

These notes are meant to act as reminders and maybe hints. If you were there and want to **edit or add, go ahead**. Especially **adding links** to organizations and references.

Helping Questions / [Open Space](#)

### **Helping questions**

How do I create a structure in which I can write articles about my thoughts ideas and experiences in the performing arts?

Where can we find money for ongoing learning with experts at their craft... apprenticeships?

What is a new way to go somewhere else from a web home page?

What factors contribute to you experiencing the bliss of "optimal performance" (aka high performance, the zone, flow, etc)c?

Where do you find people to work with in medias other than yours?

How does one situate/fund unconventional interdisciplinary work?

Any tips for making and manifesting short term plans (when other things fall through)?

As an emerging artist, where can I find an organization which offers alternative performance training?

How can I confidently reintegrate dance into my life and work after a long time away from my training?

Any advice on how to bring Canadian cabaret performer to the Edinburgh fringe fest, or for a performer who is going?

What are the next steps I need to take to get my full length play to the stage in Toronto (workshop, staged reading, production)?

Would Toronto indie filmmakers benefit from a brand new, grassroots organization dedicated to artist development (i.e. screening new work, networking, etc)?

How do you record your work/performance on paper?

How can a new company create a constructive dialogue with a professional theatre company?

I want to hear stories about new or unusual strategies to build new relationships (audiences, funders, volunteers, etc) that were successful.

How can an emerging company find/afford/get access to a physical space that can facilitate an inspired rehearsal or creation process?

How can my work as a multi-faceted artist/collaborator be honoured/billed/recognized/honed?

Can you suggest an ideal venue for a symposium/event for 20-50 people?

How do I (you) turn an idea into a project?

Have you ever taken a sabbatical? How did you do that (or do you know someone who has)?

Does anyone know of great strategic planning, critical path, timeline software/websites/resources?

Can you tell me how to access (cheaply) I-clicker technology?

How can I provide meaningful criticism: how can I get good criticism?

Is there a way to bring actors and writers together to "try out" new scenes - works-in-progress?

Who has been approached a fair amount by people they don't know, and what makes a difference in that approach?

I need to build a cyomatic plate and/or turn a line drawing into a readable sound wave. Who should I connect with in the city who has the knowledge to do this?

As a lighting designer, what is the best way to connect with directors and smaller theatres in the Toronto community?

What are some ways to maintain an ongoing ensemble yet allow for optimal casting/collaborative flexibility?

Are there any connections I should make, while on exchange in England?

What experiences (beyond technique) should I aim to bring back with me?

How can I maintain working relationships with people if I leave to get further training abroad?

How can I use my Mac more efficiently as a writer?

Currently I'm creating an ensemble dance work. What opportunities can I find to get this work presented (either dance\* or theatre presenters?)

\*I can't go to Danceworks!

What are professional opportunities to learn about directing without going back to school?

Where do you get \$ support for an all-Canadian production of a non-Canadian text?

Is there a resource that can be accessed regarding uncommon sources of funding? What and where?

Is there some kind of volunteer/charitable organization that will help or write funding applications for non-profits?

Big play rehearsal schedules? How much together? In order?

Help with the logistics of launching an educational initiative (i.e. funding, community contacts)?

Can you give me advice on how to structure my life? Day to day?

Good company database how?

How do my partner and I redefine our roles with the family to permit us both to embrace our passions in the arts?

How do I find a passion which I want to pursue as a career?

What kinds of language can be used to promote a micro-donation campaign?

How do you connect your artistic and religious/spiritual practice?

Help me find a practice space for ranch/tower sound performance.

Is there/can we create a single resource where one can find internship opportunities for emerging theatre creators?

What are the legal responsibilities of my organization to the health and safety of our staff and employees?

How would someone transition from school or any comfortable working community into the "real world" and a new community?

How do I prioritize the steps of producing my Summerworks play?

Where can we find money for ongoing learning with experts at their crafts - apprenticeships?

What are the next steps I need to take to get my full length play to stage in Toronto?

What percentage of security versus courage should you consider when making a career change?

How do I engage a "non-Arts" community in an interactive, creation-based experience?

What larger values and ground rules are important to establish when beginning a structured improvisation process?

How can I open up my website to the performing arts and spectacle arts community and still keep it easily maintained and visually attractive? (Examples? Software?)

What can I do over the next year to begin the transition from acting student to theatre professional?

How do I transition between being a theatre student and a theatre artist?

I am relatively new to the Toronto arts community. How can I find creative collaborators?

How does one harmonize a schedule of different kinds of work that require varying amounts of advanced scheduling?

How would someone transition from a school, or any comfortable working community, into the "real world"? A new community?

How can I communicate my workshop ideas if people are confused about my skill set?

Wrap-up

Formal commitment:

**Informal Learning - Meeting June 1<sup>st</sup> @ just desserts 8pm  
To discuss informal learning**

Small wooden shoe website  
[online forum unconference](#)

**OPEN SPACE Session**

	Room 1 - <b>Nightswimming</b>	Room 2 - <b>Pleiades</b>	Room 3- <b>Dancemakers office</b>	Room 4- <b>Dancemakers Studio</b>	Room 5- <b>Native Earth</b>	Room 6- <b>Tapestry</b>
Session 1	<a href="#">Tips, Tricks and Advice for Developing Healthy and Strong Organic Arts Networks/Collections</a>	<a href="#">A Place to unconference at any time</a>	<a href="#">Strengths of Toronto performance scene vs negatives and how do we stay in the positive?</a>	<a href="#">How do we expose audiences and artists to the possibilities of what theatre can be beyond what we currently perceive</a>	<a href="#">Constructive critique group and/or composition and/or ongoing composition/creation workshop</a>	
Session 2		<a href="#">HIVE Toronto Participatory Work across disciplines</a>	<a href="#">Watch favourite youtube videos and/or favourite websites and talk about why</a>	<a href="#">Strategies to finding passion and a career</a>	<a href="#">Community theatre for/by professionals</a>	
Session 3	<a href="#">Naming Ones Context and crossing contexts (Int./Cdn/ Toronto based)</a>	<a href="#">Dealing with media: success and strategies</a>	<a href="#">Leadership gap, training the next generation</a>	Venues for new interdisciplinary art	<a href="#">Dealing with influence vs plagiarism</a>	<a href="#">Innovative performance creation happening outside of major urban centres in canada</a>
Session 4	<a href="#">Midway on our journey, how do we risk?</a>	<a href="#">What resources for physical space (for rehearsal/meetings) are out there for small companies</a>	<a href="#">Exploring the current state of arts managers in Toronto (and the future)</a>	<a href="#">Informal learning</a>	<a href="#">Involving non-arts people in the arts/being audiences</a>	

**Room 1 - Nightswimming - Session 1  
2:45-3:20**

*TIPS TRICKS/ ADVICE FOR DEVELOPING HEALTHY STRONG ORGANIC ARTS NETWORKS*

- Lack of support for a strong, long term growth of independent film
- We need to have opportunities to see each others work in this medium

- MORE SUPPORT FOR CANADIAN FILM MAKERS, no structure in place to support them
- Create a network of people where we can share ideas, critique work, make it into an actual program where this can be successful.
- Good network starts from humble beginnings
- Getting people talking but in a larger group, not just with friends.
- Not making events exclusive
- Experience vs. enthusiasm
- *Gina Kash-Dineen*, does a film festival in Cabbage town in a restaurant.
- Get the word out
- Format- length of films, keeping people engaged.
- Does film allow for a works hopping process? Yes, editing process have a group of people watch and think about how to piece together various shots. Explain what you're going for and get input from a group.
- *Neutrino, at the Drake*
- Freedom within Structure, what are the rules and walls that they are creating in? Where are they playing? Without guidelines it can lead to chaos and disappointment.
- *It is difficult to know how to participate if you don't understand or know what you are entering into.*
- Making a place where people who may not have been involved in film before (have a script or idea but do not know how to fully realize it). Connect people's ideas and passions along with experience and wisdom.
- Want Toronto to have its own creative voice
- Networking, having a place to go where you can connect to your artistic community. What are people working on, what do they need? Blending disciplines and challenging each other.
- There are organizations out there to connect people but where are they?

### **3 :25-4:00**

#### **Miscellaneous conversation**

### **Room 1 - Nightswimming - Session 3**

#### **4:05 – 4:40**

#### **Naming one's context / identity as an artist**

- Artist from Toronto, Canada or International?
- Especially compelling, is very local works, relating to specific scene
  - Relational work; from people who are thinking about theatre but locating self in other disciplines and resisting traditional theatre boundaries
  - Gives specific context, exotic to other cities
- Political/ ideological levels to decision
- Freedom of Toronto

- Specific to project, how do you want it to be seen?
  - How does the environment on which it is based/ presented affect it? If you can't take it out of environment very local
- Who are you talking to?
- What are you influenced by? Singing in a kitchen in Nova Scotia?
- About approach not content
- What work do you want to do? What market are you appealing to which ends up defining you as an artist?
- Reflects choices in terms of who making work for: talking about show differently depending on context and approach, e.g. who pitching it to (someone in Europe vs. Calgary)
- What am I trying to communicate and to who? Differences in process between determining this early on in process or later.
- Building work for a certain audience. Some people work ideally in this fashion whereas others work best without putting any restrictions of audience on it. Have this control when producing – where is the right place to do it?
- Are there stories that are universal? Vs. Touching only one community.
  - Language barrier? Subtitles? Or pick almost universal language: English.
- Not “who am I?” but “what conversation do I want to engage in for this project?”
- Some of strongest traveling work is culturally specific – e.g. same as seeing a foreign film
- Is it possible to make international connections as a small companies (Europe really likes us for ‘various weird reasons’)
- It's a different conversation in terms of a play script and a production. E.g. relative in terms of production elements such as lighting levels – playing difference of being on their as opposed to our turf
- Is comedy a local thing?
- Translation/ Transliteration problem
  - Do you translate Russian streetnames in their Russian names? Change language? Change location?
  - Shakespeare to grade 9/ academic/ summerworks
- What needs to be flexible in terms of connecting to audiences of another location?
- Very specific to place but humanity is huge vs. Blending reality with fantasy
- Are you trying to communicate a story or are you trying to create an experience for an audience
- E.g. Interaction= Allow the audience to react as they want – acknowledge how the audience feels about it as they react – mirroring experience of the audience
  - Allowing people to have experience they need to have vs. Subtly controlling reaction through cues

- If judging while in it then not really in it. Judging or reading the audience?

## **Room 1 - Nightswimming - Session 4**

### **Taking Risks Part way through the journey.**

- Problem: as time goes on, become more fearful
- Ease of gigging vs. Creating new work
  - Initiating projects less as an issue of risk in becoming more astute in your craft
- As you learn more you realise there're more challenges, because you don't have the inhibitions of all your knowledge/ experience – fear shuts you down
- Rather see someone risk and fail than see something seem-less and riskless
- When young = nothing to lose
- Damned if you do, damned if you don't, so do what you feel you need to/ want to
- Daunting to initiate because projects take so long to produce
- If it doesn't explode then has your art made an impact?
- Pressure of no longer being anonymous: fuck fear. One day I'm going to be dead and it won't matter.
- Time is an issue: committing to the time of it scares one away from initiating projects.
- Wish it wasn't a question to take risks and just did it
- What is fear? Is it imaginary?
  - One way: heading straight into it and getting the art from that
  - Unnecessary risk: to put something out there without thinking it through
- Fear is a marker that something explosive or exciting is there. Visceral response. What do we do about it?
- Nothing is wasted: even if you don't like a piece, you've gotten something from it
- Risk is different for different people
  - Images vs. Conversation piece for some people
  - Going on stage when can see the flaws in a show
  - They change over your career
- As creators how do we set up the environment to risk? How do you risk?
  - Get the right venue to support that risk?
  - Get the people you want to risk with?
  - What conditions do you require? Tactically.
  - Lose the rigor when doing something new for the sake of doing something new.
- Amount of thoughtfulness and rigor underneath the jump affect



willingness to jump.

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## **Room 2 - Pleiades - Session 1: A place to Unconference anytime**

Participants: John Oswald, Lindsey Alston

Not formal enough, can leave when you want  
Web forum, chat room, to have these kinds of conversation, but the physical space might be harder to happen.

Happy Hour, used to do something like this  
Beverages  
Not public  
Focused talking  
No specific topic  
Didn't blossom in that way that strangers came into

Networking

Like a party, you can move around

Public place – where “strangers” meet  
Can do what you want

“Office Day”  
A larger organization could create the space

How do you make it unintimidating for young, emerging, new artists.  
How would they find out about it?

Public situations where you see people less, or not talking between them,  
but all connected to other Internet stuff.

Need to promote as very open space. Structured so people interested in  
listening more than anything else.

A really dependable schedule could help keeping something open. After, no  
real structure necessary and no promotion necessary.

Toronto is too big of a city – other places you can find the theater bar, you

can find the theater people. In Toronto there are many bars, many neighbourhoods.

Configuring space.

Non-theme conversation, interdisciplinary (keeps the shoptalk to a minimum)

Not talking about funding.

Ideal unconference space needs a facilitator, (a publican)

Unconference would need a main person(s) to be there, to open the door.

Toronto would be hard, it is hard to get people to fill up an empty space. We don't cluster. It's hard to gather.

Why?

- pace of life
- there is always something stimulating you that you don't need to seek it out.
- No eye contact.

How to approach professionals

Artist's Pub

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## **Room 2 - Pleiades - Session 2: Participatory Work Across Disciplines Toronto HIVE**

Participants: Karen Bayer, Frank Cox-O'Connell, Dan Daley, Richie Wilcox, Andrew Gaboury, Carla Johnston, Robert Faulkner, Noah Davis

HIVE

Started in Vancouver 2006

11 theater companies

not a lot of space for smaller companies to work, small pieces of theater all in the same theater

some pieces 1 minute, 15 minutes

shown in rotation

1 audience, many audiences

commissioned by Magnetic North to do a HIVE Two

and just this year have done HIVE 3

Contracted by the Rose Theater in Brampton in their space, than cut HIVE

Now wants to bring in to Toronto

Wants to make the HUB of the HIVE very Hubby

Interested as a watcher that you are not passively consuming it – that you make the piece complete

Like the entrance floor at Harbourfront, that you step on it and it comes alive and it's so amazing – How much do people love that?

Interested in work that audience participates, finishes.

What's to know anything about participatory work

Toronto seems to be interested in Festivals right now, Nuit Blanche, Luminato  
It's the right timing for this.

Now referring to HIVE as a festival

How do we make it our own, how do we make ours address Toronto's particular issues

Want it to be bottom up, like Vancouver's situation, it came out of a need.

Like the Apology project – Nuite Blanch

But is this HIVE model necessary here? It seems like this model already exists here, it could certainly use an infusion of energy, but it seems to be here, and why are people so excited about it now?  
What is all the excited about?

It is an immensely successful model.

It is fun.

It is nice that you get a taste of genres, different companies.

You get an aesthetic sense of what is happening in the theater.

You aren't on your own,

Gives you a sense of what is going on.

What is different:

More money, and therefore more rigour in the work.

Was a bit Youtube, in terms of the audience experience. What sort of commitment does the audience have?

Artists to create these works, but in a community.  
Creating new and exciting pieces because you otherwise are in a traditional theater spaces.

Caution – not all good, but what is really good is that there is a theater carnival feel.

Comes out of a communal space.  
What kind of space – nice big, empty warehouse

Really want it funded well, so that the work can be more rigorous.

The pieces the work the best are the ones that were created for the event.

That is curated for the space.

Nuite Blanch again as an example – the best pieces were those that were created for the time and the environment.

Site specific  
Heather Nickel  
Room

Will you call it HIVE?  
Yes – regular communication with them, tip our hat to their idea.

Focus on whether or not the curator has actually seen the Vancouver piece – really having to justify that.

Can be very difficult to find space in Toronto,  
Can you mediate through Artscape  
Or churches (Instillation work might be tricky)  
East Minister  
High ceilings

Still looking for artists

The sharing of emails



Need to find a story to work with

Timing – needs to be in before the deadline, just in time

Need to have full union companies

Have to know where you are going.

Push that you have some sort of equity actor – state that you have a few -  
Go to the editor, not the critic

Usually you call the critic, but maybe not in this case.

Now and Eye

Neighbourhood media does work (SNAP)

Found success with Tonight magazine, they hand it out the day after five,  
first page is events that are happening on the subway line tonight.

What is your definition of media, these days?

Anything that is not social media, because you have just as much capital  
with social media. Media there is a different power dynamic, where people  
who weren't looking for the information might look at it.

Maybe have to give up a little on the mainstream. You have to develop the  
other media plan. And go to different bloggers, not just theater blogs,  
performing arts blogs – go broad. It is about talking to everyone you know  
to help draw it, and keep building that list.

Different kinds of venues are problematic

Important to angle your coverage, to something. Each show, you spend a  
lot of time on the marriage of the show and how you can push it, who you  
go to, how you sell it. Pull something out about the event/story to help  
push or define the media plan/process. Try to think outside the box and try  
to figure out how to market the show to a target audience. Who is this  
going to appeal.

Interns, sometimes paid staff, sometimes PR firms.

Flyers, anyway you can reach them.

They do site specific work.

Knowing who your audience is important, knowing who will enjoy it.

Chalk Art

Viral Graffiti campaign

Oil paint walls

## **Room 2 - Pleiades - Session 4: Resources for small theater companies.**

Participants: ?

Talking about the Unconference

How do you get space

Most have rehearsed your living room, and that is not ideal in a home space?

Going to smaller libraries

Just starting a company and don't know what to do about space.

Can rent for \$20 an hour, and that adds up.

Insurance another issues

Or maybe, steal a space, that you know doesn't get used or doesn't get locked.

Churches are often good, but you usually need to know someone there.

Sanctuary Toronto – drop in for street involved folks, and they do have some space.

What about the possibility of a time exchange program, like Yoga studios, other studios, if you donate cleaning hours, ushering hours, will they let you use the studio.

But often last priority

Time exchange for studio space

Dancemakers does dance exchange with volunteers – but can't really do it

with space, because it is so expensive to be here, that is how they make their money and it is important. But recently did a needs assessment and found that what community really wanted was space.

Had tried to do something during the Fringe for Fringe people at a reduced rate and nobody can in on it.

But it adds up – even \$10 an hour. And for Fringe, you are already paying the Fringe fee that they are hoping to get back – it adds up.

Sponsorship – focused on space

We would make better work if you had space.

Also, artists need to come together more, splitting costs. But then people need to be more connected. Maybe doing something that is like an open network, a craigslist thing.

Is it far to say that “hey you have worked for 30 years, can I have your space for free”

You get this feeling of legitimacy if you have a space. The space will help you challenge yourself to work the best you can, commit yourself to that.

The seeing changes it and makes it work, makes it professional

It is hard to ask people to be professional when they are rehearsing in their kitchen.

And less energy worrying about the space, trying to find the space.

What about high schools, renting the space, or maybe some sort of exchange with the Drama club, or maybe you are an alumni.

Bars that have stages in the day.

Have to have friends with good connections.

Liability issues

Are some good outside spaces  
Rehearsing in the Path



## **Room 3 - Dancemakers - Session 1**

### **Positive and negatives of the Toronto Performance community**

Participants: Noah Davis, Michelle Polak, Rebecca Applebaum

Family in the Community

- There for the high and lows
- Seems large at first but then quickly becomes small

Toronto means meeting place

Lack of generosity

Older guard and young crop

- young crop is exclusive
- and conservative

Opportunity

- Not so hyper competitive
  - o creating new opportunities

Brazil

- 2 million see theatre in 1 week
  - o Toronto lacks support

Competition is good

More supportive than LA and New York

- Toronto is in between

Need to start taking risks

- Chance is to fail
  - o Accept judgment
  - o Best work is when people stretch

Rapid prototyping

Hack something together

- Will give you a sense of it
  - o More attention to creation process

Audience

- Theatre people
- Family and friends

Are we stuck in the "theatre"

- The physical architecture

Theatre is unaccessible

- People are unaware that they are theatre goers
  - o Have to convince them to come

## **Room 3 - Dancemakers Office - Session 2**

### **Youtube Watching Session**

Participants: Amelia Ehrhardt, Susan Bond, Misha Glouberman, Tim Maly, Kat Sandler, Michelle Polak,

Vietnam Street sounds

- Playing electric guitar in Vietnam on street
- Eastern music on guitar
- Voyeuristic quality

[Chatroulette](#)

- New stage for performances
- Finding new audiences to display art work
- It's the new frontier –the wild wild west of internet
- Avatar culture is not an honest reflection of human being

Thru-you

Kultiman - Israeli d-jay

- Compiles music based on other youtube performances

End of poverty – Margaux Williamson

Shreads – editor playing music

- Makes a video of single beats on drum and piano

### **Room 3 - Dancemakers Office - Session 3 Leadership Gap**

Participants: Sally Roberts, Karen Bayer, Michael Murphy, Philip Riccio, Joanna Falck

There are few Canadian companies with facilities

Succession Planning

- Someone training under AD – but still expecting some change
- How do you address the structure of training?

Independent companies are taking over

Cultivate next generation

Large companies find people from out of the country

No mentorship for arts managers

- Is a threat
- Lots of effort to have one

Smaller companies have interns to continue training

Can we gather a list of capabilities for ADs and GMs?

Do Canadian ADs have the skills to take over the larger theatres?

Corporate world has a skill set that we may need.

### **Room 3 - Dancemakers Office - Session 4**

## Arts Management

Participants: Susan Bond, Amber Ehert, Michael Murphy, Natasha Frid, Philip Riccio, Lia Munro

To sell out or not to sell out

Unsustainable creativity

- Need someone to support creative members

Little opportunities of you to train

Arts managers must personally invest

Arts manager has a personal style and different strengths

Companies need a clear focus so a manager will come along and support your company

Starting off is difficult, you make little money and work long hours – many ultimately leave

Grants for operational cost not just projects

We need to set higher standards for ourselves to produce more quality work together

Funding system needs to change – film uses subsidies – could this be adopted?

Managers should be entrepreneurs - looking to work with companies to earn more.

Some managers operate in narrow vision but need to open up

## Room 4 - Dancemakers Studio Session 1

### Performance Perception 2:45-2:25 Summerworks Festival

Participants: David McLaren, Fiona Griffiths, Tim Maly, Stephen Sillett, Derrick Chua, Kat Sandler, Richie Wilcox, Philip Riccio, Shaina Silver-Baird, Dan Daley, Jenny Jimenez, Charmaine Yip, Michael Rubenfeld

-what is theatre? how does that limit us? limit the art that is created?

-expose ideas on what theatre can be

-alternative performance theories/methods

-open minds to possibilities

-what happens when, ie-music, is put into a theatre festival—how do we contextualize it?

-site of theatre

-can anything be theatre?

-when you push the boundaries, how does the unity stay? keep is cohesive? create a whole “piece”.

-possibilities of space, length of time (hours, days, weeks), differences in space,

-reaching out to artists of different media, and you will get different ideas

- a show midnight to dawn- what happens when you say "suck it up" to the audience?
- audience as part of wedding party- standing, taught dances
- audience allowance (how many people can watch at a time), hiding audience members
- audience as structure, creating space, dressing them,
- performance art as something to walk in and out of
- "theatre" as a catch all phrase in Canada
- workshops BEFORE performance
- definition of theatre only important to people in theatre
- look at audience vs looking at programming
- reality vs perception
- if people have preconceived notion of theatre and walk out to make a point-needs to be a safe space for new creation
- rules of theatre vs rules of interactive performance
- need for discussion with viewers/audience
- 'theatre outside the box' can attract people who normally wouldn't look at theatre
- look to other cultural trends in theatre/film etc
- need to cross pollinate with other countries
- we have so many cultures in Toronto—use them
- do we mash-up the cultures or look to the original country?
- can we trust that the audience knows what they want?
- being part of the journey means audience has the connection
- community arts vs professional—how can you bring participation of first to the second
- projection in theatre
- hyper-real 3-D of video/film vs reality of the real theatre
- kinaesthetic awareness of audience—how? space,
- thrill of new technology
- detachment of technology- becomes too perfect, can believe its actually happening
- is there a gap between what you want to create and what audiences want to watch?
- accessibility from things being FREE
- safety of traditional theatre
- Nuit Blanche as supreme accessibility
- sport vs. theatre (putting different viewers together)
- how to connect artists from different genres—can you throw in "civilians"? what will happen?
- crowds that come at midnight expect certain things/different things
- when you change the fundamental things that account as theatre—space/lighting/time—conception completely changes
- info on posters about event
- where/how to advertise for new genres of media?

-new collaborators, new marketing aspects

## **Room 4 - Dancemakers Studio - Session 2** **Strategies to find passion/career 3:30-4:05**

Participants: Michelle Polak, Lia Munro, Rebecca Applebaum, Derrick Chua, Charmaine Yip

- filtering out other peoples expectations
- trying things and seeing what you *don't* like-
- when you're good at something people expect you to continue, but you can't
- give yourself space to think on what you want
- people don't keep a career their whole lives anymore
- less formalized genres (in job title box)
- find out how to merge all the things you want to do
- put yourself together as a "good product", someone will want it
- its all got to start somewhere
- specific goals to work towards—concrete steps to take—goal can change
- do school for you, your purposes
- promoting your work while in school as a part time job
- look at what scares you, is the goal good enough to be worth going through
- getting lost letting you get found
- find the wonder/magic—don't worry about the support, have fun now
- find the thread that will take
- don't need to make one choice
- there are no rules
- sky vs ceiling
- like vs dislike list

## **Room 4 - Dancemakers Studio - Session 4** **Informal Learning**

**Participants: Rebecca Applebaum, Amelia Ehrhardt, Robert Faulkner, Joana Falck, Andrew Gaboury, Andrew Soren, David McLaren, Fiona Griffiths, Lindsey Alston**

- tangible idea on some sort of outcome—practical solution
- what is informal learning
- learning without knowing you're learning because its fun
- informal apprentice program
- list of people accepting newbies/interns etc
- problem of too many internships—at a certain point need to get paid

- need to get together just to talk about
- two o'clock in the morning theatre—twitter offshoot
- internet as tool for connecting/learning
- praxis theatre/mooney theatre/ nexstage sites
- Devoted and Disgruntled (London- 1ce a month)
- groups/collectives/companies all talking to each other in the bar
- different brain types—some work well as university training vs apprenticeships
- other social/formalized associations that are not grade based
- formalization of a production but a lot of learning that happens there
- can't accredit learning experiences that are not school—what do you write on your resume then?
- look to other cultures (folk culture?)
- failure is more embraced in informal learning
- community learning
- whats valuable enough to spend enough time doing that you're not working for
- more agency
- need to fail to get the fire under your ass
- call people up that you want to know how they work/how what they do works
- how do you structure unstructured learning?
- learning vs experience—needs to be a certain ratio (school doesn't give you that)
- need to have something to give your mentor in return for an internship—"student" has to challenge the mentor
- what happens when you're always the mentor and want to keep learning?
- we should all be continually learning, finding advice from above and below
- clearing house

**TUESDAY JUNE 1<sup>st</sup> 8:00 Just Desserts Yonge and Wellsley**  
**-discussion on informal learning**

**Room 5 - Native Earth - Session 1**  
**Constructive Critiquing in Toronto**

Participants: Jacob Zimmer, Michael Murphy, Brendan Healy, Sally Roberts, Frank Cox-O'Connell, Carla Johnston, Lia Munro, Amelia Ehrhardt, Evan Webber, Joanna Falck, Susan Bond, Andrew Soren, Aislinn Rose, Michael Trent, Rebecca Applebaum, Miranda Calderon, Katherine Sanders

- Would there be a use for a group

- Comps and later talk
- Make the next thing better
- Theatre and dance
  - Lack of good crit
- What is it
  - Conversations about choices
    - Why did you chose that
      - What other choices
      - Telling the story THAT WAY
- Praxis Hatch show
  - How do you know who to listen to.
    - Blog after
    - Text during
      - Added to the blog
  - Finding good Audiences
    - art that you think is great
    - Great art that you don't like
      - Articulate why
  - Talk about what you saw
    - Not what you like / dis
  - Create a "bookclub" type thing?
  - Who is the appropriate person to critique a work?
    - Are we allowed to critique what we don't really know?
  - What comments are useful?
    - Scene is too long???
  - Le group taught audience how to do that
  - Liz Luhrman
    - Who is the right person to give feedback
    - People offering questions meant to send the artist back to rehearsal.
      - Not about taste
      - Any one
  - Find an active space for long prose critique
    - (institutionalize Legitimizing that form (art))
    - Andrea ... article
  - Personal (one to one) – like / dis
  - Audience (general) – get away from like / dis
    - Reverse what exists.
  - Exit Poll – why a person left the show in the middle
  - What feedback from peers and (or) audience
  - We (peers) need to be able to challenge each other
    - Then we need to be able to separate the work from the person
  - Being able to talk about "art objects". Talk about the work as finished works
  - Who's voice do you want

- Each voice offers different perspective.
- Like minded people talking
  - Or culturally talking about the work
- All on the vien of corrective notes
  - What is the work saying
    - Larger questions rather than corrective comments
      - This needs to include writing so that it does not become insular
- Doc = accessible to audiences
  - Provides language
- Movie reviews
  - A bunch of authors – one movie
    - Email style response – but writen
- Create the space to critique each other
- 

## **Room 5 - Native Earth - Session 2 Community Theatre for Professionals**

Participants: Jacob Zimmer, Michael Murphy, Lindsey Alston, Barbara Pallomina, Katherine Sanders, Andrea Donaldson, Jenny Jimenez, Bradley Kulay,

- What communities come up with to share ... when they are not under the guidelines of an artistic ...
- Community theatre for professionals to watch
  - Trampoline Hall
- Community = for fun?
- What community
  - Of practice
  - Of location
  - Of religion
  - Of culture
  - Of interest and practice
  - " Bdsm"
- Community – of interest mostly
- Communtiy theatre - ? amature?
  - Can we/ should we professionalize it
- Re title:Hobby theatre
  - What do theatre artists do for fun
  - 5 is too many rehearsals
  - Great idea so people do it for free
- Scale/time different than professional = freedom, for smaller group
- FUN



- To do = to watch
- There is some pressure to create good works
- Ideas so good people will work for free. (even if they get paid - it's a good test for an idea)
- Community based = less financial, less audience less publicity
- Does this work because of structure, or just chance
- It helps if it is one night only thing.
- If it is fun does it need an audience
  - Audience part of the fun
    - Doing rehearsal just to get it out of your system
      - No place to practice as a group (group = theatre/ dance) experimentally
      - Are there free places to do this
        - Bars
        - Some art gallery
        - Some halls?
- Resistance to professionalization
  - By re:categorizing theatre works – visual arts, “performance”
  - Other ways of being together
  - No discussions between “community theatre”, recategorized theatre, and “traditional” theatre.
- Community theatre for professionals
  - Create new skill set
- The best shows and most interesting – come from fundraisers
  - What do you want to do – for an evening of entertainment
- Works in process (progress)

### **Room 5 - Native Earth - Session 3 Dealing with Influence**

Participants: Susan Bond, Lia Munro, Kat Sandler, Amelia Ehrhardt

- Where is the line between influence and (plagiarizing)
  - Improv?
- Academic
  - Serious need to show your influence = how you locate yourself
- Very conscious of your work
- Writers
  - Plays and novels
    - Never see ( read) other works you are working on
  - Dance ( don't go to see any modern dance shows)

- Is there an MLA format for citing dance in programs?
- What is the purpose of being influenced or doing a work again ( Romeo and Juliet)
- Be Clear as to why now, why this, why, why, why, why,
  - Have a mission/ purpose
- Art for the sake of art
  - Whats the point
- How as theatre artists does influence manifest for you
  - Go to acting school and learn a technique
  - Organization – how you talk to colleagues
- What makes the work collaborative?
  - A brief “I like that – keep it” or more structured
- Copying themselves or working through something
- Important to identify what you keep doing
- Somatics
  - Makes you aware of what you do – able to make choices
- Standing in “Neutral”
- 

## **Room 5 - Native Earth - Session 4**

### **Getting Audience members who are not artists**

Participants: Emma Letki, Jenny Jimenez, Stephen Sillett

- How do you get them to come
- How to not make work for other dancers and not for others
- Money issues
- DV8 to be straight with you
  - Media
  - And dance
- Larger audience because it is interdisciplinary
- Think outside the box
- Why, are you looking for wow? What is the imputes
- Constraints = more creative
  - How do you use the skills of the people you are working with to create wow
- Discussion around “View Points”
  - View points tool to introduce non artists to theatre
  - Introduce the audience to the process
- David diamond
  - Headlines
  - Need to be heard
    - Community Arts

- Jumbilies Theatre
- Making art for other artist
- Are global issues the only way to attract large audiences
- Who is the work meant for?
- What is the aim of the work.
  - Over whether they achieved it
  - Move to the audience

### **Room 6 -Tapestry Session 3**

#### Non-urban Performance Creation in Canada

Participants: Richie Wilcox, David McLaren, Katherine Sanders

-Joan Chandler "Sheatre" Owen Sound

-some of these rural areas won't tolerate political critique

-get the support

-limited audience

-Mayor doesn't come

-one mistake that community will remember

-stay away from controversy

-if you're within the community you can't always do this stuff

-discredit out-of-towners

-bringing in top notch professionals

-non-traditional theatres

-Ships Company

-celebrating community

-Ross Creek

-Two Planks and a Passion

-representative of the environment

-representative of local culture

-is the environment that influences what's being produced? it's just ingrained in their work

we don't have to have a nova scotia flavour

-De-Ba-Je-Muh-Jig

-Caravan

- Owen Sound - involves music resonating off the bluffs and cliffs
- Prairies - colours they can be beautiful at twilight

- no option of using a theatre - there aren't spaces
- you're going to find site-specific places.

- how do you approach the community
- advance time
- build relationships
- give back to the community
- one person involved in the project that is within the culture
- who are you to come in and tell our story

- Irondale ensemble
- advocate literacy or sex education

- The Laramie Project
- how the community views how they were used
- 10 years later
- connection to community is integral
- how you approach
- what is your objective what is your motive
- if you're there to exploit it'll come out.

- is it documentary theatre
- being immersed

- Shelley Thompson Antigoneish
- women workshop their own script from their own stories

she's not going to take that work and use it again because it's not hers

if you're there to do them good you're a missionary  
if you're there to exploit them you're a colonist  
if you're there to immerse yourself in the community and learn from them...  
that's the way to go.

who is the documentary for?

Mulgrave Road

DUFFERIN GROVE COOKING FIRE THEATRE FESTIVAL

ethnic groups theatre companies

theatrical traditions

urban setting Toronto explore other cultural theatre groups

embed yourself in a company

how do you get a diverse community together in a room

go to them and say what can you teach me?