway touring productions, or licensed productions of such hits as Les Miserables, co-productions are bound to reproduce precisely the original vision again and again. Anyone who has ever caught a Broadway production at the tail end of a tour will recognize that this most often results in what I call "tired" theatre.

Again with this approach there is also less room to include opportunity for the development of local emerging artists. Regional producers are often constrained by union guidelines, and pressured by co-production partners, to hire union performers from both the city of origin and the city (or cities) of destination.

Certainly the Citadel, on its own, could never have mounted as lavish a production of Cyrano de Bergerac as it was able to co-produce with the NAC.

Yet, it must be acknowledged that budget limitations can sometimes have positive consequences. If the expense of bringing in artists from out of town proves prohibitive directors are compelled to draw more heavily on the local talent pool. Untried emerging artists would therefore stand a better chance of being offered their first Equity apprenticeship on the professional stage. Would this be such a bad thing? The vitality and creativity of any performance endeavour will almost always benefit from an infusion of fresh talent.

Performer Case Study-Lana Skauge

When Calgary's oil industry took a nosedive in the mid eighties, actor Lana Skauge found herself on the wrong side of government cutbacks and quickly closing casting doors. After graduating from the theatre program at the University of Alberta in Edmonton, Skauge landed her first paying theatre gig with a Calgary children's touring theatre company. Touring children's theatre is a route through which many recent graduates break into the profession. The company had been spawned by one of the city's major regional professional theatre companies.

Apprenticeship with the company earned Lana her Equity (Canadian Actors Equity Association) card, a major prerequisite for employment in the profession. Ready to take the big step up to regional professional theatre Skauge set out on the audition rounds. Doors remained resolutely closed. Producers seemed to consider existing pools of talent sufficiently full. Budget cuts were forcing cuts in cast size and roles became fewer and farther between.

Skauge, unable to subsist on one or two contracts a year, decided to take on a government funded work placement as a fund raising assistant in a small local theatre. In a small performing arts company (10 core staff) lines of responsibility are often blurred. Everyone is compelled to help out with everything and thus everyone has the chance to learn about all aspects of theatre production and operation. Skauge began to develop a wide range of administrative and business skills including fund raising,

marketing, box office, front of house, volunteer management, production and special event coordination.

Skauge, who had unsuccessfully auditioned for this theatre company in the past, caught the eye of the Artistic Director while working in the office. At the end of her work placement the Artistic Director enlisted Skauge's acting talents in the company's newly inaugurated playwriting development project. Though the contract was short (2 weeks) and the production only workshop quality, Lana's turn on stage (and in the rehearsal process) began to garner her both the attention and opportunities which had previously eluded her.

Yet Lana was fast becoming disillusioned with the power games and politics of theatre casting practices. In the meantime Skauge had crossed paths with GUILD, and observed the group's rise to prominence in the community and their subsequent touring success. Through GUILD Lana became aware of a whole new world of self-generated opportunity. Around this time I became acquainted with Lana. Responding to her expressed frustrations with the insular qualities of the local theatre scene I suggested that she might want to try the route GUILD had taken.

A few months later Lana called and invited me to meet her. Over coffee I became one of the first of many who would have the opportunity to enjoy Lana's performance of Whale Sounds , an original, compelling, theatrical story of a wheelchair bound girl. Within a year Lana had created a full length production around the story, incorporating drama, puppetry, live music and storytelling techniques. (The inclusion of puppets was in

part inspired by the influence of fellow U of A alumnus Ronnie Burkett on Lana. Burkett had just begun the successful launch of his own “Theatre of Marionettes” production company.)

I had been invited to sit on the board of Alberta Showcase, the province’s annual performing arts trade fair, as the representative for self-managed artists. There was plenty of opportunity on the Showcase circuit for quality performances like Whale Sounds. Lana’s stint at the theatre had helped her to develop administrative skills and exposed her to the level of hustle required for the successful promotion of live theatre. There were still however, some gaps in Lana’s career management skill set.

Recalling the unpleasantly steep learning curve I had been forced to scale when GUILD first achieved success, I was sympathetic to the challenges Skauge faced and stepped in as an unofficial mentor. Lana was introduced to the world of grant applications, marketing packages, Showcases, tour management, fee structures, royalties and contracts. Less than a year after the creation of her first show Lana was invited to perform at Alberta Showcase. With a firm business foundation this talented artist was able to hit the ground running as she launched what would prove to be an enduringly successful independent performance career.

Thirteen years later Lana Skauge’s production company boasts a wide range of live musical, storytelling, puppetry and educational performances which she has performed coast to coast. (Appendix A) Lana has successfully branched out into a recording career and has future

plans to move her creative properties into the field of publishing. She has been invited to perform in every conceivable type of venue from major international festivals to concert halls to school gyms.

Skauge's production activities benefit other artists in the community as well. Skauge regularly engages the services of musicians, composers, production staff and recording companies. Her school workshops bring creative energy and inspiration to children throughout the province.

Skauge's reputation and reach as an independent performer has now become so established that she no longer bothers to audition for local theatre companies. Ironically, she now often turns down unsolicited theatre roles, preferring the freedom she enjoys in the creative driver's seat. For the most part Lana, a young mother, chooses to keep her performances close to home. Ronnie Burkett, by contrast, can be found in any given year touring three different shows to ten different cities across the country.

These are only a very few of many success stories which could be recounted. The point is that without exposure to models of self-production and without the acquisition of career self-management skills, emerging artists are simply not equipped to create and access similar avenues of opportunity.

Independent Production and The Touring Market

SEASONS a regular publication of PACT (The Professional Association of Canadian Theatre) shows that the success of such self-production is on the rise and currently contributing to theatre seasons across the nation.

1997/98 found the family of Wingfield plays (there are currently four) playing to audiences large and small in Stratford, Edmonton, Sudbury, Halifax, Toronto, Ottawa and on tour in community venues in a number of provinces. Actor Rod Beattie, who has literally become Mr. Wingfield himself, is apparently too busy acting these days to manage his own tour and has brought the family (Doug Beattie productions) on board to assist in the effort.

2 Pianos, 4 Hands, a musical two hander, is the creation and production of artists Richard Greenblatt and Ted Dykstra. The show started out in Toronto and has since been a guest production in almost every major professional season in Canada. In late 1998 the show was on its way to the New York stage. Smaller scale productions continue to traverse the country. Forever Plaid, a Toronto commercial theatre production, Mom's the Word, a collective artist's creation, Lucien, Marshall Button's one man show (which incidentally launched its Alberta touring life on the Showcase stage alongside GUILD), and Elise Dewsberry's one woman show Nine Months are among the many guest productions featured in multiple performance venues during a single season. Ronnie Burkett's Street Of Blood was recently nominated for a

Dora Mavor Moore Award, Toronto's annual awards for excellence in theatre.

It is imperative that graduating performers be made aware of the hard realities of changing economies in the performing arts. In the dwindling availability of employer/employee style performing arts opportunities students emerging into the profession need to be empowered with the knowledge that, given the appropriate skill-sets, a performer can in fact create their own opportunities.

Quite by accident, Elise Dewsberry, a Toronto based actor, discovered this for herself. Frustrated by her lack of progress in penetrating Toronto's theatre scene through the erratic audition route, Dewsberry set out to create an audition opportunity through the self-production of an original one woman show called Nine Months. Securing the rental of a downtown theatre venue for one night, Dewsberry invited directors and producers to see the show, intending that it should serve as the vehicle through which to showcase her performance talents.

When Dewsberry related this story at Ontario Contact she never did tell me whether she achieved her initial objective. What did happen was that the production itself, with Dewsberry, was subsequently booked into a number of professional venues as a guest production. Some of these were road houses (which typically bring in shows) but others were non-profit theatre companies trying to fill their seasons with ever dwindling financial resources. By bringing Nine Months into their seasons, artistic directors were able to capitalize on Elise's talents and on the cost-

efficiencies of a guest production. Less than two years after that first performance Nine Months had been presented in theatres across the country and Dewsberry was in the process of launching its sequel.

Repercussion Theatre, a Montreal based group specializing in outdoor touring productions of Shakespeare was another independent company pedaling its performances at Ontario Contact. Repercussion was originally established by two young theatre students who needed a summer job. With a minor corporate contribution they mounted their first production in a Montreal park, and also took it on a one weekend run-out to Cornwall. This would prove to be the first of many tours for the company. Repercussion Theatre now generates income for an entire company of artists through extensive touring activities which have taken the group to cities across Canada and as far afield as Texas. With a combination of business acumen and creative ability two students effectively created their own opportunity for performance, completely bypassing the institutional non-profit framework and expanding beyond Canadian borders to generate income from international sources.

“ON THE ROAD”, a publication of the Ontario Arts Council, provides contact information for over 50 performing arts ensembles which are available to tour provincially and nationally. Ontario Contact is only one of 8 such provincially and regionally supported showcases in Canada which annually bring together performers and community presenters. More than 500 arts presenters regularly attend Ontario contact, looking for fresh talent to fill their seasons. These presenters collectively provide over 2000

performance opportunities to artists, in the province alone, and this without even beginning to tap the school market.

Meanwhile, on the music front, a number of orchestras help ensembles composed of resident musicians promote their school performances. Toronto's Prologue to the Performing Arts in Toronto, is one of many touring coordination organizations across the country which assist artists in tapping into the school market.

The Canada Council music section's recently created small ensembles program seems designed to seed the creation and development of independent smaller scale performing arts groups. The creation of initiatives like this suggests that policy makers are beginning to recognize the cost efficiencies and flexibility of independent ensembles. Professional arts training institutions like the Banff School of Fine Arts, have begun to recognize that performers need to be equipped with additional business skills in order to access such opportunities.

Shortages of music education and performance in communities across North America present significant employment opportunity for musicians. It has become increasingly clear that musicians must acquire new skills in addition to their performance skills in order to create new audiences and venues within communities for their own work. (Adams)

Festivals provide another range of performance opportunities worth exploring. Canada Council puts out an annual listing of over 200 performing arts festivals held across the country. Listed in the publication are such major festivals as The Edmonton Folk Festival and The Vancouver Children's Festival. This is the tip of the iceberg. Smaller

centres across the nation annually engage local artists to appear on stage at local fairs, festivals and special events. Once an artist has developed a production and begins to seek performance opportunities the process of digging for leads will soon yield a dense field of possibilities from the grass roots on up. "Arts and cultural festivals at local, national and regional levels are instrumental in making people aware of the power of art and instilling among them pride in their culture." (UNESCO 20)

Certain restrictions can hamper the access of individual artists to some opportunities. Money (for promotional material and conference space) can be a major hurdle for the truly starving artist. Some Showcases, like Saskatchewan, will only feature artists who have secured professional representation in the form of an agent or manager. GUILD ran into this wrinkle when it was invited to Saskatchewan Showcase. As it turns out the quality of a performance product will usually overcome any hurdles. The curtain hadn't even come down at Alberta Showcase when agents were lining up to represent the group.

While I see nothing wrong with the assistance of agents and managers, I question whether some have the artist's best interests at heart. Most seem focussed on their 10-20% of the artist's fees. This can prove detrimental to the creative development of a performance ensemble. With financial matters being of primary concern to most agents the general objective is to book the fullest schedule possible for an existing show. Agents do not always leave time for, or substantively encourage, the development of new shows. Without room for creative development the life

of an independent performing arts group is only as long as it takes a single show to go one round of the market.

I speak from the point of view of a Calgary based ensemble which sometimes worked under the auspices of agents and managers in both Vancouver and Toronto. It was not that these management companies did a poor job, it was just that the group itself did a much better job of representing, promoting and managing its own touring activities, probably because of a more vested interest in its own success. To this day I believe Canada Council still provides some support to professional artists managers and representatives. I have yet to hear of the Council offering similar support to an artist or group which has elected to represent itself.

Fringe Festivals

Currently one of the most creatively vibrant areas in performing arts production are the fringe festivals.. These "fringes" provide artists with opportunities, venues and organizational frameworks in which to independently produce. "They create an important network for new or unknown companies who would otherwise have little opportunity to create and perform." (Wallace 161)

Lunchbox Theatre regularly sent representatives to the Edmonton Fringe to case the new crop of plays for programming possibilities. Often Lunchbox would include at least one work from the fringe in its season.

The Edmonton Fringe Theatre Event developed by Brian Paisley in 1982, has become so successful that in the summer of 1988 it sold over 350,000 tickets to become the largest theatre festival in North America. (Wallace 161)

Since many original works premiere at fringe festivals it occurs to me that more serious attention should be paid to such outposts of hope.

What has contributed to the success of these festivals and sustained companies who perform in them is their interest in local audiences and their sense of artistic purpose: in a word, these festivals have a vision of theatre's social commitment to a variety of communities, not the least of which is formed by disempowered theatre artists themselves. (Wallace 161)

Participants in fringes often fall outside Canada Council definitions of 'professional'. Provincial and local governments do support such efforts, but the artists themselves must still struggle to sell their shows.

The Ottawa Fringe, founded in 1998, is one of the newest additions to the Canadian Fringe circuit yet it has already grown to provide performance

opportunities for over 50 performing arts groups. Edmonton's Fringe, established by Brian Paisley, is the Grandma of Canadian Fringes. At last count the annual August event boasted well over 150 performing arts enterprises, presenting more than 1400 performances in a 10 day period.

Independent producers applying for inclusion in a Fringe festival are not subject to adjudication but are assigned venues on a first come first served basis. The material quite literally ranges from the ridiculous to the sublime. Generally speaking the shows are small cast, original works of music, dance, drama or comedy.

One show at the Toronto Fringe, written, performed and produced by Anne Marie Scheffler took as its subject matter the under-employment plight of a recent theatre school grad. Situation Norma "chronicles the ups and downs of a theatre school graduate-cum-waitress---an actress who waits. Life may not be a beer commercial (quipped Scheffler) but I'd sure like to be in one." (Baldassarre 4)

Each production pays for the privilege of its venue and shares a small percentage of box office revenues with Festival producers. While the shows themselves may not be picked up by local theatre companies there can be other spin-off benefits. Fringe shows can provide informal audition platforms where artistic directors may have a chance to spot rising new talent. Winnipeg Fringe performers who subsequently land work in the local theatre community are regularly profiled by the Winnipeg Free Press.

Some Fringes offer other benefits. The Summer Works Festival in Toronto, a sort of playwriting workshop/fringe hybrid, offers a prize to the

four top-rated shows in the festival. Winning productions are treated to an all expense paid run on a mainstage after the festival closes. "Summer Works showcase allows companies to remount their production in a professional run at the Tarragon Theatre after the festival, without having to rent the venue, hire technical aid, or shell out for advertising."

(Baldasarre 5)

No theatrical form is out of bounds for Fringe performers: improv, mime, stand-up comedy, dance drama, music theatre, clowning, and all manner of combinations thereof can be found on fringe stages. Mime, a marketable art form? Most thought such possibilities died with Marcel Marceau. Yet witness the recent wordless NAC coproduction of The Overcoat, a synthesis of mime, choreography, dance drama and production wizardry.

Jon Alexander, producer and co-founder of the Ottawa Fringe and a former actor, is currently production manager for Prairie Theatre Exchange in Winnipeg. Alexander and a friend founded the Ottawa Fringe because "There were no work opportunities for artists. There was lots of talent and great art. This was a bind because performers starting out couldn't even find a platform for people to take them seriously as artists."

Alexander studied theatre at Illinois University. The program emphasized links with the local professional community and actively facilitated audition and performance opportunities for students. A faculty member who had formerly been a professional actor, took on a mentorship

role within the department. He shepherded many students, Jon included, successfully into the profession.

Jon reflects that the industry-related aspects of his education were key to his successful integration into the workforce and suggests that Canadian educational programs fall short in this regard. "Unless you self-produce you have no way of getting cast. University programs, at say the University of Ottawa or Ryerson, are not set up to do this. They will have taught you how to act but they will not have taught you how to get the gig." Jon is not alone in this opinion. "The major weakness of available programs is that they do not seem to provide the 'real life' training needed." (Toutant 31)

Jon suggests that "There's not enough work in town. It's unrealistic to expect ongoing contractual work. It would be a good idea to integrate a self-production component into university theatre programs."

Unaware of the curriculum work being done by CHRC, Jon's thoughts on what skills such a course ought to cover virtually mirrored the competencies identified by CHRC. Clearly the need for these skills is no secret to people in the profession. Jon's list includes: how to network, how to control a budget, how to communicate, how to market, do accounting, gain an understanding of audience and acquire knowledge of professional practices and contractual law. Surprisingly, after 10 years in the business in Ontario, Alexander had never heard of Ontario Contact.

Alexander believes students need to learn how to represent themselves. "Agents are not enough. Its tough enough to get one, but

almost all successful actors, in addition to agents, have to hustle for themselves. Artists have to get their chops first. They should hustle to get themselves gigs at smaller venues like the fringe.”

Alexander offered one caution. “ You would have to have courses like that made mandatory because no one would want to take that stuff. They just want to do the fun stuff. If kids ever want to have a chance, and not have to rely on luck, they have to be made aware of these kinds of things.” This observation is key to the success of such programs. It is one thing to impose a mandatory course on students. It is another to educate them as to the demands of the profession. Career awareness also needs to be promoted within an educational context.

Education programs need flexibility to reflect continually changing industry standards. Furthermore students interested in fine arts careers need to be apprised of the labour market potential for their career interests. (Toutant 3)

Fringe festivals provide an opportunity for emerging artists to build and develop career management and business skills. Endorsement of such activities, in the form of government funding for marketing workshops for Fringe participants, might be one way through which such performances might gain credibility. I'm sure other routes could be identified. The support of such small ventures might prove a cost effective way in which to fund the development of new works. A minimal investment might well provide the ideological encouragement necessary to spur small companies on to make significant contributions to Canada's theatrical life.

If we can create a system in which we do a lot of little things rather than a few of the big things, natural excellence will emerge. Certain artists will emerge from that endeavour who will have universal significance. (Applebaum 14)

Canada Council funding support of the creative activity being sparked at Fringe Festivals might set a leadership role for other agencies and levels of government. Canada Council should consider funding marketing and business skills workshops at Fringe festivals for the participants. This might well prove to be one of the most shrewd and cost-effective approaches Council could take to the encouragement and development of new works. "The spark for most activity has come from the federal level, and its cumulative effects have been a gradual strengthening of the arts generally, and the performing arts in particular." (Wagner 32)

I would encourage continued attention to the "small is beautiful" approach together with an emphasis on the creation of programs which would equip artists to market their work.

A direct subsidy itself would not solve the problems of the creative artist....the playwright, composer and choreographer would need access to the means of production....and all of them would need a means of reaching their audiences. (Arian 103)

Theatre must effectively incorporate a consideration of the audience into its agenda. As we have seen, arts and culture make a significant contribution to the Canadian Economy. "More generally the arts can be seen as a potentially leading sector in central city renewal and in urban economic development." (Throsby 25) The talent and the energy are out

there. We should give artists the opportunity to contribute to both economic growth and nation building.

We have so far noted changes in the economics of the performing arts which have effected certain trends, one of which is a shift away from institutional production and toward increased activity in independent production. In approaching questions regarding curriculum reform it is important that we note the various routes artists have taken to access such opportunities and the skill sets they have needed in order to capitalize on them. Before turning to issues related to educational institutions, governments and funding let us consider questions which might be raised regarding the nature of artistic enterprises which are created through independent production routes.

Art On The Edges

To put forward Fringes, festivals, touring and guest productions as a possible path to salvation for the performing arts in Canada, may tap into tensions surrounding the nature of art. Such enterprise, in the view of some, treads dangerously close to the crevice of commercialism which separates art from entertainment.

I share with George Woodcock both a pro-arts subsidy stance, and ...a protest against those who diminish the arts in the public eye by raising artificial divisions between elitist and popular art. Art can begin in an aristocratic setting and become popular...or art can begin among the people and permeate the whole of society.
(Woodcock 16)

Tendencies to privilege traditional notions of culture can sometimes marginalize those performing arts endeavours which are smaller in scale, and which have not been conceived within the womb of non-profit arts institutions. Independent productions which rely primarily on box office and the market rather than on government, are sometimes dismissed with disdain simply because they have become popular or commercially successful. In the case of a small-scale musical like Forever Plaid, which was originally produced on a purely commercial basis, such criticisms may have some validity. However it is unfair and short-sighted to pronounce a blanket negative judgement on the artistic integrity of a performing art work, simply because it is popular or commercially successful. Such blanket judgements would have excluded Shakespeare in his day.

Lana Skauge's story-telling performances are strongly rooted in her prairie heritage. They have both popular appeal and artistic integrity. Skauge's goal, as a writer and performer, is to reach an audience, to communicate with them through the auspices of art. In writing and performing Skauge draws on her own experiences, on the inflections and mannerisms of those around her and the circumstances in which they live. The popular appeal of stories set in small town Saskatchewan or remote coastal B.C. derives partly from the fact that western audiences can see themselves in Skauge's work. Whether such work would translate into a central Canadian urban context should in no way influence its artistic valuation. The work, though regional in flavour, has artistic integrity. Quality performances like Skauge's MotherLode and Whale Sounds contain enough universal truths that audiences as far afield as Wales, in the U.K., found touchstones they could respond to. Unfortunately it is often the case that "Regional art is either ignored or left to the folklorists." (McMullin 116)

Artists themselves can contribute to these kinds of "perceptions and misperceptions. In 1989, the TTA (Toronto Theatre Alliance) study noted that some members of the not-for-profit theatre community have the attitude that they produce art while independent producers are solely concerned with money." (Becker 7)

This point is particularly moot to a discussion of curriculum relevance in university performing arts programs. We have seen that a majority of performing artists take a university baccalaureate route to the

profession. Post-secondary education programs which aim students primarily at traditional institutional career opportunities (like orchestras or the Stratford Festival for example) are sometimes doing students a disservice by promoting career routes which may be fast disappearing. Any displays of contempt for commercial independent production on the grounds that it is geared to reaching an audience, may prejudice students against one of the few routes to performance success available to them.

It is significant that artists like the Canadian Brass have in effect reconnected with the masses by crossing the invisible border between the worlds of classical music and entertainment. Their synthesis of musical styles, solid musicianship and almost vaudevillian presentational style have given birth to an entirely new approach to musical performance. Their efforts to re-establish connection with the community at large served as the spark for creative innovation. Moving outside the edges of the symphonic context they found freedom in the musical margins.

Creative vitality, according to Innis is conceived in the margins "for Innis the margins were the source of innovation." (Harcourt 74) While margins may be delineated by different criterion, that of race or class for example, I would suggest that in the performing arts, such margins are found in the fringes, independent productions and ensembles which orbit larger non-profit performing arts institutions. By eschewing the time honoured constraints of the concert hall, the Canadian Brass created something entirely fresh and new which has since been celebrated around the world.

Canada's non-profit performing arts institutions are unfortunately being increasingly pressured to produce more with less and to adopt themselves out, at a price, to the corporate world. What will this do to the integrity of art? In Calgary a major oil company threatened to pull its sponsorship from a play simply because the word "sex" was in the title. They were cajoled to reconsider, but then asked for a copy of the script for approval. What were they going to do, cut it? Who's the artist here? Non-profit companies are increasingly finding themselves in such corporate straitjackets. Moves to cut down on costs while attempting to appeal to wider audiences are contributing to what UNESCO views as a:

...thinning line between For-Profit and Non-profit arts. It is generally accepted that investment in arts and culture is expensive. Non-profit arts organizations, no matter how successful artistically, usually lose money because of what Baumol and Bowen call the inevitable 'cost disease': an ever-widening gap between income and expenditure. (UNESCO 20)

Equipping individual performers to become their own administrators and managers is to cut out middle management and to prepare individuals for the new performing arts economy. In Great Britain touring theatre companies, run by a single person in the dual role of Actor/Manager, have been operating for years. By taking on the dual role of performer and manager, the artist is put in a position where he or she must weigh creative goals and intentions against the expectations of an audience. Artist and audience in effect become collaborators.

Art is a social activity conditioned in form as well as in content by the time, the place, the circumstances in which it is made. Artist

and audience is one of the symbiotic relationships that form part of the natural network of performance. (Woodcock 18)

An independent performing artist must of necessity negotiate between the form of the art and its intended audience. In the process of negotiation, as illustrated in the case of Lana and her prairie audience, the possibility exists that art forms which are more dynamic and socially reflective in character may emerge. I believe it is important that we look to creative activity in the margins of performing arts production for clues as to how we might most effectively encourage future creative development in Canada.

Fringe theatre, community touring, school shows, independent productions and small ensembles dwell in the space outside of institutional restrictions where there is enough room to negotiate between tastes; there is enough flexibility to experiment; there are enough resources to create; there are opportunities to exhibit or perform; there is available both moral and financial support; there are practical restrictions which engender cooperation and there are mechanisms whereby artistic achievement can earn public recognition.

Add to this a community which tangibly appreciates its arts and I believe you will discover a recipe for creative vitality. In many ways this is simply a common sense approach to creative development. Canada doesn't have the population base to groom and sustain a cultural retinue of specialists. Groups like the Canadian Brass have recognized this and set out for the rest of us a model of creative synthesis.

I believe that the performing arts in Canada, judiciously shepherded and nurtured, can similarly harmonize the forces that shape it. Emerging artists who take a balanced and integrated approach to creation, production and dissemination are far more likely to not only survive in the current performing arts climate, but to further contribute to its development.

Making Way For Change

In the near future post secondary institutions will be called upon to provide more services to society than ever before-but quite possibly with fewer resources than ever. (Duhamel 19)

Post Secondary Education in Canada-Programs and Pressures

CBC radio was trying to hire a musician. They called the Department of Music at the University of Ottawa looking for someone to play background music for the show All In A Day. The Music Department turned them away, apparently unable to put CBC in touch with any actual musicians.

Meanwhile, down in the Market, a third year University of Ottawa music student was busy subsidizing her education by playing classical guitar in a small café. CBC found out, called the café and the student got the gig. Do you see the problem here? The musician did. She had been pouring hard earned performance dollars into an education which she hoped would prepare her more fully for a career in music. Apparently the music department held a somewhat different view of the purposes of her program of education.

This incident raises a number of fundamental questions regarding the intentions and purposes of a university education in the performing arts. On the one hand it seems clear that there is a need for performing arts students to learn career self management skills. On the other hand, the addition of this type of curriculum to a university program may be perceived by some as a threat to the broad academic goals of a liberal

arts education. Taking into account the already specialized nature of performing arts programs, I believe that such differences may be reconciled without impinging on the fundamental academic freedoms.

As a delegate at the Council of Ministers of Education, Canada (hereinafter referred to as CMEC) national conference in Newfoundland in 1998 I had the opportunity to ask a member of the CMEC board how one might best approach the issue of curriculum reform at the university level. His guarded reply "It's very, very difficult" prepared me for the complex web of tensions, relationships and historical precedents which line the path to program change. Issues to be confronted include philosophical conflicts regarding institutional autonomy; the fundamental nature and purposes of higher education, ingrained traditions, competition for dwindling resources, availability of faculty expertise and the pressures related to institutional and departmental priorities.

It may be useful at this point to take a brief look at aspects of the history of Ontario universities as presented within the 1996 Report Of the Advisory Panel on Future Directions for Postsecondary Education, Excellence, Accessibility, Responsibility.

A Brief Overview of Post-Secondary Education in Ontario

The first universities in Canada were founded by religious denominations. Each was thus formally affiliated and supported by the church. Queen's University, as one example, was originally established by the Presbyterian church. These Universities were generally modeled on

their counterparts in England and offered a broad based liberal arts education. Around the time of Confederation governments began to take a more active role in the support of public education. It did not take the universities long to shed their religious affiliations and accept the support offered by government .

By 1872 the Ontario government was concerned at the lack of post-secondary programs which were practical or professional in nature. They moved to establish professional schools of medicine, dentistry and law and practical schools such as the School of Agriculture in Guelph. These schools soon became officially affiliated with the universities. Interestingly, two schools of music, The Toronto Conservatory and the Toronto School of music, were among the *professional* schools which became affiliated with the University of Toronto at that time. Later in the chapter I will return to this point.

By the end of the 19th century universities, which were formerly happy to accept the financial support of government, were now chafing under the control government was trying to assert. In response to this concern regarding the autonomy of educational institutions a "bicameral governing structure for universities was adopted with state authority embodied in a board of governors appointed by government and academic matters as the preserve of the senate." (Ontario 71)

In 1909 the province convened The Industrial Training and Technical Education Committee to consider issues related to the establishment of technical and vocational institutions. (Ontario 72)

At the close of World War II many new post-secondary institutions were established by government to provide for the educational needs of returning servicemen and women. By the late 1960's Colleges of applied arts and technology began to spring up throughout the province. Government exerted stricter control over these types of institutions from their inception. "The provincial Council of Regents appointed college boards and controlled college curricula....nothing quite so centralized was ever envisaged for the universities." (Ontario 75)

In 1993 the Task Force on Advanced Training in attempting to devise a policy framework which would serve the needs of both universities and colleges, was faced with the task of trying to reconcile the two very different systems. A fundamental hurdle to the design of such a framework was the "binary nature of Ontario's post-secondary institutions. Binary it was; what it was not was a provincial system." (Ontario 75) One of the problems it would seem tends to emanate from the ideological split between the perceived role of the community college versus the University in terms of responsibility for workforce preparation.

Reflecting on both the current perceptions of post-secondary education in Ontario and its historical foundations certain themes emerge:

- Strong commitment on the part of universities to the academic values of a liberal arts education
- government concern regarding deficiencies in availability of professional, practical and vocational programs
- resistance to government interference in matters of curriculum
- institutional division centred on vocational versus avocational curricula
- affiliation with professional schools

The Path To Reform

As we launch into the 21st century governments, institutions and students are struggling with questions related to the changing nature of work and the role and function of education in preparing individuals for fruitful participation in the economy. Internships and cooperative programs abound. In studying the perceptions, expectations and practical constraints impinging upon interested parties in government, industry and the educational community, it is hoped that we may be able to identify mutually agreeable approaches and mechanisms through which desired curriculum reform may be effected.

Most university performing arts programs in Canada provide a strong academic foundation balanced with the development of discipline relevant performance skills and techniques. However, as noted most of these programs lack critical curriculum elements related to career self-management. This even though "The *job training* need is clear and important, and universities have the expertise to meet it." (Farquhar 8)

Education in Canada has long been a provincial responsibility. There is considerable variation in the structure and design of post-secondary institutions and programs from province to province. Traditionally provinces have exerted a strong degree of influence on K-12 curriculum. There has historically been far less scrutiny and control of the post-secondary educational agenda. In spite of the fact that universities are "heavily dependent on government funding they continue to have

considerable autonomy with respect to academic policy and organization.”

(CMEC 3)

Research has indicated that the nature and structure of employment in Canada has been undergoing fundamental changes in recent years. There has been a pronounced shift away from the traditional employer/employee paradigm and growth in the areas of micro-industry and self-employment. “From 1981 to 1991, the rate of increase in the number of self-employed workers was twice that of all paid workers.”

(Ministry of Labour 1997)

Concern has been expressed in some jurisdictions, that the present post-secondary educational system in Canada has not been sufficiently responsive to the changing needs of society.

Universities are naturally regarded as having a prominent role in this process. Many human resources studies however, convey the distinct impression that universities are not responding appropriately to the training needs of the labour market; their curricula need updating, there is insufficient attention paid to the skills required in the ‘real world’ of work. (Drewes 5)

Curriculum reform is viewed as the logical route through which to address the needs of the workforce within the context of post-secondary education.

Most institutes of higher education in the U.S. are reviewing their curriculum.....It is striking that there has been little similar debate in Canadaand no comprehensive study of the Arts and Science curriculum in Canada. Indeed the reason for such apparent lack of interest is difficult to explain.” (Maxwell 96)

It is probable that the slowness of response to identified needs derives in part from ongoing “tensions between careerism and the liberal

arts.” (Maxwell 92) Indeed as we have seen in the history of post-secondary education in Ontario, pressure to undertake curriculum reform targeted at meeting vocational needs “tends to generate resistance within our institutions of higher education.” (Farquhar 8) Such attitudes of resistance may be something of an inheritance from the British antecedents of Canada’s present university system. The post-secondary community in the U.K. is surprisingly candid about the influence of certain attitudes of condescension toward vocational education. “It was an accepted academic attitude as late as the mid 1960’s, that course design should be deliberately unrelated to vocational concerns.”(Morrell 23)

In 1998 The B.C. Government commissioned a study of educational systems in 5 countries and the nature of transitions through education and into the workforce (Canada, United States, United Kingdom, Japan and Germany. The study revealed that “Every system is developing curriculum and methodologies more relevant to on-the-job and in-life application. Every country has launched major initiatives to strengthen school-to-work programs.” (Faris 3)

Universities in some parts of Canada have been slow to respond to such global educational trends. It has been suggested that slowness of response may be because “Faculty control over curriculum became lodged in departments that developed into adapt protectors and advocates of their own interests, at the expense of institutional responsibility and curricular coherence.” (Maxwell 96) Some provinces have made significant progress in moving past such obstacles and in the direction of systemic reform.

Education, Curriculum and The Provinces

Most University Performing Arts programs in Canada provide a good academic foundation balanced with the development of discipline relevant skills and techniques. However, few programs have access to career information, faculty expertise or curriculum resources necessary for the delivery of courses on career self-management. The degree of control and cooperation between Universities, Government, Colleges and Industry varies radically from province to province.

The 1998 CMEC published report, Education Initiatives in Canada, identified a number of current trends in educational systems across Canada. At the end of the 20th century most educational systems in Canada (and around the world for that matter) were undergoing significant changes.

On-going reform and review. Curriculum reform with a focus on standards, accountability and reporting, restructuring and regovernance, continue to be three important priorities.

Continued collaboration at the regional and national levels. Collaborative efforts such as the Western Canada Protocol, continue to be influential in stimulating cooperative action.

Partnerships in Education. Most jurisdictions have ongoing initiatives to establish and sponsor linkages among educational institutions ...and the private sector. Many partnerships focus on....helping students make a smooth transition to the workplace. (CMEC 1)

The post-secondary system in Ontario, it would seem, has not been as responsive to such trends as some other provinces. In CMEC's 1998 report on the provinces, there is a speaking absence in Ontario's report, of such terms as 'partnership', 'transitions', 'collaboration', 'cooperation',

'reform' and 'review' in the Ontario section on post-secondary education.

The lack of activity in key areas of reform is no doubt due in part to the fundamental philosophical split between the liberal arts education objectives of the universities and the vocational missions of the college sector. Tensions have been noted;

...between the value of closer links between institutions and business (research, contracts, grants, business arrangements) and the value of postsecondary institutions (academic freedom, critical role of institutions, pure research, liberal education). (Henchey 4)

Ontario universities have recently come under fire for allowing prejudices regarding the perceived value of vocational education to become major obstacles to program reform. In their report "No Dead Ends" the Task Force on Advanced Training reviewed major trends in other provinces and countries and found Ontario wanting.

...the barriers between academic and vocational education are being eliminated: the learner can earn credit toward a baccalaureate degree from vocational as well as academic courses. In other jurisdictions, particularly in Europe, vocational skills are well recognized and valued: but in Ontario there is a need to legitimize vocational education. (Pitman 6)

Ontario is not the only province with this type of system. College systems in Manitoba and the Atlantic Provinces were initially "conceived as offering programs quite distinct from those available at universities." Throughout Canada calls from government and industry for "greater cooperation between colleges and universities" (CMEC 1) have increased in frequency and insistence. Academic policy critics agree that "There should be a much closer liaison between colleges and universities." (Maxwell 101)

Such critics believe that we should be “drawing to the end of a time in which post-secondary institutions develop in isolation from one another.” (Gallagher 35)

The situation is quite different in Western Canada, perhaps because the system there is younger and less constrained by tradition and custom. Both B.C. and Alberta have launched major initiatives and reforms which are on the cutting edge of key trends. Systems in both provinces are characterized by high degrees of coordination and cooperation between institutions, with industry and with both provincial and federal government and related labour market development agencies.

Alberta has recently introduced a new credential known as an Applied Degree. School-to-work transitions are strongly emphasized areas of reform in Alberta’s system. The Alberta Economic Development Strategy seeks to:

“improve Albertan’s ability to enter the workforce and keep pace with changing skills; link public funding of post-secondary institutions to performance indicators such as the employment success of graduates.” (CMEC 10)

Interestingly, the Alberta government has introduced a certain degree of competitiveness into the mix by offering rewards to the institutions which demonstrate excellence in key areas of reform.

“Performance Incentives. Over the next three years, a total of \$39 million will be targeted to reward performance and promote excellence in Alberta’s public postsecondary system”(CMEC 13)

Most recently B.C. has been leading the pack in it's efforts to facilitate school-to-work transitions. Government interventions with regard to university and college structure, policy and legislation have paved the way for such reforms.

"Among the more significant changes has been a decision to expand opportunities to pursue degree level studies. These opportunities emerge, for example, in amendments to the College and Institute Act and the Institute of Technology Act which will encourage the development of additional degree programs that are applied in nature. As a result significant growth in the number and variety of degree programs in the Province is anticipated."(CMEC 4)

A significant product of these reforms are a number of newly designated "university colleges". Many of these newly constituted institutions have their origins in existing colleges. Although the roots of university colleges may be in the college system, like universities they offer baccalaureate degree programs.

"In Alberta and British Columbia community colleges offer optional university transfer programs....Some colleges in British Columbia called university-colleges have complete baccalaureate degree programs." (CMEC 1)

Such fundamental change cannot be accomplished without the cooperation and support of government. Firstly it should be noted that B.C. is one of the few provinces in Canada in which government spending on education increased between 1995 and 2000.

Recalling that an extremely high percentage of cultural labour force members possess degrees, the shift to legitimize existing performing arts programs in colleges by elevating them to degree status, may attract

students to choose a college program over one at university for the precise reason that such programs are more vocational in nature.

The recommendations in Ontario's report "No Dead Ends" make specific mention of B.C.'s moves to integrate academic and vocational curriculum in undergraduate degree programs, holding up these reforms as a standard against which to model similar changes in Ontario. This is made clear in recommendations which suggest the creation of :

...advanced training programs at the first (baccalaureate) degree level. These programs would not be the type usually provided by either a college or a university but would combine the expertise of both, or permit modification of college programs to achieve that goal. (Pitman 150)

This appears to be a pressure tactic aimed more at the universities than colleges. The wording of the recommendation implies that should Ontario universities prove uncooperative in responding to provincial pressures, colleges would be elevated to degree granting status. The tenor of the committee's final recommendation seems more a veiled threat than a passing thought.

As the academic community considers this recommendation, it should recall that the Ontario Council on University Affairs has already recognized the potential for the development of degree-granting institutions that do not possess the traditional characteristics of universities in Ontario. (Pitman 150)

Performing Arts Curriculum

To have chosen to pursue a performance degree is in essence to have chosen an “applied” degree from the outset. The overwhelming bulk of university performing arts programs maintain a dual focus on firstly, academic inquiry and secondly on the development of skills and technique through practice or production related activities. Concentration on the development of specific performance skills, by implication, suggests that one of the ultimate goals of such programs is to prepare students for the exhibition of said skills in a professional performance context.

Yet few of the university performing arts programs in Ontario or Alberta offer, let alone insist upon, studies related to the business skills needs of a performance career.

Even if students graduate with superior academic training in their field of choice, this training has invariably forgotten a profoundly important point—in the workplace (profession), these students will apply their training in a business environment (Drewes 4)

There are a few notable exceptions which will be brought forward later, as possible models for ways in which such curriculum might be successfully integrated into existing programs. Proposing the addition of career management courses to university performing arts programs need not, in my opinion, impinge upon the broad academic goals and basic nature of existing liberal arts programs. In the cultural sector any dissatisfaction with curricular content is “directed more at the need to augment studies than the desire to change them”. (Drewes 19)

A university education is widely viewed by members of the industry as a fundamental prerequisite of the profession. The broad scope of a liberal arts education provides an ideal foundation upon which students may build a career. There are a number of reasons for this. First of all the strong academic foundations of university programs provide a broad knowledge base upon which students may draw when contributing to the creative process (e.g. new play development, independent production, small ensembles). Secondly, university studies tend to be intrinsically self-directed in nature. Success in a self-employment context rests upon high degrees of self-direction and self-motivation.

Emerging performers with a liberal arts background are able to put to use critical thinking and research skills honed at university to identify opportunities, put together a career development strategy, access funding and manage and promote their careers. The only element that seems to be missing in such programs is an orientation to the business aspects of the profession which would aid students in making connections between their education and performance opportunities.

The high degree of self-employment in the sector provides one compelling reason as to why such career related courses ought to be delivered within the university program. Performing artists have access to very few institutional frameworks through which the delivery of such courses might effectively be coordinated, once they have moved outside of formal education and have been dispersed into the profession.

In the early 1990's there were more than 84 baccalaureate degree granting performing arts programs in music, theatre, and dance, offered by universities across Canada. (Rossignol 250) A fundamental prerequisite for almost all performing arts programs is a certain level of ability and skill as demonstrated through an audition. Students who make it past the first hurdle of the audition spend the next 3-4 years gaining an academic understanding of the art form while developing performance skills and techniques through study and in controlled performance situations. Practical performance opportunities are often counted as credit toward a degree.

Performing arts degree programs in Canada tend to balance the academic aspects of an education with training in the skills and techniques of a particular artform. Degree programs are sometimes offered in different streams which are presumably intended to serve differing career goals. At the University of Toronto for example, one may complete a Bachelor of Music in either performance or education.

In Alberta credits earned at college can generally be applied toward an undergraduate degree. With this arrangement it is conceivable that a student could commence his or her performing arts studies at the college level, where they would be introduced to career relevant business skills and then transfer to a University where credits earned could be applied toward a Bachelor Degree Program. Students could then explore the academic foundations of a particular arts discipline while honing performance skills and techniques. With this as an available option it is

highly doubtful that any student would opt to first complete a university degree program and subsequently complete a college program.

Few students still desire to pursue postsecondary education in separate phases. Most enter college or university with multiple purposes that include both liberal education and career objectives. These goals are not mutually exclusive or inconsistent but can be blended in beneficial ways. (Toutant 14)

Although there are advantages in this arrangement, I would suggest that exposure to the business end of a performance career would be more beneficial at a later point in the educational process. Once students have an understanding of the academic foundations of their art form and gained some command of their skills they would be in a better position to prepare a career development plan tailored to their interests and abilities. Nevertheless the combined college/university option has its advantages. Students taking this educational path would at least emerge into the profession with some understanding of the real-life skills they will need in order to manage their careers.

Recently, the theatre department at Mount Royal College in Calgary hired the artistic director of a local professional theatre company to design and deliver a course on the business of producing theatre. The ½ credit course covered such topics as production management, grant writing, fund raising, box office management, media relations, marketing, publicity and new play development.

Not surprisingly, college performing arts programs generally include curriculum that is vocational in nature. In an examination of calendar descriptions for college performing arts programs in 3 provinces (Alberta,

B.C. and Ontario) it was found that most include courses related to career self-management. Like the universities, the curriculum of these colleges usually also includes opportunities to build performance skills and techniques. Perhaps in a deliberate attempt to differentiate their curriculum from that of the universities, such programs tend to have minimal academic content.

A number of colleges in Ontario have integrated courses similar to the one offered by Mount Royal College, into their performing arts programs. Colleges which have been unable to access either necessary resources or community expertise for the design and delivery of such tailored courses, have developed some creative cross-departmental relationships to address these needs.

The list of required courses for the performing arts certificate program at Centennial College in Ontario, includes 2 generic marketing courses as well as arts related core courses. These are not courses offered through the performing arts department, but the regular course offerings of another department within the institution. This is a cost effective way of utilizing existing resources to address identified needs. On the negative side this approach is less specific to the particular business needs of the arts. Nevertheless, the very presence of such courses is positive in that it alerts performing arts students to the fact that business demands are part and parcel of a performance career.

There have been some interesting curricular developments in other institutions as well. White Mountain Academy of The Arts, in Elliot Lake,

Ontario, is an independent visual arts training school. Established by the White Mountain corporation, an amalgam of city government, private enterprise and first nations organizations, the school offers three and four year certificate, diploma and associateship programs.

The curriculum is largely studio based but includes academic aspects in the form of art history courses. One of the most striking features of the Academy's curriculum is that in every year of the program students are required to take a course on "The Art of Business". The description of the third year program "The Art of Business III" seems perfectly designed to assist artists in making the transition from school to the profession.

The course is intended to advance students' knowledge in a broad range of business concerns related to art. Students will study art as a small business; marketing, sales, contracts, running a gallery, working with a gallery, dealing with large and small scale museums and the basics of arts administration.

What these types of curriculum initiatives have in common is a fundamental recognition that programs in the arts constitute a professional education.

Toward The Definition of a Professional Performance Career

Outside of arts circles definitions of a 'professional' almost invariably lean on financial criterion. The line drawn in the sand seems to be between doing something for fun, or the love of it (amateur) versus doing it for the money. This oversimplified definition of a professional simply cannot be applied to the arts.

To apply this rigid measure to Lana Skauge's stint as a fund raiser, would be to suggest that during that period of time, Skauge could not be considered a professional performing artist. One could claim that her status as a professional rested on her membership in Equity. Yet if one were to set membership in a professional association as the sole criteria upon which the definition of a professional career rested, this would suggest that artists and companies like Odyssey Theatre, who are earning their living in the profession but choose not to take up membership in such associations, are therefore not professional.

In 1999 the Department of Canadian Heritage asked the Cultural Human Resources Council to assist them in their attempts to arrive at a working definition of a professional performing arts career. This is a slippery concept to nail down. Given the uneven work patterns and financial compensation an artist can expect from year to year, professionalism clearly cannot be measured solely by how much or how often a performer is paid. Likewise, membership in an appropriate professional organization cannot in itself define a performing artist as

professional. Such membership is not mandatory, and it is certainly not automatically conferred upon the completion of related studies.

CHRC identified 3 elements present in the careers of virtually all active professional performing artists. A professional career as identified by CHRC rested on the following 3 dimensions: 1. Economics 2. Recognition 3. Practice and Development. The percentage of one's career devoted to each dimension at a given point in time might change according to the type of career in question and its stage of development. CHRC's model allows for flexibility and shades of meaning within each dimension.



Within each of these three aspects are many shades of meaning. While the term *economic* is often taken to imply financial compensation, in the case of the performing arts this term could extend to include management or business activities related to the development of a career and any efforts made to seek an audience or a public forum. The *recognition* dimension would include not only public recognition in the form of reviews or audience response but also peer recognition which might take the form of membership or certification through a related professional organization, or through grants, awards or festival participation. Last, but far from least, there is the aspect of *ongoing practice and professional development*. This is perhaps a defining characteristic of arts professions. Just as a lawyer must “practice” law, an artist must relentlessly practice their art. (Tabet 5)

Performing Arts Programs; Academic or Professional?

I return now to the point made earlier regarding the affiliation of professional programs in music (The Toronto Conservatory example) with universities. If performing arts training has historically been regarded as a form of professional education, is it not therefore logical that performing arts departments should be regarded as professional schools within a university? Music and drama programs already have certain features of professional education in that they integrate academic study with opportunities for practice in a performance context. Professional programs generally include an on-the-job training component (eg. Internships or practicums). Recitals and productions can simulate this aspect of professional experience in performing arts programs. These types of activities however, fall somewhat short of an actual internship in that they do not necessarily provide actual contact with members of the profession. Furthermore the student's responsibilities are generally limited to concerns of an artistic nature.

The use of the term 'training' in this discussion, has the potential to spark controversy. Most arts practitioners acknowledge that performing arts programs, of necessity, have considerable overlap between those objectives related to education and those related to training. Still the word 'training' for some, is a potentially loaded term.

In one of the break-out sessions at the 1998 CMEC conference I was part of a working group which included the Director of A.U.C.C.

(The Association of Universities and Colleges of Canada), three highly placed Federal Government bureaucrats, a representative from the Alberta Ministry of Education, another sector council representative like myself, two university professors and a board of education trustee. The discussion focussed on issues related to improving school-to-work transitions. Ostensibly we had been gathered for the purposes of improving lines of communication and cooperation between government, industry and education.

Unfortunately, the hostile reaction of educators to words like 'entrepreneurial', 'skills', 'training' and 'career' were enough to halt any potentially useful discussion of the subject at hand. To some of the members of academia present the word 'training' was seen as a red flag. Unfortunately, such emotional responses can become stumbling blocks to improvements in cooperation between concerned parties. The distance between the words 'education' and 'training' may in fact be the same ideological chasm which presumably separates the goals of an academic education from that of a vocational education.

This is a chasm in the performing arts which must be broached. After all, studies at a conservatory of music are often referred to as training. One trains one's voice, or trains as a musician. Students of drama likewise are said to receive training in such skills areas as voice or movement.

Professional schools within universities are generally less resistant to the idea that training (as in teacher training) is a fundamental

component of the prescribed course of study. Indeed such training is generally formalized “In regulated professions such as law, education and social work, an internship is generally required in order to obtain a license to practice.” (Stark 92) Professional schools can hardly indulge in an aversion to vocational education when field experience is so often a fundamental part of their programs. In striving to provide students with a comprehensive education professional schools must endeavour to embrace both the theoretical and the practical.

“The most characteristic part of a professional preparation program is the practicum, internship or clinical experience where the student is guided in integrating theoretical knowledge and technical skills.” (Stark 99)

In recitals or school productions a music or drama student is given similar opportunities to integrate theory and practice in a performance context. Professional training is thus already an integral aspect of most university performing arts programs. “The old false dichotomy between training and education has blurred. The focus has shifted to learning and the learner.” (CMEC) Until this “false dichotomy” has been dissolved university performing arts departments will continue to be called upon to maintain a balance between the educational and training goals of their programs.

For some training programs, there is a balance that must be struck between the academic demands of the institution as a whole and the program’s desire to train people for professional life in the industry. Performance programs in the university setting must ensure professional life in the industry. Performance programs in the university setting must ensure that the student maintains an academic standard in a program consistent with the policies established by the university’s Senate.....This duality of focus

illustrates the internal conflict some training programs experience. Striking the appropriate balance between the development of specific skills and development of the complete individual pose a difficult academic dilemma. (Becker 25)

Referring back to the characteristics of a career defined as professional I would argue that for the performing arts, the balancing act is even more difficult, it is a three way juggling exercise. The definition of a professional career, you may recall is seen to rest on the presence of 3 aspects or dimensions; economic, recognition and development. Allowing that there will be inevitable overlap in activities which address more than one educational objective one might roughly correlate dimensions of a profession with aspects of education in the following way:

Educational Path		Profession	
Academic	↔	Development	
Practice(Skills)	↔	Recognition	PERFORMING
Career Management	↔	Economic	ARTS

Medical students go through similar steps in roughly the same order, with the final phase of the training experience(residency or career self management) being the most practical and calling for the highest degree of personal responsibility.

Academic	↔	Course Work	
Practice(Skills)	↔	Internship	MEDICAL
Responsibility	↔	Residency	

Program Reform-Perspectives and Possibilities

To contend that performing arts programs should be viewed as a form of professional education, rather than simply as an academic specialization, is to introduce a variety of considerations with regard to program design and delivery.

In planning to introduce or expand career programs, liberal arts colleges need to be aware of unique characteristics of professional programs. It is important to recognize that such programs involve:

- (1) special relationships with the external environment
- (2) faculty with varying backgrounds and orientations
- (3) specific intended educational outcomes
- (4) a broad range of curricular debates and
- (5) specific types of educational activities. (Stark 92)

In departments where the background of most faculty members is largely academic it may be necessary to bring in experienced professionals from the local community as sessionals or adjunct professors to deliver career related courses. The artistic director brought in to deliver a course for Mount Royal College provides an example of this approach. It is perhaps somewhat easier for a college to engage local professionals as instructors. Colleges are typically less compelled to hire faculty according to level of academic credentials than are universities.

Too often faculty development policies and programs fail to include adjunct faculty members. This unfortunate oversight should be corrected when a college or university adds career-oriented programs. Traditionally business, journalism and other professional areas have welcomed active practitioners to their instructional staffs on a part time or temporary basis. (Stark 88)

Such arrangements are not uncommon in a number of university professional programs. It is important to bear in mind that “the backgrounds of professional program faculty often differ from those of liberal arts faculty and from each other. “Qualified candidatesmay hold a professional master’s degree rather than a doctorate or may have spent several years as practitioners before entering academe.” (Stark 93)

In virtually any major Canadian centre there can be found professional performing artists who have successfully negotiated their own entry into the profession and who would be happy to pass on their experiences to emerging artists, given fair financial compensation of course. There are a number of performing arts faculties in Canada which do just that. “Art Is Never A Given” the Report on Professional Training in the Arts in Canada notes that such links between the worlds of training and practice are critical to the success of training programs.

Educational institutions which do not maintain regular contact with practising professionals have difficulty integrating practice as it really is. Some teaching institutions already work in close collaboration with those in practice. Teachers in the theatre programme at Sir Wilfred Grenfell College of Memorial University of Newfoundland in Cornerbrook, for example, are working professionals hired for limited periods of time...There is more than one advantage to this method; in addition to discovering what the profession is really like and being better prepared both intellectually and technically, the student can begin to develop the professional network so necessary to launching a career. (Rossignol 23)

The University of Calgary, where there are no courses on career self-management, has often brought in self-employed artist Lana Skauge to teach acting. While there is no question that Skauge’s performance

background contributes greatly to her effectiveness as an acting teacher, her cumulative experiences in self-production and promotion could be very effectively put to use preparing students for the business demands of a performance career.

Internships and apprenticeships have been judged as by far the most effective form of cultural sector training. (Cheney) However, the nature of job entry in the performing arts (auditioning, casting etc.) makes it difficult to establish formal co-op placement opportunities for performing arts students. The challenges are actually quite unique to the profession. If a play calls for 5 overweight, over 50 Swedish women what possible practical experience can a 20 something hispanic male stand to gain? Similar hitches can occur in music. If the opera calls for a baritone and the co-op student is a soprano no amount of training will be able to alter the voice to fit the part.

There is one course offered by the University of Calgary's theatre department at the honours or graduate level, which has the potential to introduce students to the business of theatre. The course is a practicum, or unpaid internship in other words, with one of the local theatre companies. The student receives credit for a work-term placement with a local theatre.

In light of evidence compiled by CHRC certain considerations should be taken into account when setting up internships or practicums. Firstly it is unlikely that such practicums would offer students the opportunity to participate in the actual artistic processes of theatre

production. This would likely be due to union constraints and to the non-audition nature of the intern selection process. Given that many theatre companies are starving for administrative support it is more likely that internships would be arranged in theatre administration. As we have seen in the case of Lana Skauge, an administrative internship with a small theatre company can provide performers with a valuable learning experience related to the business of the profession.

However, in larger theatre companies, where lines of responsibility are often more narrowly drawn, interns might be pressed into specialized tasks like ushering or stuffing envelopes and would be exposed to a much narrower range of experiences. A second concern is that the student, who thus far presumably has had no exposure to the business of theatre, is usually responsible for arranging and managing his or her own practicum. Students who are organized and pro-active enough to set up such a practicum are probably already well on their way to developing the skills they will need in order to manage their own careers.

Some might argue that student productions presented by a university's theatre department would qualify as this type of training. I would agree to a certain extent but would contend that, for such activity to qualify as an internship, students would have to take on responsibility for all aspects of production, from play selection and royalties to budget, and from set building to box office.

It is interesting that Carleton University has never had a theatre program, but in fact supports one of the most effective theatre internship

programs going. Sock'n'Buskin Theatre Company has been in operation at Carleton University for over 40 years. It has always been student run. The executive, or production team, is elected annually by members of the company. The company applies to the university every year, for a modest budget amount with which to launch each season. Members of the company share responsibilities of all aspects of theatre production. Students submit to the student executive recommendations regarding play selection and proposals for production and direction. There are general auditions for all parts, and responsibility for publicity and box office is shared by performers and executive alike.

Most importantly the company is charged with getting the maximum impact out of a minimal budget. This is in essence the reality of performing arts production, whether dealing with the development of a touring vehicle, a children's theatre company, the professional not-for-profits or self-production at a fringe. I believe Dr. Dan Ackroyd, a Sock'n'Buskin alumnus, would agree. A number of Sock'n'Buskin alumni have gone on to swell the ranks of the professional theatre world in various performance and production capacities. It is unfortunate that Carleton has never taken the extra step that would marry the English department's excellent theatre related courses with the natural internship experience of Sock'n'Buskin.

I bring in Sock'n'Buskin as it is an excellent example of how a university can create on-campus internship opportunities. The key is that students must assume all responsibility. To formalize the learning aspects

of the experience a knowledgeable faculty advisor would have to be appointed to be available for consultation, observation, supervision and to conduct a season de-briefing seminar.

The Carleton University Music Department's Free Friday concert series could conceivably be transformed into a similar type of internship opportunity. Performance space and time, which is already currently committed to guest artists, could be shared with students. Musicians could develop their own ensembles, select or write their own repertoire, create their own programs and then promote the performances. This would be an excellent experience which would equip students with the skills to access non-traditional employment opportunities. Indeed if the department were to offer music students credit for a practicum placement with Sock'n'Buskin Theatre, some wonderful creative cross disciplinary pollination might occur (models such as The Canadian Brass and Quintessence spring to mind).

I suggest these ideas as alternatives to internships or apprenticeships with professional companies, as most non-profit music and theatre organizations simply do not have the infrastructure to properly support an intern. Furthermore, most performing artists, I'm assuming, would prefer to take part in an internship which offered opportunities for performance. Professional theatre companies, orchestras and opera companies are subject to union constraints which limit the use of non-union performance personnel. Non-union or amateur companies may not be so constrained but then the question arises as to whether the

student is truly receiving an opportunity to perform in a professional milieu.

The Drama program at Queen's University in Kingston, has put to use the professional experience of adjunct faculty in new and innovative programs specifically related to the business of theatre. Greg Wanless, the artistic director of Thousand Islands Playhouse in Gananoque, is a member of the faculty at Queen's. I spoke with Greg about the subject matter of my thesis at the National Theatre Conference in Saskatoon in May of 1998. My preliminary research into university performing arts programs had revealed significant gaps in terms of curriculum related to business skills. Queen's, at the time, was no exception in this regard. It is gratifying to note that since then, Queen's has begun to offer 4th year courses in the drama program which seem designed to address such gaps.

The following are descriptions of honours year Drama courses at Queen's University taken from the 2000/2001 calendar. The phraseology is distinctly academic, but it is refreshing to see the inclusion of business related topics like funding policies, marketing, and equity.

DRAM-476/0.5 A study of the relationship between the evolving cultural milieu and the theatre. Topics may include funding policies, practitioners' associations, equity, performance spaces.

DRAM-479/0.5 A seminar exploring the ancillary aspects of theatre spectatorship. Topics may include dramaturgical notes, programs, lobby displays, marketing of theatre.

Engaging sessionals or adjunct faculty is usually less costly than adding to core faculty, however the financial constraints on some institutions may still prohibit the engagement of specialized faculty. In such instances a performing arts department wishing to add career

dimensions to their program might investigate the approach employed by Centennial College, by including business related courses offered through another department. "Given the interdisciplinary nature of most professional fields, it is likely that there are some current professors in other departments who could be employed productively in career programs." (Stark 87)

Realistically speaking this approach can have certain disadvantages. Courses may be too singular in focus. Marketing, for example, is only one of 6 identified business skills needs for artists. Furthermore, some instructors may find it difficult to extend basic concepts to address some of the specific challenges of the performing arts where the 'product' is an 'experience' rather than something you can put in a bag and take home.

Canada Council, to its credit, did at one point provide GUILD with some unsolicited marketing advice. Having eventually taken notice of the quartet's success Canada Council flew out a marketing hotshot to give the group a one day course in niche marketing. At this point GUILD was already fairly well established so the free assistance wasn't critical to the group's success one way or another. It's a good thing. The course may have been highly appropriate to the context and population base of a mega city but it was fairly irrelevant to the local touring and performance market. What boiled down to a marketing 101 seminar was too generic to be of much use. And because GUILD straddled two of the Council's rigid disciplinary lines, music and theatre, this was where the help stopped.

Such are the pitfalls of over- generalized curriculum. Bringing in professionals from the immediate community to teach career related courses may be a way around such pitfalls. Apart from the obvious benefits to be derived from an instructor's familiarity with the immediate professional climate, such an arrangement has the potential to foster informal mentorship relationships which might lead to the establishment of community contacts for the student.

Establishing Links-Education and The Performing Arts

Performing arts training programs which establish and maintain strong links with the immediate professional community, as we have seen in the case of Jon Alexander, can facilitate the transition from school to the profession. Unfortunately the active involvement of industry professionals in university performing arts programs tends to be the exception rather than the rule.

A more active involvement by universities in sectoral human resources strategies is both consistent with their social obligations as defined by the institutions themselves and complementary to their academic missions....Innovative and effective solutions must be found through continued collaboration between the university sector, industry and both levels of government. (Drewes 4)

A number of performing arts education and training programs have advisory committees which include members of the profession, however the general feeling seems to be that such ad hoc industry involvement is only minimally influential. Improved coordination of activities which actively bring together students and representatives of the sector is viewed as desirable.

Industry representatives (particularly in the field of performing arts) express widespread dissatisfaction with the quality of training that people receive in the educational framework.... The general perception by the industry is that the graduates of these programs are not adequately prepared for the profession. They felt that these programs did not address the needs and requirements of the industry. They suggest that educators should take a look at what they are offering and what the community needs to ensure a greater degree of harmony." (Becker 25)

Sector Councils see a need for improved linkages between education and industry. The hope is that such linkages will stimulate program reforms which incorporate current human resources development needs.

A number of the councils spoke of the need for better management of the transition from educational institution to the workplace. Some suggested solutions focussed on closer links with educational institutions to influence existing program content. (Larratt-Smith 20)

Government appears keen to support the development of stronger partnerships between post secondary institutions and industry sectors.

The Ontario Task Force on Advanced Training concludes that

Much of what is required to better meet the skills needs of the sectors can be accomplished through better communication between these sectors and the universities. Universities also need the financial resources to respond to these needs. Ontario universities should review needs for trans-disciplinary skills such as entrepreneurship, marketing and financial skills and methods of incorporating these skills into university curricula. (Drewes 6)

Indeed one of the fundamental intentions of Human Resources Development Canada in seeding the creation of national sectoral councils, was to contribute to improved communications and the development of fruitful and effective partnerships.

Findings show that there are a lack of formal linkages between representatives of the performing arts industry and educational institutions in developing training programs. Such programs were attempting to address the needs of an industry without any direct information as to what those needs are. (Becker 28)

Educators apparently view the problem from quite a different perspective , offering the opinion that “The industry is making little contribution of note to the training process.” (Becker 28)

The Cultural Human Resources Council, and other sectoral council's are an important non-partisan mechanism for closing the school-to-work gap in post-secondary curriculum.

Although initially seeded by government funds, CHRC is an independent organization, supported mainly through its membership of cultural organizations and self-employed cultural workers. Council's primary concern is for the human resource development needs of the sector. Program funds from government flow to the sector through CHRC to such programs as the Youth Internship Program. Positioned between government coffers and industry needs CHRC in a unique position. Acting on behalf of the human resources needs of the cultural sector CHRC is able to petition government for the support of initiatives targeted to meet such needs.

The strength of sectoral councils to contribute to government's agenda comes primarily from their capacity to assist in predicting and planning for future human resource requirements. As a genuine partnership of employer and employees from within a self-defined sector, councils can assemble a wealth of factual knowledge and experience. (Larratt-Smith 3)

The Role of Government

From the point of view of the Ontario Government the establishment of such formal linkages is critical to desired improvements in the quality of post-secondary education and training.

The Task Force proposed a number of system changes to link colleges, universities, business and industry in Ontario in designing advanced training programs. It cited a wide variety of structural, policy and attitudinal changes that must occur if Ontario's postsecondary sectors were to meet the needs of learners more effectively. (Ontario 1996 84)

As we have seen the B.C. government has made significant progress in facilitating industry/institution linkages, this is due in part to proactive involvement on the part of the provincial government in lobbying for legislative and policy reforms. Government participation in such activities is viewed as critical to their success.

Participants saw government as playing a key role as that of enabler. They saw the government taking the role of facilitator as well as providing the financial support necessary to bring stakeholders together to discuss skill requirements and to encourage partnerships between industry and post-secondary institutions. (CMEC Proceedings)

Philosophically, if not financially, provincial governments have indicated their willingness to support such system changes. Sector councils have compiled information on sector needs. For the next step, curriculum reform, the onus falls upon the institutions. In the United States: "A central feature of reform has been a reassessment of the course

curriculum. This is an important debate, and any discussion about higher education must take it into account.” (Maxwell 93)

Government financial support to universities is being stretched ever more thinly as institutions are being called upon to address an ever widening range of objectives. With school-to-work transitions as an expressed priority of many provincial governments, an appropriate response would seem to be financial interventions targeted at curriculum reform.

Although the revamped curriculum may be delivered under the auspices of educational institutions, such reforms are actually serving labour market adjustment goals. Bearing this in mind, funding for such initiatives need not necessarily draw on already strained education budgets.

Provincial responsibility for education, until recently, tended to focus on education in broad terms, rather than on education as preparation for the workforce. Recent devolution of responsibility for labour market training to the provinces has in some jurisdictions, prompted provincial governments to expand beyond the type of singleness of vision which has previously held the goals of education in isolation from the needs of the workforce. In the two year period from 1998 to 2000 most provincial governments signed labour market agreements with Human Resources Development Canada. These agreements transfer responsibility for labour market training, along with HRDC transfer

payments as a means through which provincially driven labour market adjustment initiatives may be supported.

If it is agreed that curriculum reform is key to systemic improvements within the educational system, and if provincial governments are truly committed to facilitating school-to-work transitions, then it follows that financial support from the province should logically flow to such initiatives. Improvements in the B.C. and Alberta post-secondary systems are arguably the result of government support in this regard.

An infusion of cash might go a long way toward inspiring greater willingness and cooperation on the part of universities. Such funding could initially support pilot projects in key disciplines and institutions. Once established, labour market geared courses within the reformed program could be sustained with labour market adjustment funds. This would be particularly appropriate if institutions were to use such funds to engage industry practitioners for course delivery.

Sectors want a more active dialogue with universities. They also want a practical orientation included in university curricula so that graduates come equipped not only with a good command of their discipline but also with 'real world' skills to apply in the working environment. (Drewes 7)

Benefits would accrue to youth; who would be better prepared to enter the profession, to industry; which would be able to welcome better prepared new entrants to the profession, to institutions; which would be able to maintain greater program relevance through improved access to

industry, and to government; whose youth employment burden would presumably be lessened as a result.

According to a CMEC study, some of the characteristics of reformed education and training systems in countries committed to the development of a world class workforce are:

- A long term commitment by government (both political will and resources)
- Flexibility in delivery of competency based curriculum
- Emphasis on more and better school-to-work pathways
- Relating learning to the world of work

We have seen evidence of this in British Columbia where the provincial government has demonstrated a high level of commitment to such goals and where post-secondary institutions have responded in a flexible and cooperative manner.

Sectoral Councils, as representatives of industry, are well placed to inform the process of system and curriculum reform having developed a knowledge base from which to draw information on human resources development needs.

CHRC- Career Information and Internships

As a national body, comprised of cultural labour force practitioners, CHRC has undertaken a number of studies and research initiatives and from which it has developed programs and resources specifically intended to address the human resources development needs of the sector. Specifically in 1997 and 1998 CHRC launched major Career Awareness, Youth Internship and Curriculum Development Projects and Programs designed to assist new entrants in making the transition from education to occupations. These initiatives were consistent with the identified characteristics of effective learner transition systems.

Systems for successful school-to-career programs...are first preceded in the education system with career awareness. Secondly, education programs develop strong academic and employability skills as well as industry related skills and... finally there is effective communication, cooperation and collaboration among all components of the system. (Toutant 14)

The need for relevant career information was one of the priority human resource development needs identified through research conducted by CHRC. Government has long been supportive of this type of initiative, having formerly provided such information through Canada Employment Centres. Such initiatives were usually funded by well-meaning bureaucrats who had no meaningful connection with industry.

In 1995 I was excited to learn that The Department of Canadian Heritage had funded the publication of arts related career information. The set of publications under the collective title Getting Started were apparently intended as a "How To" booklets for artists

wishing to launch a career. The idea was a good one, and Heritage is to be commended for its support of such an idea. However, a perusal of these booklets revealed them to be little more than some expensively published, encouraging hype and a marginally useful bibliography.

The introductory paragraph of each booklet had been contributed by a well known professional artist. This was the hype I referred to, and the only substantial text in the booklets. The lofty tones of this text may very well have encouraged students to aspire to the noble life of an artist, but they provided a fairly unbalanced view of real-life in the industry.

CHRC saw a clear need for the development of cultural sector career awareness materials which not only communicated the range of opportunities within each discipline but also laid out some of the basic features of a cultural career (e.g. self-employment) and the skills needed to build such a career.

In 1998 CHRC, with the assistance of HRDC, published a series of career awareness booklets. These booklet drew on the expertise of CHRC's industry contacts to pass along to students unvarnished information and advice about the true nature of a career in the arts.

There are six booklets in CHRC's Careers in Culture series, each of which focuses on a particular sub-sector within the cultural workforce. The booklets which focus on careers in the fields of music and drama are: Now Hear This: Careers in Music and Sound Recording and The Spotlight's On: Careers in Film, Television, Radio and The Live Performing

Arts. (See Appendix B Words On The Move, Careers in Writing and Publishing.)

Each booklet begins with a student interest inventory, a 'Career Curiosity Checklist', then moves on to consider challenges, opportunities current trends and future possibilities for the industry. The section on 'What Artists Do' profiles a broad cross-section of professionals in the industry providing brief bios, testimonials and words of wisdom. The following profile of actor Zaib Shaikh is excerpted from The Spotlight's On. (Harrison Spotlight p10)

Zaib always wanted to be an actor, and has received his B.A. Honours in Theatre and Drama and a college diploma in Acting. "As well as auditioning for work, I'm learning to create my own opportunities." Zaib has co-founded a theatre company and received funding for a high school play about drinking and driving. "The skills I learned writing essays at university helped me to write a good grant proposal." Zaib says actors need many other skills to survive. "Looking for work requires good organizational and time-management skills. And, since you have to connect with directors and agents, you need great 'people' skills."

The booklet goes on to suggest career and education routes, work search strategies and even gives sample resumes. Only the last 3 pages of the 32 page booklet are devoted to industry contact information and a web bibliography. If this type of career information were put into the hands of performing arts students, it might not teach them how to manage their careers, but it might at least make them aware of the management and business skills demands of the profession. The booklets are reasonably priced (\$7 each) and are available through CHRC. There is also a Career

Awareness CD ROM available from CHRC which allows students to 'try out' various cultural occupations and career paths.

CHRC has made some inroads in distributing these booklets through secondary school boards and through university career counselling services. There is a need, however to get such materials into the hands of performing arts department faculty members, who are often the last formal educational point-of-contact for students embarking on a performance career. Unless school-to-work transitions are made a priority in performing arts departments it may be difficult to ensure that such material is made available.

CHRC has been active in the coordination of workplace based experiential learning opportunities for recent graduates. In 1997, again with the support of HRDC, CHRC put into place its Youth Internship Program for recent cultural sector graduates. Internships of from 6-12 months were hosted and co-sponsored by cultural organizations from across the country. Within 3 years of its inauguration the program had already proven effective in providing students with a stepping stone from education into the workforce.

It should be pointed out that the workplace based structure of this type of program is not ideally suited to the needs of performing arts students who will be embarking on careers of a primarily self-employed nature. It is possible, as with the case of Lana Skauge, that an administrative internship could be beneficial to a student in contributing to the development of related business skills. The only problem with this

would be that organizations which sponsored such projects would lose an investment of time, money and training into the intern's development, should the intern move on to establish his or her own career.

CHRC's Career Awareness materials offer an avenue through which students may be made aware of the realities of a career. CHRC's Youth Internship Program may provide emerging artists with opportunities to build career related business skills in the workplace. These initiatives address some of the needs of an effective learning system. The most effective learning systems also include "education programs which develop strong academic and employability skills as well as industry related skills." (Toutant) Still required therefore would be a formal educational component, in other words a course, related to the development of business skills for artists.

CHRC- COMPETENCIES AND CURRICULUM

In 1997 CHRC convened a meeting of the self-employment committee, with members representing each cultural discipline and drawn from across the country, to consult on the development of a chart of competencies for self-employed cultural workers. CHRC subsequently developed a chart of competencies on Career Management for self-employed artists. A copy of the chart is attached as Appendix C.

There are 9 basic areas of competency outlined in the chart. A self-employed artist should be able to :

- A Develop a career strategy/plan
- B Promote and market their art/work/product
- C Develop a workplan
- D Identify and access resources
- E Manage Financial Matters
- F Manage Legal Matters
- G Manage Information
- H Communicate effectively
- I Demonstrate Personal Competencies

Each basic area of competency within the chart is further broken down into specific skills and competencies. The section on Financial Matter details the related skills an self-employed artist will need. How to create a business plan

1. How to determine the value of their work
2. How to manage a budget
3. How to manage an accounting system
4. How to pay people, taxes, suppliers, etc.
5. How to collect money
6. How to apply for grants or loans

Taking the competencies outlined in the chart as its basis CHRC commissioned the creation of curriculum, in the form of a learning guide specifically geared to the needs of self-employed cultural workers. The initial developmental phases of the project were seeded by HRDC. The learning guide, titled Making It: Charting Your Course to A Successful Career in Arts and Culture, was completed and validated by industry representatives early in 2000 and is expected to be in print, and available through CHRC by 2001. (See appendix D)

The Council expects that the cost of the guides will be quite reasonable (under \$20). Performing arts faculty or industry professionals could use these guides as a blueprint to aid in the design and delivery of curriculum which can be custom tailored to the needs of a particular arts department or discipline. The guides could also be used as students texts. Ideally such courses would be delivered by faculty with a background in the profession or by local industry professionals brought in as sessionals or adjunct faculty members.

Performing arts departments who wish to establish connections with local industry professionals to aid in the design and delivery of a course based on the guide, could contact CHRC or a related professional organization (eg. Equity, A.F.of M.) to help establish such contacts. CHRC already has a well-established network of industry professionals and has plans to develop a data base of cultural sector mentors and trainers.

Conclusion

Preparing Performers

We have established that, for students of the performing arts who intend to pursue a performance career, there is a need to learn business skills. Statistics have shown that a very high percentage of these aspiring artists move through the university system. Provincial governments in Canada have indicated their commitment, in principle at least, to the support of program reforms which will improve school-to-work transitions. CHRC has developed resources to serve these needs. It would seem therefore that all of the puzzle pieces have been identified and located. All that is left is the matter of putting the pieces into place. Who will make the first move? Who will set things into motion?

Judging that most universities are cash-strapped and that universities in some provinces, like Ontario, have historically been uncooperative when asked to serve government goals related to vocational education, it seems unlikely that the first move will come from this quarter. CHRC, as a service organization is able to provide resources to address such human resource development needs, but at this point has no program funding for the support of a pilot project. Provincial education budgets are severely strained. Even if monies were freed up from education budgets for the purposes of curriculum reform, coordination of activities in accordance with identified sectoral needs would still need to be established.

Given that these curriculum reforms straddle the space between education and the labour market, I would suggest that the logical first move should be made by government, with monies from Federal Labour Market Agreement transfer payments which have been earmarked for labour market adjustment initiatives. Curriculum reforms targeted at the improvement of school-to-work transitions would fit neatly within the scope of labour market adjustment goals.

In B.C. partnerships, between federal and provincial levels of government, industry and institutions, have inspired and supported some very useful initiatives. Getting Into The Act, is a student friendly career information booklet detailing the multiplicity of career paths available in the burgeoning local film industry, and linking such careers to educational institutions in the province which offer relevant programs. The booklet was created and published by the Vancouver Cultural Alliance in partnership with provincial and federal levels of government, industry, sector councils and institutions.

Another exemplary partnership is to be found in "The Bridge Program", a partnership between ACTRAWORKS (the training arm of ACTRA), Langara College in B.C. and the film industry. "The Bridge Program" is the brainchild of ACTRAWORKS director and former Ryerson Instructor Neil Dainard.

Dainard has designed and delivered a pilot program which includes 3 components; course work in business skills, workshops in media specific skills and a mentorship/internship component which takes young

artists onto film sets. As endorsed by ACTRA the course carries an extra degree designation which will be added to credentials of graduates. Successful completion of both Langara's theatre program and the course entitles graduates to apply for apprenticeship status with ACTRA. This "foot in the door" of a professional Association would be a tremendous boon to emerging artists. In Vancouver, where the film business is booming, the strengths and advantages of such a program are quite clear. Achieving success with such a program in a smaller centre is arguably less feasible, but the program is nevertheless a good model of industry/institution interaction and cooperation.

Equity or the Musician's Union could conceivably design and facilitate similar initiatives. This is assuming of course the cooperation of interested institutions and industry partners, together with the availability of funding to cover direct costs and administrative overhead. Unfortunately the offices of these associations, and thus the administrative infrastructure necessary to support such initiatives, are only to be found in a very few major Canadian centres.

The most accessible, affordable and flexible solution, I believe, would be for provincial governments to use labour market adjustment funds to create programs to support curriculum reforms and pilot projects. A suggested title for such projects might be the "*Stepping Stone*" program. University performing arts departments could apply to government for funds to support initiatives geared to the improvement of school-to-work transitions. Programs would provide students with

current information on the performing arts profession together with training in business skills for self-employed artists.

Apart from the fact that one can earn a degree, there are other reasons why a university would seem to be the appropriate vehicle for the delivery of such courses. The academic foundations of university liberal arts programs provide a broad knowledge base which students may draw upon when contributing to the creative process. (e.g. new play development, independent production, small ensembles). Secondly, university studies tend to be more self-directed in nature. Success in a self-employment context rests upon high degrees of self-direction and self-motivation.

Emerging performers could put to use critical thinking and research skills honed at university to identify opportunities, put together a career development strategy, access funding and manage and promote their careers. The communications and performance skills would already be in place. The only element left to be acquired would be an orientation to the industry which would help students make the connection between their learning and employment opportunities.

Funding would support the delivery of compulsory one semester courses in career self-management, to be completed in the final year of a baccalaureate degree program. To ensure relevance such courses would be modelled upon CHRC's chart of competencies and follow the pattern of curriculum laid out in CHRC's learning skills guide Making It. Ideally these courses would be tailored to community needs through the

involvement of local professionals in both the design and delivery phases. Pilot funding for these programs would cover the salary costs for one sessional for one term per academic year plus related costs. The program could be coordinated and funded through provincial ministries of training and education. Alternatively, a pilot program with a broader Pan-Canadian scope could support initiatives across cultural subsectors and across the country. A national program might offer certain advantages in that resultant successful program design and delivery models (which cut across sectors and across provincial boundaries and prejudices), could be made widely available to governments, institutions and industry. Such a program could be funded by HRDC and coordinated through CHRC.

If CHRC curriculum and self-management guides were to be directly used and learning outcomes evaluated according to CHRC assessment criterion, such courses could carry a special accreditation designation, endorsed by CHRC and recognized by industry. Ideally performing arts career self-management courses would be accommodated within an undergraduate's regular course load. Students are already struggling under burdens of debt at graduation. Combine this with the high rate of self-employment in the profession and it seems doubly unfair to ask students to pay for additional training after graduation. Most artists will go on to invest far more energy and talent into their careers than they will ever recoup. It has often been noted that the largest single source of subsidy to the arts comes from the artists themselves, through their selfless donation of time and creative energy.

Creative Careers-Making The Leap

The changing climate of the performing arts in Canada and the identification of alternative routes to performance success make it clear that we need to equip young artists to “Make A Living Making Art”. I hope that a consideration of the identified needs and the availability of resources and materials to address them, will prompt individuals and governing bodies who make and shape post secondary performing arts curriculum to examine the relevance and effectiveness of their programs of study.

It is further hoped that governments and arts funding bodies will step in to financially encourage the development of projects and programs to meet these needs. Ideally such professional courses would become mandatory for performing arts students in the final year of a university program. Such courses would aid artists in making the transition from education to profession. The subsequent stimulation of independent performing arts activities may inject a fresh wave of creativity into Canada’s cultural scene.

GUILD, we may recall, was left to leap the gap from education to profession, without a net. This leap of faith opened a window for them on a world of performing arts opportunities which had previously been unknown to them. In order to take advantage of these opportunities four singers had to add business and marketing skills to their range of talents. After GUILD disbanded its members continued to utilize these skills in the

development of new performance ventures. GUILD co-founder Hal Kerbes invested his business and artistic skills into the development of Shadow Productions, a very successful improvisational theatre company which has grown steadily over the past 9 years and now regularly provides employment to more than 50 actors. The company has built a good local and touring business producing original murder mysteries, improvisational theatre, Christmas shows, medieval feasts and special events. Michael Shields, another GUILD alumnus moved on to establish a solo career. He is now a singer, songwriter, recording artist and award winning film composer who co-owns and runs a successful recording studio and film music production company in Calgary.

We need not soft sell the realities of the business of making a living in the arts. It's time to train a new breed of performers who have their heads in the clouds and their feet firmly on the ground. As one self-employed artist described it, a career in the arts is in essence "A mixture of magic and the mundane." (CHRC conference)

The solution is simple. Enable artists to create art. Equip them with career management skills and business savvy. Point them in the direction of opportunity. Push them out of the nest. There is no real alternative to the proverbial leap of faith when it comes to setting out on an arts career. There is however a net which can be put into place before hand. Sending out young artists with a backpack full of both creative and business skills will hopefully set the stage for a release of creative potential and innovation the likes of which has been never seen.

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LANA!

Summer 1996

HAVE A CUPPA!

It's the end of the school year. You're dealing with final tests, reports, field trips, sports days and year-end events, all of which carry with them their own special stress. I know. So relax for a bit. Have a cup of tea on me and read up on what's gone on this past year. Learn how to get your fund raising event for free. Take a look at the events of this year's Children's Festival and let's look ahead to Christmas. Relax. Have a cuppa and read on. *(tea bag attached!)*

HAVE YOU EXPERIENCED "MOTHERLOAD"?

(ECS - GRADE 6)

LANA'S premiere of MOTHERLOAD at the Calgary International Children's Festival was a tremendous HIT! Parents and kids were left with lots of belly laughs and lots to think about. Expect ORIGINAL STORIES AND SONGS about the journey of many different MOTHERS and their impact on the lives they touched. Children are sensitive and feel a family's tension when parents become too busy in LANA's story called MOTHERLOAD. Mothers have special remedies for the blues in a rocky anecdote called I FEEL GOOD. GRANDMA'S HANDS will remind everyone how special it is to come from the hardworking prairie life and MATTA'S WISH will paint a picture of love surrounding a very unusual adoption. You will be clapping, cheering, listening and loving every minute as LANA gives you her best with non-stop entertainment and music.

Music by TOM DOYLE.

50 minutes running time. \$275.

(GST incl.) audience limit: 300

COMING TO A SCHOOL NEAR YOU SEPT. 23 - NOV. 1, 1996.

Book now for special offer!

WORKSHOPS AND CLASS VISITS?

LANA can tailor her talents to your needs. She has taught extensively and can offer workshops in the following areas: storytelling and building, play building and collective creations, creating a one woman show and voice and body exploration. Cost depends on TIME and NUMBER OF PARTICIPANTS and is negotiable.

FOR THOSE ORGANIZED PEOPLE!

If you book one of LANA's shows before September 30, 1996 your school will be eligible for LANA'S FUNDRAISING OFFER. This means, one school will be chosen to use LANA as a means to raise funds for your school. This evening event would include preliminary organizational help from LANA and one of her shows for **FREE!!!**

"Skauge touches a sensitive chord with her powerful, down-to-earth style"

Dipti Chakraborty, Calgary Herald
"MOTHERLOAD"

WHAT DOES LANA HAVE FOR JR. & SR. HIGH STUDENTS?

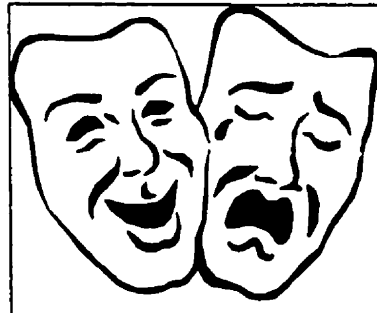
TONS!!! Drama Classes are welcome to book LANA for storytelling demonstrations and/or workshops. LANA has numerous performances that are appropriate for this age group. Some examples: THE SKYWATCHER, WHALE SOUNDS, THE DANCER, NO FIXED ADDRESS, MATTA'S WISH, STUBBLE JUMPER and SAS-KATCHEWAN MEMORIES to name a few.

"Lana Skauge reminds us how important storytellers are...In this MTV-attention span age, this duo deserves kudos for their back-to-basics approach to entertaining children." Anika Van Wyk, Calgary SUN. (MOTHERLOAD)

HAVE YOU THOUGHT ABOUT CHRISTMAS LATELY?

What do you mean you don't want to think about Christmas? LANA's love for Christmas is infectious! She already has three shows pertaining to the subject but just can't seem to stop! This year, book A STORY FOR CHRISTMAS early! Expect LANA to transform herself into an old woman who talks about Snow Angels and then she'll take you through the cold weaving winter tales of wonder as your hearts warm to the notion that the best gift at Christmas is you.

This show will tour **November 18 - December 20/96**
50min. run time
\$275 (GST incl)
audience: 300
SHE'S ALREADY BOOKED DATES!!



You will be clapping, cheering, listening and loving every minute...

DID YOU KNOW...

- *that this next season marks LANA's 18th year as a Professional Actor?
- *that LANA has written 11 one woman shows in the last 9 years?
- *that LANA sings?
- *that LANA has traveled across her own country and Britain performing and directing her original work?
- *that LANA is a Recording Artist and her tape can be purchased at SANDCASTLE BOOKSTORE?
- *that LANA is a Mom?
- *that LANA has been honoured with a plaque from Assumption School for her support of their book program?
- *that LANA's composer is TOM DOYLE?
- *that LANA is in constant demand?

"Mommy, don't be silly. Mommy, just sing the song." Artie Sangster, Lana's son

Do you sign contracts? Are you aware of your rights as an author? Do you want to make yourself known in your community and beyond? Do you want to know how to make your money work better for you? Making It is intended to provide insight on these and other important career development issues to emerging and beginning professionals in the cultural field.

Drawing on the expertise of experienced professionals in the cultural sector CHRC's is developing Making It in order to throw some light on key information and skills necessary to the launch of a successful career in the cultural sector. The guide is structured around a set of questions which self-employed artists and cultural workers find themselves asking on a regular basis. By providing general answers to these often asked questions the guide provides clear information and practical advice on the various facets of career management in the field of arts and culture.

A separate chapter is dedicated to each of six major themes :

- Establishing your Creative and Business Development Plan.**
- Marketing and Promoting your art, cultural product or service.**
- Managing projects and production**
- Managing human and material resources**
- Managing money and finance**
- Managing legal aspects of your career**

Overview of the Guide

I. First Step : Planning Your Career in Arts and Culture

This chapter provides guidance on how to reflect on your personal and professional aspirations in a structured and practical manner in order to increase the odds of making your dreams come true.

Topics covered in this chapter include;

- How to set creatively challenging yet realistic career objectives.
- How to develop a business plan based on both artistic and career development objectives, a plan which takes into account personal lifestyle choices.
- How to find the assistance you need to help you plan effectively, with a balanced consideration of your creative and business development goals.

II. Making Yourself Known : The Art of Self-Promotion

This chapter includes information on on marketing strategies, promotional tools, media relations, networking, export market development, artist cooperatives and more.

III. How to Manage Your Projects from A to Z

Whether you're writing a book, making a film, mounting an exhibit, cutting a record or producing a show success is contingent on a balanced combination of creative talent and management skills. In order to successfully undertake a project or production you will need to know how to assess the risks involved, how to gauge the project's potential for

success, how to set up a realistic workplan, how to obtain the required resources, how to coordinate the efforts of all involved, and more.

Topics covered in this chapter include :

- How to decide whether to get involved in, postpone or abandon a project.
- How to develop an effective action plan.
- How to coordinate and control the accomplishment of a project or production.
- How to evaluate a completed project and learn from it's success or failure.

IV. Keep your Eyes Open : Available Resources

Success often depends on an ability to access and utilize the many often unrecognized resources readily available to aid artists and cultural workers in the establishing a career.

Topics covered in this chapter include :

- How to draw up a list of professional associations related to your cultural discipline
- How to identify various government programs that could be of assistance.
- What kind of information should be included in a model grant application.. How to find the professional services you need at a reasonable cost.
- How to set up a good filing system.

V. Keeping Track of Your Money

In order to pay the rent while pursuing your creative goals you will need to know how to track your business and financial resources and commitments on a daily basis.

Topics covered in this chapter

- How to prepare and follow a budget.
- How to organize your accounting system.
- How to negotiate services with financial institutions.
- How and when to invoice.
- How to benefit from tax exemptions and credits?

VI. The Rules of the Game : Legal Dimensions of Your Career

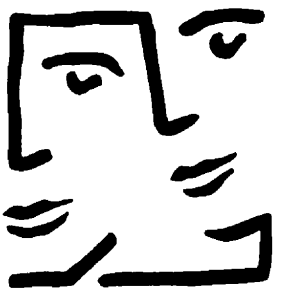
Self-employed artists and cultural workers almost inevitably, at some point in their career, confront issues or situations with legal implications.

Topics covered in this chapter

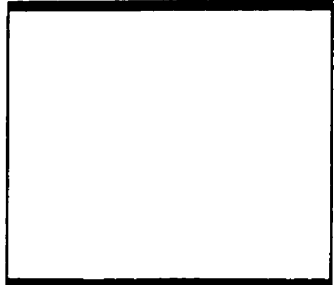
- How to find a good lawyer.
- How to negotiate, execute and fulfill contracts or agreements.
- How to protect yourself against losses and damage.
- How to protect your copyright.
- How to defend against legal action?
- What your legal obligations are.

APPENDIX
A
B
C
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CAREER MANAGEMENT FOR SELF-EMPLOYED ARTISTS AND CULTURAL WORKERS



CHRC
Cultural Human Resources Council



SEPTEMBER 1997

A Develop a Career Strategy / Plan	1	2	3	
	Set personal and professional priorities and values	Analyze one's strengths and weaknesses	Assess current and projected external environments relative to career goals	Establish short-term goals
B Promote and market one's art / work / product(s)	1	2	3	
	Identify what one is marketing	Identify one's market	Adapt one's art / work / product(s) to one's market	Remarket one product(s)
	11	12	13	
	Document / archive and preserve one's art / work / product(s) and reviews	Advertise / market	Establish and maintain media relations	"Schmooze"
C Develop a work / project plan	1	2	3	
	Identify goal and objectives	Determine project's feasibility	Evaluate work / project	Create an action plan
D Identify and access resources	1	2	3	
	Link up to relevant professional associations	Identify and access government programmes	Access business support professionals	Network with professionals
	1	Set up systemic data bases		
E Manage financial affairs	1	2	3	
	Develop a long-term financial strategy	Create a business plan	Determine / evaluate the value of one's work	Develop and manage a budget
F Manage legal matters	1	2	3	
	Establish relationships with advocates in legal matters (e.g. lawyers, insurance agents, custom brokers, etc.)	Establish relationships with representative organizations (e.g. unions, professional associations, etc.)	Negotiate contracts	Address intellectual property issues including copyright and performance rights
G Manage information	1	2	3	
	Find information	Identify relevancy of information	Recognize / respect confidentiality of information	Respect / apply to information freedom of information Privacy Act, etc.
H Communicate effectively	1	2	3	
	Explain / pitch one's work	Negotiate	Speak in public	Listen
	1	12	13	
	Write clearly	Identify the appropriate listener / recipient	Match communication skills to technology	
I Demonstrate personal competencies	1	2	3	
	Utilize new technologies	"Wear many hats"	Take advantage of opportunities	Manage one's time
	11	12	13	
	Manage stress	Innovate and act creatively	Select / cultivate supportive environment	Take risks

	4	5	6	7
ctive	Establish short-term and long-term goals	Identify ways and means to achieve goals	Consult with peers, mentors, elders, career professionals, etc.	Establish an evaluation / modification process and time-line

	4	5	6	7	8	9	
et	Remarket one's art / work / product(s)	Package and present one's art / work / product(s)	Export / tour one's art / work / product(s)	Establish and maintain relationships with marketing representatives (e.g. agents, dealers, impresarios, publicists, etc.)	Build partnerships or alliances	Develop and use promotional tools (e.g. biographies, business cards, demos, photos, portfolios, résumés, etc.)	Participate in festivals / track

	14	15
edia	"Schmooze"	Link with print or electronic promotional publications (e.g. directories, catalogues, on-line data bases, etc.)

	4	5	6	7	8	9	
	Create an action plan	Set deadlines	Manage human resources including volunteers	Define client's expectations	Manage contracts and agreements	Determine obligations of all parties	Establish schedule

	4	5	6	7	8	9	
rt	Network with other artists	Identify and access donations-in-kind and services	Identify physical resources (e.g. tools of the trade, equipment, work space, etc.)	Access physical resources through renting, buying, borrowing, exchanging, etc.	Import art / works / products and / or resources	Identify key job data bases	Use resources

	4	5	6	7	8	9	
e	Develop and manage a budget	Access private and public funding	Secure credit, loans and other financial services	Maintain financial records	Produce financial reports	Administer remuneration	Report

	4	5	6	7	8
	Address intellectual property issues including copyright and performance rights	Enforce contractual terms	Provide for loss and damage	Protect legal rights and defend against legal action	Fulfill statutory obligations (e.g. benefits, GST, HST, etc.)

	4	5	6	7
ation	Respect / apply laws pertaining to information (e.g. access / freedom of information laws, Privacy Act, etc.)	Apply information	Organize information (e.g. file, store, retrieve, etc.)	Disseminate, exchange and share information

	4	5	6	7	8	9
	Listen	"Think on one's feet"	Use / interpret non-verbal language	Respond to cross-cultural differences	Use the language of the listener	Use appropriate discourse and / or specialized language / vocabulary

skills

	4	5	6	7	8	9
	Manage one's development	Establish / sustain self-discipline	Utilize logical thinking	Use intuition and common sense	Maintain self-care and well-being	Display assertiveness

	14	15	16	17	18	19
ortive	Take risks	Manage concurrent activities	Keep a realistic attitude	Have a sense of humour and a positive attitude	Work with a team	Display perseverance and determination

5	6	7
Identify ways and means to achieve goals	Consult with peers, mentors, elders, career professionals, etc.	Establish an evaluation / modification process and time-line

5	6	7	8	9	10
Package and present one's art / work / product(s)	Export / tour one's art / work / product(s)	Establish and maintain relationships with marketing representatives (e.g. agents, dealers, impresarios, publicists, etc.)	Build partnerships or alliances	Develop and use promotional tools (e.g. biographies, business cards, demos, photos, portfolios, résumés, etc.)	Participate in conferences, festivals, showcases, trade shows, etc.

15
Link with print or electronic promotional publications (e.g. directories, catalogues, on-line data bases, etc.)

5	6	7	8	9	10
Set deadlines	Manage human resources including volunteers	Define client's expectations	Manage contracts and agreements	Determine obligations of all parties	Establish remuneration and schedule of payment

5	6	7	8	9	10
Identify and access donations-in-kind and services	Identify physical resources (e.g. tools of the trade, equipment, work space, etc.)	Access physical resources through renting, buying, borrowing, exchanging, etc.	Import art / works / products and / or resources	Identify key job data bases	Use mailing lists

5	6	7	8	9	10
Access private and public funding	Secure credit, loans and other financial services	Maintain financial records	Produce financial reports	Administer remuneration	Respond to taxation and other government regulations

5	6	7	8
Enforce contractual terms	Provide for loss and damage	Protect legal rights and defend against legal action	Fulfil statutory obligations (e.g. benefits, GST, HST, etc.)

5	6	7
Apply information	Organize information (e.g. file, store, retrieve, etc.)	Disseminate, exchange and share information

5	6	7	8	9	10
"Think on one's feet"	Use / interpret non-verbal language	Respond to cross-cultural differences	Use the language of the listener	Use appropriate discourse and / or specialized language / vocabulary	Resolve conflicts

5	6	7	8	9	10
Establish / sustain self-discipline	Utilize logical thinking	Use intuition and common sense	Maintain self-care and well-being	Display assertiveness	Control one's emotions

15	16	17	18	19	20
Manage concurrent activities	Keep a realistic attitude	Have a sense of humour and a positive attitude	Work with a team	Display perseverance and determination	Keep the "sacred fire"

