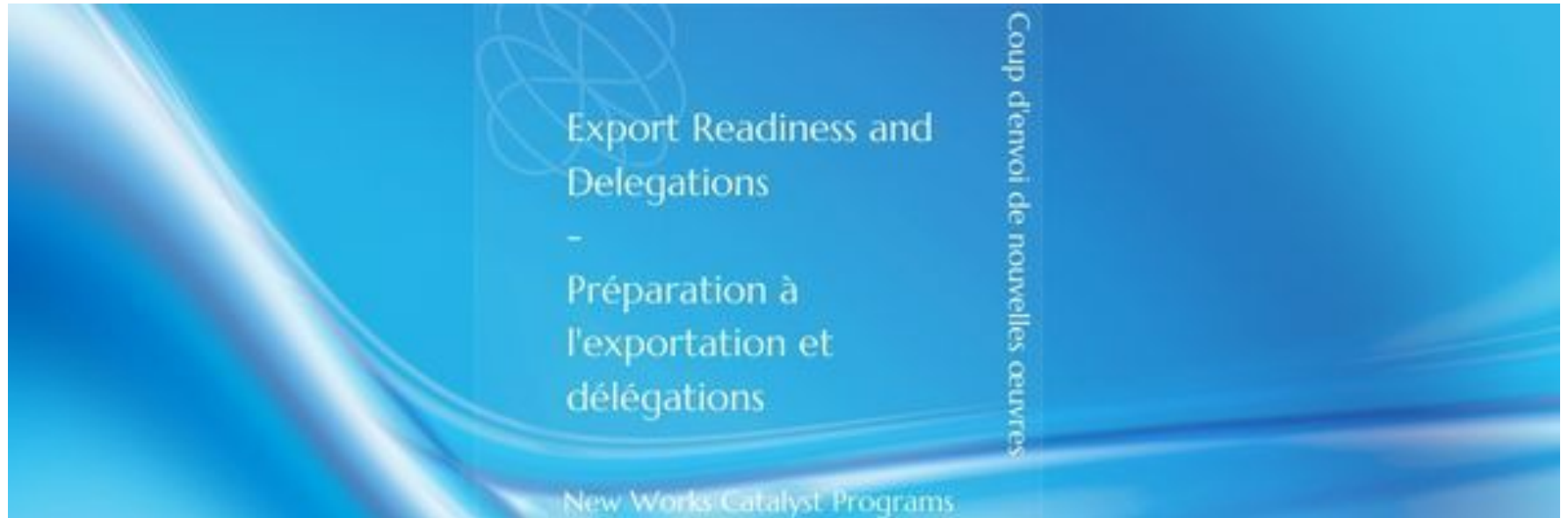


Module 2:

Market Activity Knowledge



Pour nos collègues francophones

- Cette formation se déroulera en anglais.
- Vous êtes invités à écrire des questions en français dans le chat, et nous ferons de notre mieux pour y répondre en français, que ce soit à l'oral ou à l'écrit.
- Tous les documents, y compris ce diaporama, seront disponibles en français.
- Si vous avez besoin d'éclaircissements, nous vous invitons à contacter le gestionnaire principal Joel Klein j_klein@opera.ca, qui s'efforcera de clarifier tous les points.

Why Explore and Develop International Markets?



Why do we tour or co-produce?

What are the benefits?

What are the risks?

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Export Development

vs

Export Ready



VS



Delegations and Networking

- Opportunity to meet people one on one
- Organized sessions at industry conferences
- Opportunity to experience conferences, festivals and locations before investing in touring there
- Key for building local and international relationships
- Sometimes come with some financial support
- Can make attending a large scale event for the first time less overwhelming
- It's great to have people to debrief with in real time

Juried Showcases & Pitches

- Opportunity to get your work seen by / speak to a room full of presenters at once
- Organized sessions at industry conferences
- Showcases (abbreviated performances in a row; short set-up) and Pitch Sessions
- Application process (watch for notices; iwanttoshowcase.ca)
- Usually tour-ready work
- Artists pay their way, register as conference delegates
- Advantages: jury's 'stamp of approval' for their market, presenters all in attendance

Showcases, continued

Independent Showcasing

- Permitted at some conferences: WAA, APAP, CINARS
- Advantage: not subject to being selected; can perform full shows, self-present
- Disadvantage: more costly; not part of programmed schedule - can you get presenters to come?

Considerations

- You will be most successful showcasing or pitching in markets where you already have some relationships. Attend conferences as a delegate first, meet people, showcase in future.
- Is it the right market for your work?
- Takes human resources to make it worthwhile - email presenters in advance / follow-up afterwards.
- Presenters talk, influence each other. Success or 'falling flat' can be exponential.

TYPES OF PRESENTERS (Canada and USA)

REGIONALS

Profile: produce a season; ADs; long runs; purpose-built venues; subscribers

Networks: industry-specific (like PACT, AOC)

PERFORMING ARTS CENTRES (PACs)

Profile: in-house presenting; mix of genres; work with agents; civic or university funded = broader community mandate; limited venue access; short engagements

Networks: touring alliances, annual “booking conferences”:

Provincial: BC Touring Council, Alberta Touring Alliance, Organization of Saskatchewan Arts Councils, Ontario Presents, Made in BC, etc. - block booking (i.e, Atlantic Presenters)

National: CAPACOA, CanDance

USA / North America: Western Arts Alliance, California Presenters, Arts Midwest, Association of Performing Arts Professionals (APAP360.org), International Performing Arts for Youth Showcase (IPAY), MUPS (Major University Presenters) and ISPA

FESTIVALS Fringe → Middle → International Performing Arts (curated/fees)

Networks: not official, being at festivals, industry gatherings like PuSh, Edinburgh, etc.

How do you know if you are ready to
takes steps towards export?

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Are you ready to tour or co-produce? Considerations

- Is your production ready?
- Is your organization ready? (budget, human resources, focus)
- Timeline
- Are you doing it for the right reasons?

Things to consider when getting ready to tour and budget

RIDERS

- Touring-specific; presenters use to assess feasibility of shows (cost, venue-fit, schedule)

CONTRACTS

- Resource: <http://artistslegaloutreach.com/home/>

INSURANCE

- General liability, budget for it.

VISAS & IMMIGRATION

- different per country: consider lead time; cost; do you need professional support?

MORE Things to consider

CADA/CAEA/unions What are the rules around length of work day and work week. Do you need to get an exemption to any rules? Are there reciprocal agreements to consider?

Royalties What are the requirements of your team. Negotiate for these.

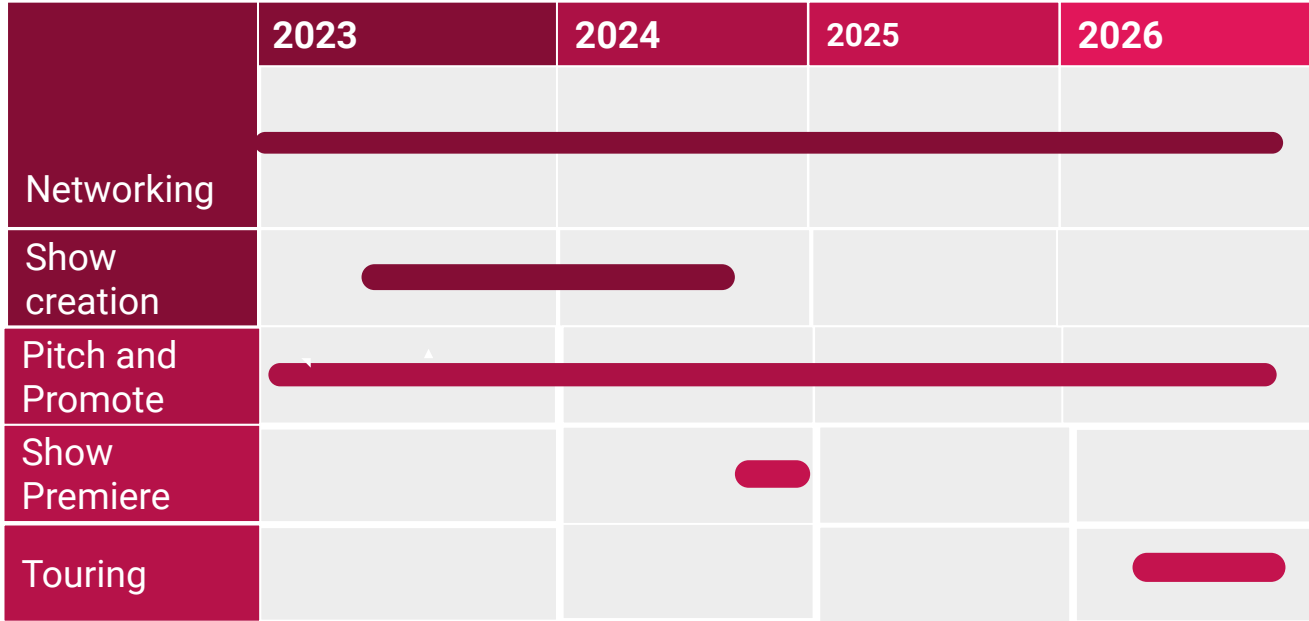
Accomodation Did you ask for what you need? What are the expectations of your team?

International payments Did you adjust your budget according to exchange rates and bank fees?

Cultural Differences Research where you are going. What does your team need to know?

What if you don't feel ready?

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Networking 101

Presenters and producers are people too! Meet people on a human level. Get to know them, their communities.

Ask more than you tell.

Ask questions and gain information. Will this presenter actually be interested in your work? If it doesn't seem valuable, don't just walk away.

Focus on the person in front of you. You never know who they are friends with or which job they will have next. Once someone trusts you, they can open many doors for you.

Don't pitch if you aren't asked to. If the conversation is coming to an end say "it was great getting to know you. If you're okay with it, I'd love to send you an email about some of my work."

Respect people's agency.

Promo Materials Needed To Sell Your Show

- 1. Trailer
- 2. Full-length Archival
- 3. Quality, high resolution, engaging production photos
- 4. Reviews, media
- 5. Website / promo packages: description; tour history; awards, etc.
- 6. After show is sold: Press Release

Selling to presenters - to sell to their audiences.

Quality of materials equated with quality of show.

Budget for and plan as part of premiere run.

Questions?

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