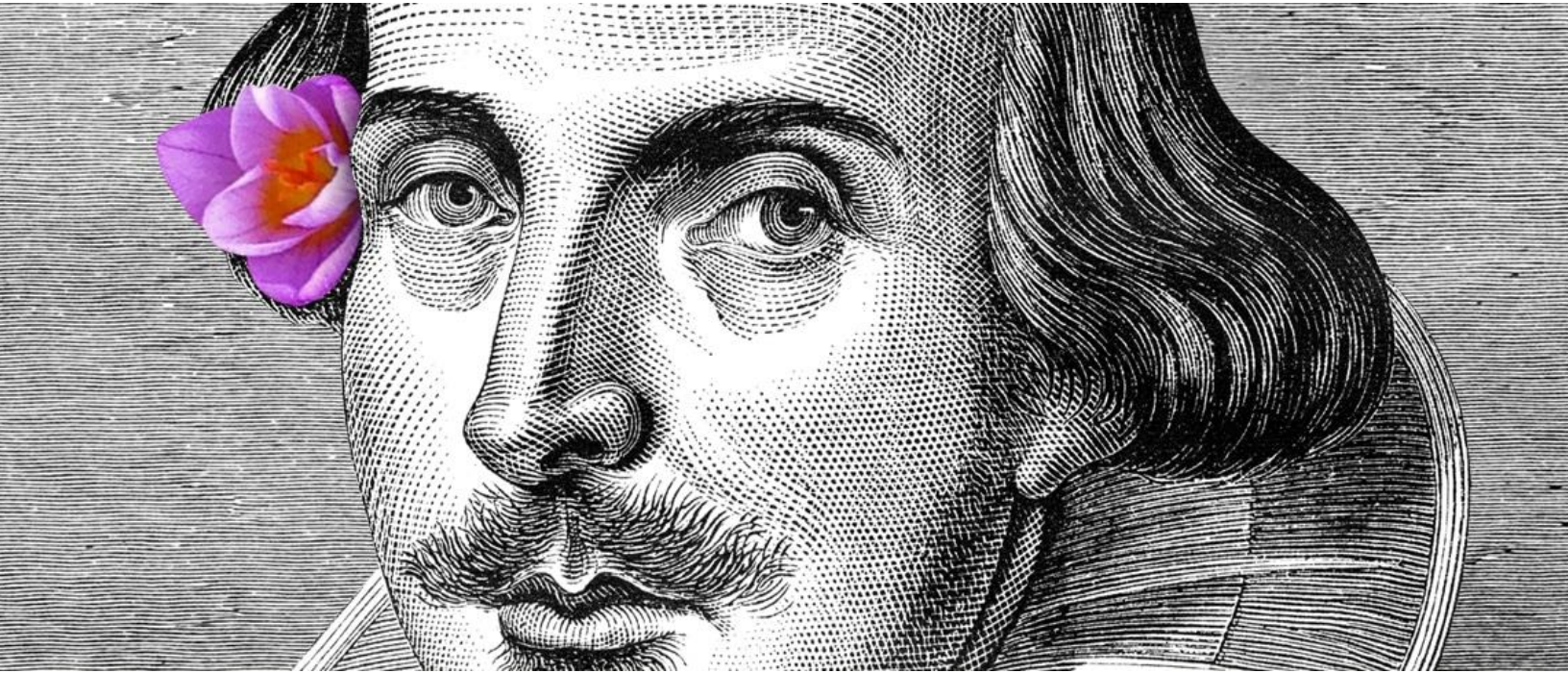


# Perchance Theatre at Cupids

## Sustainability Project



**Prepared by Perchance Research Team**

Funded by:

**The Department of Tourism, Culture, Industry and Innovation (TCII) Government of Newfoundland and Labrador**

And

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The Association of Professional Theatres of Newfoundland and Labrador

Thank you to the following people for their assistance on the project Advisory Committee:

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Kathi Stacey, Executive Director, Legendary Coasts, Eastern Coast NL

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# Perchance Theatre at Cupids Sustainability Project

## Executive Summary

### PROJECT OVERVIEW

Tourism is a key driver for economic development in rural Newfoundland and Labrador. This project demonstrates the benefits that Perchance Theatre at Cupids brings to the economic sustainability of its rural context: the region of the Legendary Coasts.

This project examined the promising practises for and barriers to long-term sustainability for Perchance Theatre at Cupids in its rural context using a holistic perspective.

Four components for long-term holistic sustainability of non-profit theatre companies were identified as: community relevance; artistic vibrancy; financial sustainability and good governance.

### FUNDING

Funding for this sustainability project was provided by The Department of Tourism, Culture, Industry and Innovation (TCII) Government of Newfoundland and Labrador and Atlantic Canada Opportunities Agency (ACOA).

### BACKGROUND OF PERCHANCE THEATRE AT CUPIDS

Perchance Theatre produces classical theatre with a focus on Shakespeare. Located in Cupids, in the rural region of the Legendary Coasts, the open-air theatre space is modelled after Shakespeare's famous Globe theatre in London. Cupids (pop. 790) is the oldest English colony in Canada and was established during the Shakespearean era making Perchance's productions historically relevant. The theatre features some of the province's best stage actors and creates unique experiences for audiences.

### RESEARCH TEAM

The Research Team was established by the Perchance Theatre Board of Directors. Team members included: Dr. Sharon Taylor, Perchance Board Member (Research Director); Victoria Balsom, (Researcher and Data Analysis); Danielle Irvine, Artistic Director of Perchance Theatre (Consultant); Zoë Balsom, Production Manager of Perchance Theatre (Project Manager and Researcher); Michelle O'Connell, Chair of Perchance Theatre Board (Board Representative); and Meaghan McConnell, Financial Officer of Perchance Theatre Board (Board Representative).

### ADVISORY COMMITTEE FOR REGIONAL ENGAGEMENT

The Advisory Committee for Regional Engagement was established by the Research Team. Committee members included: Michelle O'Connell, Chair of Perchance Theatre Board (Chair of Advisory Committee); Dr. Sharon Taylor, Perchance Board Member (Research Director); Danielle Irvine, Artistic Director of Perchance Theatre (Consultant); Zoë Balsom, Production Manager of Perchance Theatre (Project Manager and Researcher); Victoria Balsom, (Researcher and Data Analysis); Claudine Garland, General Manager, Cupids Legacy Centre; Kathi Stacey, Executive Director, Legendary Coasts, Eastern Coast NL; Ernie Pynn, Economic Development Officer, Dept. of Business, Tourism, Culture and Rural Development; Lindsay Boland, Account Manager, Community Development, Atlantic Canada Opportunities Agency; and Libby Creelman, Industry Development Officer, Dept. of Business, Tourism, Culture and Rural Development.

## **METHODOLOGY**

The project employed a holistic development research model guided by community based participatory processes. Methods included gathering qualitative data through small group format, online surveys, in-depth interviews with key informants and community focus groups which include key organizations and community members. Quantitative data was gathered through the use of anonymous online surveys including audience engagement surveys; artist engagement surveys and donor engagement surveys.

## **WHY A STRATEGIC PLAN**

The strategic plan outlines strategic directives: Strengthen Community and Regional Relevance; Optimize Artistic Vibrancy; Ensure Sound Financial Management and Strengthen Governance. Goals and detailed actions provide a roadmap for achieving these strategic directives. The Board of Directors will review, approve and rank strategic directives and goals. The Board will also establish a realistic timeline to complete actions and achieve goals.

These strategies align with federal and provincial policies relating to economic prosperity in the region. In a competitive tourism environment, Newfoundland and Labrador needs to provide high quality and innovative experiential tourism. This project demonstrated that the long-term holistic sustainability of Perchance Theatre at Cupids has potential importance for the economic development of the Legendary Coasts.

## **PROJECT ORGANIZATION**

This report is organized in the following chapters: Chapter 1: Project Overview; Chapter 2: External Environment; Chapter 3: Regional Relevance; Chapter 4: Artistic Vibrancy; Chapter 5: Financial Viability; Chapter 6: Marketing Strategy; Chapter 7: Infrastructure Report; Chapter 8: Governance; Chapter 9: Sustainability Plan and Chapter 10: Dissemination Plan.

The marketing strategy was contracted and developed by Target Marketing & Communications Inc. (Target). The infrastructure report was contracted and developed by Kirsti Mikoda.

## **KEY FINDINGS**

Experiential tourism has been highlighted by the provincial government as a key driver for the future of the economy in rural Newfoundland and Labrador. Authenticity, relevance and community engagement are essential to the sustainability of the experiential tourism industry.

This project demonstrates that Perchance has promising practices of authenticity, relevance and community engagement; contributing to its current strengths of sustainability as an operator of experiential tourism on the Legendary Coasts Region of Eastern Newfoundland.

The key findings from this project are organized under the following headings: Key Findings I: Perchance's Promising Practises; Key Findings II: Challenges to Sustainability of Perchance; and Key Findings III: Recommendations for the Long-Term Sustainability of Perchance.

### **KEY FINDINGS I: PERCHANCE'S PROMISING PRACTISES**

#### **1. Perchance Theatre at Cupids is Relevant within Cupids and the Region Because of:**

- Commitment to Local History, Language and Cultural Identity
- Contributes to Quality of Life in the Region
- Community Engagement Activities
- Attracting More Tourists into the Region
- Local People's Involvement, Partnerships and Collaborations at All Levels

**2. Perchance Theatre at Cupids is Perceived as Being Artistically Vibrant Because of:**

- Artistic Excellence
- Audience Engagement and Stimulation
- Innovative in the Preservation of the Art Form
- Artist Development
- Community Relevance

**3. Perchance Theatre at Cupids has Financial Strengths Contributing to its Sustainability:**

- Board Financial Management
- Long-Term Financial Support System
- Innovative Fundraising
- Long-Term Collaboration with Target Marketing & Communications Inc.
- Volunteers

**4. Perchance Theatre at Cupids has Governance Strengths Contributing to its Sustainability:**

- Board Organizational Governance Development and Training
- Board Management
- Board Culture
- Board Innovative Strategies
- Long-Term Financial Support System
- Long-Term Collaboration with Target Marketing & Communications Inc.
- Strengthening Regional Collaboration and Partnerships
- Diversity of Board Membership

**KEY FINDING II: CHALLENGES TO THE SUSTAINABILITY OF PERCHANCE**

**1. Perchance Theatre at Cupid's Challenges to Sustainability as Perceived Within Cupids and the Region:**

- Limited Financial, Human Resources, Information and Training Available in Region
- Regional Limitations Influencing Growth of Perchance's Partnerships
- Communication Challenges Between Perchance, Cupids and the Region
- Community Resistance to Perchance
- Location, Infrastructure and Accessibility of Perchance
- Challenges of Regional Infrastructure
- Regional Regeneration Challenges

**2. Perchance Theatre at Cupid's Challenges to the Sustainability Artistic Vibrancy:**

- Provincial Economic Downturn Challenges the Sustainability of Artistic Vibrancy
- Financial Limitations Can Impact Artistic Excellence
- External Tourism Agenda Can Impact Artistic Excellence
- Location and Infrastructure Can Negatively Affect Audience Experience
- Challenges of Regional Infrastructure Affects Audience Experience
- Financial Limitations Can Constrain Community Relevance

**3. Perchance Theatre at Cupid's Financial Challenges:**

- Challenges of Board Financial Management
- Challenges of Long-Term Financial Support System

- Overall Financial Deficits
- Understaffing
- Marketing
- Long-Term Collaboration with Region and Communities
- Rural and Unique Location

**4. Perchance Theatre at Cupid's Governance Challenges:**

- Challenges to Board Management
- Challenges to Long-Term Financial Support System
- Challenges Due to Fundraising
- Challenges for Long-Term Collaborations
- Challenges for Succession Planning
- Challenges for Board and Staff Relationships
- Challenges Due to Rural and Unique Location
- Challenges Due to Legal Name

**KEY FINDING III: RECOMMENDATIONS FOR THE LONG-TERM SUSTAINABILITY OF PERCHANCE**

**1. Strategic Directive: Strengthen Community and Regional Relevance**

- Strengthening Partnerships for Long Term Sustainability: Building Regional Networks
- Improving the Visibility of Perchance, Regionally and Provincially
- Maintaining Quality and Uniqueness of Experiential Tourism for the Region
- Improve Regional Infrastructure
- Regional Regeneration Strategies
- Expanding Experiential Tourism
- Recommendation for Location, Infrastructure and Accessibility

**2. Strategic Directive: Optimize Artistic Vibrancy**

- Maintain Current Approach for High Levels of Artistic Vibrancy
- Develop Financial Strategies to Maintain Artistic Vibrancy
- Develop Broader Marketing Strategies to Increase Audience Base and Educate Stakeholders
- Improve Location, Infrastructure and Accessibility to Assist Audience Experience
- Strengthen Collaboration in Region to Support Improvements in Regional Infrastructure

**3. Strategic Directive: Ensure Sound Financial Management**

- Continue Current Financial Record Management
- Diversify Long-Term Financial Support System
- Strengthen Human Resources
- Strengthen Long-Term Collaboration with Region and Communities
- Optimize Rural and Unique Location
- Advocate for Change with Allies

**4. Strategic Directive: Ensure Effective Marketing**

- Follow Recommendations in Marketing Strategy by Target Marketing & Communications Inc. (Chapter 6)

#### **5. Strategic Directive: Maintain and Improved Infrastructure**

- Implement Infrastructure Report (Chapter 7)
- Follow Rolling Maintenance Plan
- Create Long-term Plan for Future Infrastructure

#### **6. Strategic Directive: Strengthen Governance**

- Long-Term Board Development Process
- Develop Long-Term Financial Support System
- Clarify Fundraising and Governance Responsibilities
- Strategies for Succession Planning and Board Retention
- Board Investment in Long-Term Collaborations within Community and Region
- Enhance Board and Staff Relationships
- Inclusion of Region in Perchance Governance
- Evaluate Costs and Benefits of Legal Name Change

### **DEMONSTRATION PROJECT MODELS FOR PROMISING PRACTICES**

Perchance Theatre at Cupids was identified in this project as a high-performing non-profit rural theatre. Perchance provides a valuable model of experiential tourism for the study and replication of its promising practices throughout the region. To promote historical and cultural knowledge transfer, Perchance Theatre at Cupids should be designated as a demonstration model and receive additional government funding to document their practices and provide coaching to other business and non-profits. This will promote the continuation of the early settlement era as a cultural theme in experiential tourism for the region of the Legendary Coasts, NL.

# Perchance Theatre at Cupids Sustainability Project

## Chapter 1: Project Overview

### 1.1 INTRODUCTION

Sustainability is a concept that has received a lot of attention within the non-profit professional theatre sector in Canada. Artistic directors, managers, artists, government departments, community boards and scholars have been seeking solutions to the growing need for sustainability of non-profit professional theatre companies (Marshland & Krump, 2014). While many strategies have been proffered, most have focused solely on financial sustainability. This research project argues that if non-profit professional theatre companies are to achieve sustainability, then sustainability must be examined from a holistic perspective.

The project draws on growing interest in both Perchance Theatre at Cupids and its location in the historic and captivating Legendary Coasts. The intention of this report is to provide the company, Perchance Theatre at Cupids, an analysis of its current sustainability practices and outline further strategies for long-term sustainability. This report will consist of ten chapters including: An Executive Summary; Chapter 1: Project Overview; Chapter 2: External Environment; Chapter 3: Regional Relevance; Chapter 4: Artistic Vibrancy; Chapter 5: Financial Viability; Chapter 6: Marketing Strategy; Chapter 7: Infrastructure Report; Chapter 8: Governance; Chapter 9: Sustainability Plan; and Chapter 10: Dissemination Plan and Appendices. Each chapter is designed as a stand-alone living document so as to be an effective planning tool for Perchance and for sharing sections with Stakeholders.

Chapter 1 Project Overview includes: 1.1 Introduction; 1.2 Research Team; 1.3 Background of Perchance Theatre at Cupids; 1.4 Purpose of Project; 1.5 Research Methodology; 1.6 Limitations of the Research; 1.7 Advisory Committee for Regional Engagement; 1.8 Summary; and 1.9 References.

### 1.2 RESEARCH TEAM

A Research Team was established by the Perchance Theatre Board of Directors. Team members included: Dr. Sharon Taylor, Perchance Board Member (Research Director); Victoria Balsom, (Researcher and Data Analysis); Danielle Irvine, Artistic Director of Perchance Theatre (Consultant); Zoë Balsom, Production Manager of Perchance Theatre (Project Manager and Researcher); Michelle O'Connell, Chair of Perchance Theatre Board (Board Representative); and Meaghan McConnell, Financial Officer of Perchance Theatre Board (Board Representative).

### 1.3 BACKGROUND OF PERCHANCE THEATRE AT CUPIDS

The following is a description of the background and history of Perchance Theatre at Cupids as described by the company:

*Led by artistic director Danielle Irvine, Perchance Theatre produces and presents classical theatre with a focus on Shakespeare each summer in Cupids, Newfoundland and Labrador, Canada. A breathtaking community*

*on Newfoundland's east coast, Cupids (pop. 790) is the oldest English colony in Canada. The town was established by Englishman John Guy in 1610 and turned 400 years old in 2010. As part of the Cupids 400 celebrations, a beautiful performance space was built that was modelled after Shakespeare's famous open-air Globe theatre in London – a theatre with which the English colonists coming to the New World may have been intimately familiar.*

*Perchance Theatre features some of the province's best stage actors and captures stories reminiscent of John Guy's England, particularly what the settlers might have seen, heard, or written about in 1610. Perchance Theatre continues to provide established and emerging artists an environment for ensemble creation and professional development, and create unique experiences for audiences, inspired by open-air Elizabethan playhouses.*

*Founded as New World Theatre Project in 2010 by Geoff Adams, Aiden Flynn and Brad Hodder as part of the Cupids 400 celebrations, the inaugural season of New World Theatre Project focused on the cultural landscape of 1610. Marking the founding of the first English settlement in North America, the company approached these celebrations with an imagined narrative of John Guy and his 39 settlers, who brought with them not only their ambition and daring sense of adventure, but also their stories and songs. Some of these stories would have played out on the stages of theatres like The Globe, The Rose and The Curtain. These shared cultural experiences had a direct effect on those who first settled in Newfoundland and continue to have a significant impact on those who live here today. In 2014, the company re-branded as Perchance Theatre. (Perchance Theatre at Cupids, 2016, para 1).*

#### **1.4 PURPOSE OF PROJECT**

There is a dearth of Canadian research on sustainability in non-profit theatre organizations at the rural level. “The current state of research on Canadian Theatre presents some limitations as much as the literature that exists is based on approaches in urban areas (e.g. Toronto, Montreal) therefore does not present a national perspective” (Marshland & Krump, 2014, p. 9). This project intends to contribute to the literature on sustainability for rural Canadian non-profit theatre.

The scope of this project includes examining the barriers to long-term sustainability for Perchance Theatre at Cupids in its rural context. The literature identifies at least four components for long-term holistic sustainability of non-profit theatre companies: community relevance; artistic vibrancy; financial sustainability and good governance (Brown et al, 2011). This project identifies the promising practices and strategies Perchance is currently implementing and will recommend further practices and strategies for the long-term holistic sustainability of the company; develops a sustainable marketing plan (Target Marketing &

Communications Inc.) and a sustainable infrastructure plan. All components are integrated into a comprehensive sustainability plan for Perchance Theatre in Cupids.

Tourism is a key driver for economic development in rural Newfoundland and Labrador. This project demonstrates the benefits that Perchance Theatre at Cupids brings to the economic sustainability of its rural context: The Legendary Coasts. Moreover, it presents strategies that align with federal and provincial policies relating to economic prosperity in the region. In a competitive tourism environment, Newfoundland and Labrador needs to provide high quality and innovative experiential tourism. This project demonstrates that the long-term holistic sustainability of Perchance Theatre at Cupids has potential importance for the economic development of the Legendary Coasts. It proposes the development of a demonstration model based on the promising practices in experiential tourism of Perchance Theatre at Cupids. This model will enhance TCII's innovative approach to experiential tourism in the province.

### **1.5 RESEARCH METHODOLOGY**

This project employs an holistic development research model guided by community based participatory processes. These participatory processes are used to assist organizations, communities and institutions in evaluating and building frameworks as conceptual structures for use in planning and development. As such, it follows a malleable methodology which emerges from the participants, sensitive to local ways of knowing and respectful of local cultures. It does not impose approaches but listens to the data as it emerges and follows research methods and tools developed with project participants while balancing ethical research practices. Methods include gathering qualitative data through small group format, online surveys, in-depth interviews with key informants and community focus groups which include key organizations and community members. Quantitative data was gathered through the use of anonymous online surveys including audience engagement surveys; artist engagement surveys and donor engagement surveys.

The semi-structured interviews collected data from selected informants. These interviews provided an environment for a free flow of information and natural conversations. The interviewing process allows probing on unclear answers enabling a deeper understanding of the issues. Interviews also assisted in understanding of how participants related to the issues. Purposive sampling was used to select participants. This sampling technique focuses on particular characteristics of a population that are of interest to the project. According to Creswell & Plano Clark (2011) purposive sampling involves identifying and selecting individuals or groups of individuals with knowledge and experience with a phenomenon of interest. The participants selected for this project have an in-depth knowledge of the theatre sector generally, and/or of Perchance in particular. Participants selected included key people that also lead other non-profit professional theatre organizations in rural Newfoundland. Other participants were chosen because they were once or are still involved with Perchance theatre either as audience members, artists, volunteers, donors, funders, board members or connected in some other way. Unstructured in-depth interviews were also conducted with a number of audience members who attended Perchance performances. These interviews explored whether the audience members found the performances exciting, engaging and relevant to their needs. In-depth

interviews, according to Creswell (2003), have the advantage of allowing for follow ups and controlling the line of questioning.

After the collection of data, the raw data was assembled, organised, classified and edited into a manageable and accessible package with a narrative report. Information collected from document analysis that included Perchance annual reports, budgets and policy documents were subjected to 'stringent criticism'. According to Welman and Kruger (2001) stringent criticism deals with the authenticity, accuracy and credibility of the content and sources. The authenticity of the information was established. The findings from Perchance were interpreted, evaluated, qualified and conclusions were made. Content analysis was conducted on data gathered from focus groups, interviews, and surveys and categorized according to key themes. This collected information was classified in terms of the key themes of regional relevance, artistic vibrancy, financial sustainability and governance.

Online surveys were developed with the assistance of Perchance audience members and artists. The survey was sent to Perchance audience members through their online newsletter. One hundred audience members participated in this online survey. Eight in-depth interviews were conducted with a diverse cross-section of audience members living in St. John's and on the Legendary Coasts Region (the location of Perchance Theatre). An online survey designed for the Perchance artists was emailed to 30 of Perchance's employees from the last 4 years to which 11 responded. This included actors, tech, stage crew, costume designers, directors and other staff.

A series of one-on-one interviews were held with prominent theatre professionals including theatre managers, performers, producers, and artists. Interviews with experts in financial management were also conducted. Documentary analysis was also conducted on Perchance documents: annual budgets and reports from 2014-2017; business plan; financial plan; bylaws, grant applications, and operational policies. Policy analysis was also conducted on relevant documents from TCII, ACOA and other government departments.

A regional advisory committee was formed to assist with the regional research component of the project. The committee was composed of representatives of regional stakeholders and funders. The role of the advisory committee included advising on participants for, location of, and format for focus groups. It reviewed key findings that emerged from focus groups and aided in the development of the dissemination plan. Finally, it contributed to action steps for recommendations in the strategic sustainability plan.

Engaged dissemination is a critical component of holistic development research and for long-term sustainable development. The final portion of this research project included a planned process with the Regional Advisory Committee for the dissemination of research findings. The Regional Advisory Committee considered target audiences (i.e. government departments, regional organizations, and groups), and the settings in which research findings were to be received. Research findings were communicated to stakeholders including government departments and regional tourism businesses to facilitate implementation of research findings.

The dissemination plan goes beyond the traditional approach of one directional communication of released key findings. Project participants and key stakeholders were given an opportunity to

give feedback on the recommendations emerging from the project. Their input contributed to the concretizing of action components of the recommendations in the sustainability plan.

## **1.6. LIMITATIONS OF THE RESEARCH**

In this project many of the research team have a dual relationship with Perchance as both members of the company as well as being researchers on the project. Researchers with dual roles used self-reflection to distance themselves from the project to maintain objectivity. They have to be reminded to continuously look at the organization and its activity from a research perspective.

A limitation of community based participatory research has been described as the failure of such research to report outcomes of the research to community partners and to include their reflections on the outcomes in the findings (Salini et al 2012). This research project has developed an interactional dissemination plan to address this issue.

## **1.7 ADVISORY COMMITTEE FOR REGIONAL ENGAGEMENT**

An Advisory Committee was established by the Research Team. Committee members included: Michelle O'Connell, Chair of Perchance Theatre Board (Chair of Advisory Committee); Dr. Sharon Taylor, Perchance Board Member (Research Director); Danielle Irvine, Artistic Director of Perchance Theatre (Consultant); Zoë Balsom, Production Manager of Perchance Theatre (Project Manager and Researcher); Victoria Balsom, (Researcher and Data Analysis); Claudine Garland, General Manager, Cupids Legacy Centre; Kathi Stacey, Executive Director, Legendary Coasts, Eastern Coast NL; Ernie Pynn, Economic Development Officer, Dept. of Business, Tourism, Culture and Rural Development; Lindsay Boland, Account Manager, Community Development, Atlantic Canada Opportunities Agency; and Libby Creelman, Industry Development Officer, Dept. of Business, Tourism, Culture and Rural Development.

## **1.8 SUMMARY**

Sustainability is viewed as a continuous process for which professional theatre organizations must always strive. Brown, et al (2011) argues that sustainability is not an end in itself but a goal that must be pursued at all times. He problematizes it as the ability of an arts organisation to survive through the harshest challenges, growing from strength to strength, creating products that are still relevant to the community and passing on the organisation to the next generation. This study's departure point therefore comes from an understanding that sustainability is the capability of Perchance Theatre at Cupids to withstand the challenges that it faces and continue to pursue its mission in an effective manner. This view therefore gives an holistic framework through which sustainability is examined from a broader perspective than just financial sustainability.

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## Chapter 2: External Environment

### 2.1 INTRODUCTION

This chapter provides an overview of the external environments of Perchance Theatre at Cupids. As noted by the Knowhow Non-Profit Organization, non-profit organizations that are intimately aware of their environments have higher chances of being sustainable when they can productively assess their challenges and opportunities and successfully develop sustainable strategies (NCVO Know How Non-Profit, n.d.). This section presents an overview of external environments surrounding Perchance Theatre at Cupids, including a brief overview of history, culture, and economy of the community and region. It highlights the community engagement efforts of Perchance. Experiential tourism is identified as a key economic driver and its relevance to the sustainability of Perchance in the Legendary Coasts Region is explored.

This Chapter is organized under the following headings: 2.1 Introduction; 2.2 Definition of Rural; 2.3 History, Culture and Economy of Cupids and the Legendary Coasts Region; 2.4 Experiential Tourism: Promising Practices of Authenticity, Relevance and Community Engagement; 2.5 Danielle's Narrative; 2.6 Summary; and 2.7 References.

### 2.2 DEFINITION OF RURAL

The community of Cupids, and the Legendary Coasts Region in general, is considered to be a rural area in Newfoundland and Labrador. For the purposes of this project "rural" is defined according to the definition provided by Statistics Canada (2016):

*The most common approach is that all territory, not classified as urban, is classified as rural. Canadian academic literature has identified some characteristics common to communities located outside urban areas... These include: their small size; physical isolation from urban centres; lack of economic diversification; a limited access to economic development opportunities; high production and servicing costs; a limited range of public and private services; a small/low density and often declining rural services hinterland... Statistics Canada has employed this definition to determine that 41 percent of NL, 48 percent of New Brunswick, 43 percent of Nova Scotia and 53 percent of Prince Edward Island population is rural (p1).*

People living in rural areas have their own differing characteristics of their environments, where rural can be:

*A place where you can be independent and interdependent; you can be active; you may be more vulnerable; the basics are a luxury; there is poverty, yet you may see it as wealth; you are self-sufficient, capable and can do it yourself; you lack access to services and technology; you feel at rest and at peace and things are simple and beautiful (Bell and Menec 2013, p8).*

### 2.3 HISTORY, CULTURE AND ECONOMY OF CUPIDS AND THE LEGENDARY COASTS REGION

By almost every economic measure, rural Newfoundland and Labrador is showing a continued long-term decline in its fortune. Outmigration has long been a part of rural Newfoundland and Labrador history during economic declines. One of the largest out-migrations began when the cod fishery collapsed and when the subsequent cod moratorium ended a 500-year-old industry. The effect was overwhelming. Very few industries existed outside urban areas, which could employ the more than 30,000 people who had depended on the Northern cod fishery (Higgins 2008a).

Between 1991 and 2001, the population of rural Newfoundland and Labrador plunged by approximately 18% from 246,023 to 216,734. The province's urban areas also saw population decrease but at a much lower rate, approximately 9,000 people during the same period. In contrast, Canada's population reduced by 0.5%. From 2001 to 2011, the province's urban population increased by over 12% while the rural population decreased by 8.4%. (Higgins 2008b).

Cupids, the current home of Perchance Theatre is located in the region of Trinity-Conception. The baseline population of Trinity-Conception was 46,205 in 2016 and is projected to decline to 38,688 by 2036. Outmigration is predicted to continue with the 20-40 age cohorts. However, older age cohorts may increase in-migration to the region. Most worryingly for the future, the average age is estimated to increase from 45 years in 2016 to 51 years in 2036 (Simms & Ward 2017).

Historically, the provincial government has, for the most part, focused the economic future of the province on mega-projects in resource extraction and high-tech development. Newfoundland and Labrador is marketed globally as a preferred location for oil and gas production. These initiatives are outlined in the provincial document, "The Way Forward: A vision for sustainability and growth in Newfoundland and Labrador" (Government of Newfoundland and Labrador 2016). With the dramatic downturn in mega-projects, experiential tourism has been heavily promoted by government as an alternative source of income for rural areas.

Launched in 2009, the provincial document "Uncommon Potential: Vision 2020" sets a Target of doubling tourism spending by 2020 (TCII 2016). In 2009, the tourist industry contributed \$790 million to the economy and supported almost 13,000 direct jobs. Since then tourism has grown to generate about 1 billion in visitor spending and is responsible for over 18,000 direct jobs:

*Our government is committed to reaching a target of 1.6 billion resident and non-resident spending by 2020... Tourism product development includes the delivery of travel experiences that are desired by travellers and that highlight the unique aspects of a region to draw travellers to the destination. Our government will lead the implementation of a new Provincial Tourism Product Development Plan that is based on research, industry input and the province's core experience categories of nature and wilderness, people and culture, and history and heritage. In addition to the Provincial Plan, our government is also working with industry partners to implement five*

*regional destination development plans* (Government of Newfoundland and Labrador 2016, p18).

This promotion of tourism in rural areas coincides with growing worldwide interest in rural lifestyles. Urban to rural migration (counter-urbanism) is an emerging trend in western nations as people pursue rural lifestyles, fueled by rising urban living costs, quality of life concerns and life transitions such as starting families or retirement (Duxbury, Campbell and Keurvorst 2009). Research for rural community investment strategies identifies the need for Canadians to reduce the stigma in their thinking that rural community investment is a “subsidy” for poorer regions. Instead the research recognizes that rural communities are a vital piece of Canada’s future economic prosperity (GE Research Canada 2011). The correlation between employment and, economic well-being of individuals and rural communities’ health and development has been well established. The investment in economic development for rural communities will likely determine the overall state of their economic and social development and health for future generations (Ferguson and Prescott 2009).

Skift et al’s (2014) argument that experiential travel is becoming the most popular trend worldwide supports the new Provincial Tourism Product Development Plan (TCII 2016):

*The most significant systematic trend in world wide tourism today is the demand for “experiential travel”, typically meant to convey the idea of more immersive, local, authentic, adventurous and/or active travel. Jamie Wang, founder/CEO of Vayable says the most inspired types of travel today are those “you would never find in the traditional tourist industry... Globalization and technology have led to the homogenization of cities, which has resulted in travelers craving locally made and authentic experiences...People want to reclaim what’s real. Mass tourism is no longer sufficient (Skift 2014, p7).”*

The Provincial Tourism Product Development Plan is predicting an uptake in direct employment through their recommendation of diversification of tourist experiences. Such diversification also offers solutions to well publicized social impacts upon rural residents of economic pressure such as high levels of stress; increasing levels of depression; growing rates of suicide; rising rates of addiction and family violence (Taylor 2011). Experiential tourism also offers social improvements for individuals and communities through expanding a way of life; increased valuing of local life experience, knowledge, connections to nature and history. Moreover, experiential tourism offers, in addition to economic development in rural areas, a new exciting social lifestyle and community and regional ventures (Taylor 1996).

Experiential tourism is inseparable from experiencing rural setting and the context of rurality as a whole. In this way, tourism holds a potential for tourists to create their own understanding of the traditional rural way of life. There is general consensus in the literature that tourists desire the rural setting and its associated imagery. Experiential tourism offers authenticity, which involves helping the individual tourist or group to define their sense of self, foster family, or team dynamics often implying a sense of creativity, imagining or creative understanding (Yoeman, Brass, & McMahon 2007).

In addition to being valued by the tourist, experiential tourism also benefits rural business and non-profit organizations in regions such as the Legendary Coasts Organization. Experiential tourism allows regional businesses and organizations to define their own strategies and connections. Experiential tourism encourages formal and informal partnerships and ways of working together in the region to support local culture and innovative experiences. This in turn supports strategic actions in the service of regional and individual interests: “The challenge for rural communities across the province now is to look to their neighbours, build upon their collective strengths, and work together to build strong, economically diverse regions-it’s not about getting bigger, it’s about getting better,” (Simms and Ward 2014, p1).

Most importantly, experiential tourism is defined by authenticity. Authenticity involving experience and emotion, or feeling is a long-standing arena of concern in philosophy. Heidegger viewed such authenticity as inherently related to experiencing the natural world, which is the antithesis of technological modes of existence (Wang 1999). Authenticity includes sincerity as a central aspect of self-fulfillment and projection (Taylor 1992). Authenticity is also a key issue of contention for cultural, heritage and arts events. Defining what is culturally “authentic” as opposed to what is “cliché” or created culture for the purpose of tourist consumption is often debated in the artistic and cultural community.

Additionally, although there has been much interest in researching and discussing authenticity in terms of consumption, there has been limited attention paid to the desire for authenticity on the part of the producer of the experience (Cohen 1988). One theme emerging from this project was the critical element of authenticity and relevance of experiential tourism for local people as well as tourists.

Integration of local history, stories and knowledge is essential to an authentic tourist experience (Wang 1999). The integration of local history, stories and knowledge in all levels of experiential tourism is seen also by local people as essential to creating the cultural experience necessary for an authentic tourist experience. Local people see their role as paramount in creating and maintaining these authentic cultural experiences. This is reflected in the following statements of a focus group participant and local business person:

*“We have to also share local stories that could be written into theatrical productions. There are stories we will lose because we are losing our storytellers. These stories are part of our history...our young people should hear about them.”*

Another focus group participant expands:

*“What we are doing here is the role of local people. Bring local people into events. Local people provide a sense of belonging and community. They could be here to welcome people when they arrive [at Perchance] and provide information on other events and places in the region [to Perchance audience]. Local people can help actors with dialect and share their own stories about local history which may enhance the cultural experience for the tourists”.*

Project participants identified their commitment to creating meaningful and authentic events for tourists. Underlying their discussion was the agreement that this required consistently hard work from all involved in the experiential tourist industry to maintain a high quality for consumers. This valuing of work and “doing” good work as “not only in terms of what they do, but also to who they are,” is vividly documented in the MUN folklore publication “Work in Cupids” (Gould and Tye 2017, p5). In the same document, Lloyd Kane, an active volunteer in Cupids, links the strong ethic for paid and unpaid work of local people to the community’s beginnings and the first settlers’ struggles to survive in a challenging environment. This centrality of “hard” work (both paid and unpaid) for making meaning in everyday life has been well documented in Newfoundland literature (Taylor 2011) and was also evident in the strategic plans for experiential tourism emerging from local and regional focus groups.

#### **2.4 EXPERIENTIAL TOURISM: PROMISING PRACTICES OF AUTHENTICITY, RELEVANCE AND COMMUNITY ENGAGEMENT**

Authenticity and cultural identity are main focuses of Perchance Theatre at Cupids. The mission of Perchance includes the statement, “Our vision and mandate is to present work from the time of-and inspired by-1610, the year of Cupids founding, as it relates to our province today” (Irvine 2017, p1):

*“We work to make Shakespeare accessible”, said Irvine, “When he was writing 400 years ago, that’s when Newfoundland was founded, so our language, accent, our sense of debate, it all comes out of his time. So, we embrace our Newfoundland accents in the play. We don’t force it, but we just allow it to be there, and I think that helps people understand things a little better.” Irvine noted that was one of the main focuses of Perchance Theatre-making Shakespeare relatable, understandable and enjoyable to everyone, no matter how much they know or may not know classical theatre.*

*“The language shifts over time, surely, but the human aspect of Shakespeare is still the same as people of today. Human emotions are still the same,” explained Irvine, “Even if someone doesn’t quite grasp the language, they still understand the emotion-sadness, anger, joy- all these things are natural, and it’s something Shakespeare used to really grab the audience’s attention.” (Lewis 2017, para 11).*

Many focus group participants also expressed the belief that preserving their unique language is key to maintaining their cultural identity. This importance of language to Newfoundland culture is expressed in the following excerpt from The Newfoundland Dictionary:

*Newfoundlanders have always lived off the water and in their speech. Under the mixed turbulence of four to five centuries of hard times, rabid politics and merciless weather, Newfoundlanders have talked back at life. They contrived for themselves a way of speaking that has marked them off from the rest of the world (this book could not exist otherwise) but, more important, has been a signature response to a precarious and much freighted tenure in a hard and joyful place. The peculiar play of history,*

*geography, climate and occupation upon the Newfoundland people is both vividly and subtly contained and made manifest in the wild artefact of Newfoundland speech* (Story and Kerwin 2004, p.viii).

The challenges of preserving Newfoundland language is due to the variety of dialects existing within the province:

*There are more varieties of English spoken in Newfoundland and Labrador than anywhere else in the world...the accents are rooted in western England and southern Ireland. There are also French and indigenous influences that have helped shape our colourful language. And since we are off the beaten path, the multitude of dialects and traditions that have long since evolved in other countries remain preserved right here.* (TCII, n.d., para 4)

Perchance's commitment to Newfoundland culture is visible through their choice of producing Shakespearean theatre. Shakespeare's works were written in the same time period as the community of Cupids was founded in Newfoundland, in the early 1600's. In fact, Shakespeare's The Tempest was written in 1610; the year in which the first European settlers came to Cupids. Scholars have also connected Shakespeare's The Tempest to Newfoundland through analysis of the text. For example, Barbara Sebak argues that there is a direct quote within The Tempest referencing Newfoundland itself:

*Upon first seeing the beastly Caliban in The Tempest, Trinculo ponders, "what have we here? A man or a fish? Dead or alive? A fish! He smells like a fish; a very ancient and fish like smell; a kind of, not of the newest Poor John (2.2.25-28).*

*By stating he is a "a kind of Poor John," Shakespeare places on stage what his contemporaries would unmistakably recognize as the name for Newfoundland dry salt cod" (Barbara Sebak, in Test 2008, p201).*

Focus group participants also see a strong connection between Shakespearean theatre and local history and cultural identity. This relevance to local history and cultural identity makes Perchance productions authentic experiential tourism events.

The Department of Tourism, Culture, Industry and Innovation (TCII) emphasizes the economic benefits of experiential tourism for the growth of the tourist industry within the province. Many Cupids participants agree with this emphasis on the economic benefits of experiential tourism and noted that Perchance has the potential for being "a hub in the region for experiential tourism."

Russell (2000) states that the sustainability of experiential tourism is dependent upon community engagement: "the support and participation of local people" (p89). A key strength of Perchance is their commitment to community engagement. Since 2014, Perchance has been led by artistic director Danielle Irvine. Danielle began to actively engage with the local community members immediately to create partnerships enhancing the theatre's relevance to the region. In the following passage, Danielle recounts some of her efforts in engaging with the community and the region:

## 2.5 DANIELLE'S NARRATIVE:

*I make it a priority to be out in the community as often as I can. Even just to drop by and say hello to the other folks living and working there. We are all in this together and the only way to be a good community member is to be a contributing community member. And to be a contributing member, I need to know what is going on and what the priorities of the community are, so that is the lens I use with everything I do. This also is the same lens I use with the provincial arts community, the national arts community and the international arts community. We need to keep listening and sharing and being a part of the whole in order to be relevant.*

*I started with a meeting with the Cupids Haven to get the ball rolling in 2014. Every year we try to be better partners to them. We find ways we can each ameliorate the other's product, cross-promote and more. Cupids Haven continues to be our biggest partner by letting us be on their land, use their facilities and feeding us and our audiences. They also navigate tricky waters in the community for us. They are great advisors in the community. They offer picnics. They put us on their signs. They offer discounts to us. They offer "meal and a show" and, Charmaine in particular, has been trying to help us sell group tickets to big events.*

*I also had a meeting with members of the Legacy Centre, Heritage Society and the Archaeology Dig in January 2014. We talked about various partnership opportunities. For example, Perchance could offer practical training in performance to staff for living interpretation pieces. Perchance could connect sites with professional writers to write living interpretation pieces based on historical moments or figures chosen by the sites. For example, the first woman to give birth in the settlement, the shipwrecks and fairy stories.*

*Another way I engage in community partnerships is by buying tickets for local group fundraising activities to support other groups in the community. We attend community events in Cupids wherever possible, as well as in surrounding communities (Cupids Pancake Breakfast, Cupids Soiree and Brigus Blueberry festival, for example).*

*I also joined the Cupids Legacy Centre Board as New World Theatre Representative for 2014 – 2015. I have attended regular meetings since then with the Executive Director and staff. We have offered packages through the Department of Tourism Site that the Legacy Centre sold for us. This includes tours and shows with meals with the Cupids Haven and Skipper Ben's. We are also trying to build a joint offering for schools for a day in Cupids, where students would be studying life in 1610 using the Legacy Centre, the Archaeology Dig and the Theatre.*

*I have had discussions with members of the Cupids Historical Society and the Trail Association to find ways to incorporate the company into broader packages (i.e. hike on a local trail). Perchance has also joined with Legendary Coasts [organization] and has been going to meetings and events since 2014 (heritage forums, dory races, etc.) This is helpful for networking with other groups in the area about everything from creating shared projects to shared difficulties.*

*Another way we connected with Cupids Community is through our Shake the Leg Fundraising Event. Participants included Minister Tom Hedderson; Kathi Stacey of the Legendary Coasts Organization; Mayor Phil Wood of Bay Roberts; Mayor Akerman of Cupids; Photographer Dennis Flynn; Peter Laracy from the Cupids Legacy Centre; Patrick Laracy of Vulcan Minerals; Roy Dawe, Ross Dawe and Rosalind Dawe (all residents and active community members from Cupids); Paul Wilson of Harbour Grace; as well as other company members.*

*Perchance Theatre started the Rogue's Gallery Theatre Camp in 2015, which has continued every summer since. This is something new for kids in the area and from St. John's. Participants engage in classical theatre, fun games and have up-close experiences with a live theatre show where they meet professional actors. Paul Wilson and Erin Mackey, local actors, have both been mentors in this program.*

*Perchance's Muses and Minstrels' Series and Presentation Series' provide outreach in the arts community across the province as well as extending our programming for our local audience. Storytellers, musicians, circus performers and more augment season offerings. These are just a few of the ways that I have been working to promote Perchance and to build partnerships within the Legendary Coasts Organization for experiential tourism. We will continue to strengthen these partnerships and hope to begin new ones through this project.*

## **2.6 SUMMARY**

Experiential tourism has been highlighted by the provincial government as a key driver for the future of the economy in rural Newfoundland and Labrador. Authenticity, relevance and community engagement are essential to the sustainability of the experiential tourism industry. This chapter demonstrated that Perchance has promising practices of authenticity, relevance and community engagement; contributing to its current strengths of sustainability as an operator of experiential tourism on the Legendary Coasts Region of Eastern Newfoundland.

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## **Chapter 3: Regional Relevance**

### **3.1 INTRODUCTION**

This chapter describes the methodology and explanation of key findings along with excerpts from the focus group participants that reflect those findings. The methodology defines the rationale and design of the focus groups. The key findings summarize and synthesize data gleaned from the focus groups in 3 major areas. First, is an analysis of participants' perceptions of Perchance's relevance and sustainability within Cupids and the region. In addition, participants identify the current practises of Perchance contributing to its sustainability. Second, participants' perceptions of challenges to the sustainability of Perchance are explored. Third is a detailed explanation of recommendations and strategies for Perchance's long term sustainability in the region as identified by participants of the focus groups.

This chapter is organized under the following headings: 3.1 Introduction; 3.2 Focus Groups: Participants and Procedures; 3.3 Focus Groups: Methodology; 3.4 Focus Groups: Key Findings; 3.5 Key Findings I; 3.6 Key Findings II: Perceived Challenges to the Sustainability of Perchance; 3.7 Key Findings III: Recommendations and Strategies for the Long-Term Sustainability of Perchance in the Region; 3.8 Summary; and 3.9 References

### **3.2 FOCUS GROUPS: PARTICIPANTS AND PROCEDURES**

Focus groups were held between November 2017 – February 2018 and organized in collaboration with the Perchance Sustainability Project Advisory Committee. The first group, the Cupids Focus Group, was held on November 23<sup>rd</sup> at the Legacy Centre in Cupids and lasted 140 minutes. Cupids was selected as the location for the first focus group as it is the home of Perchance Theatre at Cupids. The Legacy Centre was offered as free venue. A total of 15 participants were invited, 12 attended and 2 sent apologies (See Appendices for format and script).

A key recommendation emerging from the November 23<sup>rd</sup> Cupids Focus Group was to organize a Regional Gathering to raise the visibility of Perchance and to obtain input on sustainability issues for Perchance from the region. Cupids participant identified that the sustainability of Perchance Theatre is heavily dependent on strengthening its collaborations and partnerships throughout the region.

The Regional Gathering was organized as a full day event at the Stone Jug in Carbonear on February 3, 2018. 47 participants from communities throughout the region attended. (see Appendices for the poster, agenda and handouts for the Regional Gathering).

This gathering was a partnership between the Perchance Sustainability Project and the Legendary Coasts Organization. The Legendary Coasts of Eastern Newfoundland is the Destination Management Organization representing the stakeholders and operators of Eastern Newfoundland. Carbonear was selected as location because of its centrality in the region and because The Stone Jug, a famous dining destination, offered a venue free of charge. An invitation to participants was emailed to Legendary Coasts Organization stakeholders.

Perchance actors in Elizabethan costumes performed vignettes throughout the day to provide a sample of Perchance productions. The participants worked in eleven small groups and reported their discussions with the large group at intervals.

Informed consent procedures were explained prior to the beginning of all focus groups and consent forms were signed by all participants. The anonymity of participants is protected in this report, and in some instances the use of “they” or “their” as the first person singular pronoun has been chosen to further protect the identity of participants and to illustrate how their statements are representatives of many focus groups participants.

### **3.3 FOCUS GROUPS: METHODOLOGY**

#### **3.3.1 Qualitative Methods**

Qualitative methods such as focus groups are “intended to provide researchers with means for collecting data that can be used to construct a descriptive account of the phenomena being investigated” (Dollar and Merrigan, 2002, p6). Qualitative approaches such as focus groups are particularly useful because they allow a researcher to uncover people’s subjective attitudes and experiences that are typically inaccessible through other means of research (Krueger and Casey 2000). Focus groups also tap into subjective experiences and are an efficient way to collect large amounts of data that describes, compares or explains a social phenomenon because they allow participants to interact with one another’s comments, and they allow the facilitator to probe for details (Krueger and Case 2000).

#### **3.3.2 Qualitative Data Analysis**

Focus group data went through several phases of analysis. A preliminary analysis was conducted in order to get a general sense of the data and reflect on its meaning. Next, a more detailed analysis was performed and data was divided into units that reflected specific thoughts, attitudes and experiences of participants. At the conclusion of this process analysis a list of topics was generated and the topics were compiled into categories that were labeled as key findings. Data from across all focus groups were analyzed so it could be organized into these categories. Then, these findings were analyzed to determine the interconnectedness of issues and conditions that may give rise to all these categories. Data from all groups were analyzed for major themes and data from each participant group was also analyzed separately to determine trends unique to local and regional groups. It is important to note that the major issues identified in this document and discussed below emerged in all focus groups. In instances where an issue was addressed by all groups but talked about differently in separate groups these differences are explained. So, for example, physical location of Perchance as it related to its sustainability was discussed in all focus groups. All focus groups agreed Perchance should remain in Cupids largely due to its connection with the history of Cupids. The Cupids focus group said the productions and events of Perchance should spread to venues throughout their community. However, they also said Perchance had to be more relevant in the region in order to be sustainable.

The regional focus groups agreed with the Cupids Focus group and said Perchance should have its base in Cupids but expand throughout the region of the Legendary Coasts. This included

having more productions and events including traveling shows. The relevance of Perchance in the region was seen as essential to all focus groups. The Cupids groups differed from the Regional focus groups in they wanted Perchance events to remain in their community. These kinds of differences among the focus groups are highlighted and explained.

### **3.4 FOCUS GROUPS: KEY FINDINGS**

Analysis of focus groups data revealed a number of key findings related to participants' experiences of Perchance and their concerns and recommendations about its sustainability. Those findings include 1) Perceptions of Perchance's relevance within Cupids and the region; 2) Perceived challenges to the sustainability of Perchance; 3) Recommendations and strategies that participants believe would be most helpful in achieving long term sustainability for Perchance. These findings are elaborated below. Discussion of each finding begins with a numbered list of the major themes that were reflected in focus groups' discussions about the key findings and a brief summary of these findings. This is followed by an expanded description of participant narratives about their perceptions and experiences.

Excerpts from the focus group discussions and the actual words used by participants are integrated into these narratives. This provides a greater understanding and appreciation of the ways in which Perchance was experienced, understood and talked about by participants. It is important to emphasize that when a direct quote from a focus group participant is used, this is not a random choice. Quotes were selected that represent the views expressed by a majority of participants. So, while focus group participants may have stated their experiences and opinions in different words, the excerpt used best represents the experiences expressed by many or all participants. The value of these excerpts and narratives in understanding the experiences of participants is underscored by Lindloff (1995) who explains that "if we want to know how something is done and what it means to people, we have to know how it is talked about" (p.234). What follows is an extended description of the key findings of the focus groups:

### **3.5 KEY FINDING I: PERCEPTIONS OF PERCHANCE'S RELEVANCE WITHIN CUPIDS AND THE REGION – PROMISING PRACTISES**

- 3.5.1 Perchance is Relevant to Cupids and the Region Because of Commitment to Local History, Language and Cultural Identity**
- 3.5.2 Perchance is Relevant Because It Contributes to Quality of Life in the Region**
- 3.5.3 Perchance is Relevant Because of its Community Engagement Activities**
- 3.5.4 Perchance is Relevant Because It Brings More Tourists into the Region**
- 3.5.5 Perchance is Relevant Because of Local People's Involvement, Partnerships and Collaborations at All Levels**

#### **3.5.1 Perchance is Relevant to Cupids and the Region Because of Commitment to Local History, Language and Cultural Identity**

Participants were asked about their experiences of Perchance and their perception of its relevance in their lives. Nearly all said that Perchance has a deep appreciation for and knowledge of local cultures, language, heritage and people's sense of belonging to place and history. In

particular, Perchance's focus on Newfoundland dialects is seen by many as fostering cultural identity, connecting with local history and reaffirming a sense of belonging to place.

Cupids participants, in particular, say Perchance helps residents connect with their own history. Participants stated:

*"We hear it when they [the actors] speak like we do. Sometimes in Shakespeare and especially in shows like "Our Eliza", that was our story too."*

*"Some community members really enjoyed the Newfoundland production of "Our Eliza" and found the local content more approachable than Shakespeare productions but it helps to get them to the theatre. Then they get use to the place and come back to see Shakespeare and find out they like it."*

*"Perchance has the opportunity to "educate" tourists and locals alike to the history of our beautiful province. e.g. Lord Baltimore, Sir John Guy, Sir William Vaughan."*

*"[The weather is] a big part of Perchance. Just like it is for most of us. That makes it real and if it rains, people joke about it when the show is over. That just brings us closer. Not just people here but then you are talking to strangers after the show."*

*"It's a unique theatrical experience in a historic location. Outdoor theatre in the round – awesome!"*

### **3.5.2 Perchance is Relevant Because It Contributes to Quality of Life in The Region**

Directly and indirectly, participants identified Perchance as creating shared experiences for them. These experiences go beyond watching productions and include supporting and volunteering for Perchance. Participants feel these opportunities for shared experiences amongst community members contributes to the authenticity of Perchance productions and events, making them more relevant to local residents and therefore more authentic for tourists.

Many participants see Perchance as enhancing the vibrancy of the community and region. Participants commented that:

*"Perchance brings life to the community especially in the summer months."*

*"it's good seeing the actors around the harbour. Like at the Soiree. They liven up the community."*

### **3.5.3 Perchance is Relevant Because of its Community Engagement Activities**

Participants identified Perchance events such as "Shake the Leg" as entertaining and also exciting because it gave residents a chance to be involved. Cupids participants immensely enjoyed recalling those Perchance experiences and took some time to describe details of events.

The energy and level of excitement increased in the group as participants shared these memories. They enjoyed attending plays in their own community and bringing visitors to Perchance productions. There was a sense of pride of ownership of Perchance attached to these discussions. Participants liked to see “people from away” coming to Perchance productions and these visitors were then more interested in local history and environments.

Cupids participants enjoyed having press coverage on social media and in magazines such as “Downhome”. They were pleased to see their region promoted nationally as an important tourist destination.

Just as importantly to participants, some children have been engaged in Perchance kids camps. They animatedly told stories about increased interest of those children in Shakespeare and local history. One such story involved children spontaneously writing their own version of Romeo and Juliet at the local library. Other stories described local students receiving jobs with Perchance through government grants and now one student is “*attending a renowned National theatre school due to that opportunity.*” Many participants expressed the importance of Perchance’s involvement with youth.

#### **3.5.4 Perchance is Relevant Because It Brings More Tourists into the Region**

Perchance is described by most participants as a very important attraction for experiential tourism on the Legendary Coasts Region. They vividly described the reasons for Perchance’s contribution to experiential tourism in the following statements:

*“Their location; approach; professionalism is exceptional. Last year’s combination of Shakespeare and “Our Eliza” opened up the theatre to those who don’t like or understand Shakespeare. This continued approach will ensure Perchance’s position on the LC [Legendary Coasts Region] will continue to grow.”*

*“As well as providing additional opportunity for summer theatre in the LC [Legendary Coasts] region, the focus on Shakespeare has the potential to be recognised as a voice for the language of Newfoundland.”*

*“Certainly, an attraction! And a “model” for other areas to use to bring to and develop in other areas. Even to develop not only English but also Irish and Scottish and French heritage and culture. This is just the beginning.”*

*“Theatre/Music/Songs is who we are !!”*

*“It is a great “foundation” experience as an intro to 17<sup>th</sup> Century Newfoundland.”*

*“Because of close ties to the English heritage, [it is] a more intimate experience.”*

*"Theatre and spoken word (historic or very more current version) is an incredible avenue of creating lasting emotional experiences for our tourists and operators. They bring our culture and history to life... what better way to bring our heritage to the world stage!!"*

*"Shakespeare and his times are closely tied to our culture and heritage in NL. They [Perchance] is a natural, established group to leverage this throughout the Legendary Coasts [Region]"*

*"It brings to life the Elizabethan language writing style of Bill Shakespeare."*

*"It connects NL people and its culture and history. It can also be seen that it can be inexpensively done."*

*"Perchance is a world class attraction which is a significant driver for the region. It is an unique attraction not available elsewhere."*

*"I think anything artistic adds to the local economy. It has great potential for [the] region."*

*"Great to see such a high-quality product and good partnerships."*

*"For any one it is an experience of a lifetime."*

*"I think that Perchance [is important] to the tourism experience on the Legendary Coasts [Region]. It gives an exposure to the arts and history of a significant period in NL history and heritage."*

*"It offers a unique experience that is not available in other parts of the province/Canada."*

*"It seems to be key in the development of the rural Avalon and its "brand"."*

### **3.5.5 Perchance is Relevant Because of Local People's Involvement, Partnerships and Collaborations at All Levels**

Partnerships and collaborations were identified by most participants as being essential to the growth of Perchance. Participants cited a number of reasons why these connections are working for them:

*"We don't have to do everything ourselves. Cross promotion is the biggest strength. We know what we are entering in but we know our strengths and where we need assistance."*

*"Cross Promotion – Businesses in Perchance Program. Meal Discounts with Tickets/Perchance Programs; Legacy Centre Employees Comp Tickets to see show – Tell Legacy visitors about shows."*

Participants cited the benefits of partnerships and collaboration including: opportunities for mutual promotion, opportunities for contributing to mutual sustainability, shared human and material resources, and opportunities to learn from experiences of partners.

*“Creates unique tourism experiences based on shared history and unique cultures... Together we create a unique destination that can’t be replicated. By working together, we can share ideas and best practices to enhance our combined products and destination.”*

*“Everyone brings something to the table. Whole is stronger than the parts.”*

Cupids participants provided many examples of partnerships and collaborations with Perchance. For example, Cupids residents provide tourists with directions to the theatre, information about shows and how to purchase tickets. Some residents provide billets and meals for Perchance artists. Some also prepared food for special Perchance events. Local organizations, such as The Legacy Centre and Orange Lodge, provide venues for Perchance receptions, meetings, and during inclement weather, space for rehearsals and kid’s camps. Other forms of engagement include helping with setting up the stage in the spring (Storm the Stage) and taking the stage down in the fall. Others serve on the Perchance board and committees.

Cupids’ participants also gave many concrete examples of local businesses offering discounts for Perchance artists and audience members, and one business delivering ice for special events. Participants noted that Cupids Haven (a local B&B) has provided essential support including: land for theatre, signage, discounts and many other resources to Perchance since its inception. Skipper Ben’s (a local B&B) has placed ads in the Theatre’s program and provided discounts for theatre goers and Perchance workers. Other examples include residents making and repairing costumes and providing access to washers and dryers for costume cleaning. The local antique car association members lend their antique cars for special events. In addition, the Cupids town council provides information to tourists, and provides chairs for special events.

### **3.6 KEY FINDING II: PERCEIVED CHALLENGES TO THE SUSTAINABILITY OF PERCHANCE**

- 3.6.1 Limited Financial, Human Resources, Information, Training Available in Region**
- 3.6.2 Regional Limitations Influencing Growth of Perchance’s Partnerships**
- 3.6.3 Communication Challenges Between Perchance, Cupids and the Region**
- 3.6.4 Community Resistance to Perchance**
- 3.6.5 Location, Infrastructure and Accessibility of Perchance**
- 3.6.6 Challenges of Regional Infrastructure**
- 3.7.7 Regional Regeneration Challenges**

#### **3.6.1 Limited Financial, Human Resources, Information and Training Available in Region:**

Cupids and regional participants identified a number of common factors challenging the sustainability of Perchance in the region. Overall resources are limited and non-profit organizations such as Perchance are faced with pressures of survival as well as a changing population. Core funding for non-profit organizations has become more difficult to obtain from

government. Consequently, non-profits have to do more fundraising which is time consuming and limits their ability to focus on vision and tasks which compromises their sustainability.

Non-profit organizations operate with limited resources and face multiple challenges and greatly depend on volunteerism. Participants say that the number of volunteers is declining while the average age of those who volunteer is increasing. They gave concrete examples of running from one meeting to another to meet all of their various volunteer commitments within their communities. Participants stated that as volunteers, they have to wear many different hats. While they enjoy volunteering, they sometimes feel they are expected to complete tasks beyond their expertise. Some participants say that many organizations expect excessive time commitments from volunteers which adds further pressure on residents' willingness to volunteer.

Participants also identified a need for more government involvement for the development of experiential tourism in the region

*"Disconnect still exists between research of future employment needs for tourist industry, projected growth of tourism in the region and the training requirements for that industry."*

They stated that government red tape, regulations and inability to adapt to a changing industry hinders the sustainability of experiential tourism. For example, one participant shared:

*"As an accommodation operator, a point of contention is still the unlicensed operator. It is unfair to expect me to remain compliant, pay fees, commercial insurance, collect government revenue (HST) and yet let others operate with impunity. And perhaps even exist without reporting true income and revenues."*

Importantly participants agreed that government has to support regional research to grow experiential tourism. Participants need access to data about visitors to strengthen their tourism offerings.

*"More data [needs to be] available and accessible from businesses and organization, ie. Visitation numbers. Visitor focused decisions cannot be made without data."*

### **3.6.2 Regional Limitations Influencing Growth of Perchance's Partnerships**

According to participants, partnerships and collaborations are challenging to create and maintain due to a historical resistance to working together in the region:

*"[It is] important to realize that we should compliment rather than compete with each other."*

*"Negative baggage from the past... jealousy and resentment [are challenges] ... [There is] resistance to change – "we've always done it this way""*

*“Partners may feel like they are in competition with each other – [but] “we are all in this together!””*

### **3.6.3 Communication Challenges Between Perchance, Cupids and the Region**

While Perchance has built significant partnerships within the town of Cupids, regional and provincial partnerships need to be further explored. Many participants from the regional gathering were unfamiliar with the Perchance brand. There was an overall perception that Perchance is not well known outside St. John’s and Cupids. They stated that this lack of visibility within the region, and provincially is a major challenge to the continued sustainability of Perchance.

Communication was acknowledged as a major issue for many participants. Many said they have not been informed of Perchance productions ahead of performance dates. They feel this lack of marketing limits the number of visitors coming to the region. Additionally, most participants do not have links to Perchance’s website. This limits their ability to offer information about Perchance to potential visitors to the region.

Regionally, many participants felt there is a lack of coordination and communication between the many current tourism offerings. This limits the ability to combine tourism experiences as a package to incite interest.

### **3.6.4 Community Resistance to Perchance**

While Perchance has received support from many individuals, groups and businesses/organizations within Cupids, participants noted there were also instances of local resistance to Perchance. For example, one participant shared a story of how the previous town council was dismissive towards a Perchance grant request because the council member felt Perchance contributed nothing to the community.

For some people parking hassles were identified as a source of irritation. Participants also identified a marked lack of interest in Perchance offerings by many community members. Participants were concerned that some Cupids residents did not realize the benefits of Perchance to their community. They indicated that some Cupids residents felt that Perchance hired mostly people from St. John’s, and most of the financial benefits from Perchance’s goes to St. John’s.

### **3.6.5 Location, Infrastructure and Accessibility**

Some participants expressed concerns about Perchance’s current location. Challenges identified included: age of temporary structure, comfort and accessibility for audience members. In particular, accessibility of washrooms, and seating were a concern for an aging population. Availability of concessions and alcohol were also a concern. Participants described current parking issues as a barrier to both Perchance audience members, community members and other business patrons.

### **3.6.6 Challenges of Regional Infrastructure**

Participants were concerned about inadequacies of regional infrastructures to the entire tourism-based economy of the Legendary Coasts Region which in turn is affecting that of Perchance. These challenges include: limited accommodations and restaurants for tourists, lack of diversity in dietary offerings, poor roads, inadequate signage and unreliable cell phone service.

Limitations of current experiential tourism offerings were also discussed. Some limitations include lack of diversity in offerings. They expressed concern about the “cookie cutter” generic events being offered throughout the province as “experiential tourism” without highlighting the unique cultural identities of each region. There is concern that events are not based on authentic local experience and researched historical knowledge. Participants were also concerned about stakeholder’s lack of training needed in experiential tourism to create a successful business venture.

### **3.6.7 Regional Regeneration Challenges**

Participants expressed concern about the aging population and out-migration of youth from the region. Many participants shared their fears about having few young people to take over the industry in years to come. They were also concerned about a lack of training in the industry for youth in the area. Several participants spoke about a lack of local and historical knowledge amongst regional youth. Additionally, the current lack of employment opportunities is a barrier to the retention and attraction of youth to the area.

## **3.7 KEY FINDING III: RECOMMENDATIONS AND STRATEGIES FOR THE LONG-TERM SUSTAINABILITY of PERCHANCE IN THE REGION**

- 3.7.1 Strengthening Partnerships for Long Term Sustainability: Building Regional Networks**
- 3.7.2 Improving the Visibility of Perchance, Regionally and Provincially**
- 3.7.3 Maintaining Quality and Uniqueness of Experiential Tourism for the Region**
- 3.7.4 Improve Regional Infrastructure**
- 3.7.5 Regional Regeneration Strategies**
- 3.7.6 Expanding Experiential Tourism**
- 3.7.7 Recommendation for Location, Infrastructure and Accessibility**

### **3.7.1 Strengthening Partnerships for Long Term Sustainability: Building Regional Networks**

Participants say experiential tourism can encourage social and economic development and contribute to the long-term sustainability of Perchance as well as that of the Legendary Coasts Region. Perchance was identified as having the potential to play a significant role in developing strategies for overcoming regional challenges to experiential tourism:

*[Perchance] could be leaders for development and building regional networks to support the industry and cultural and heritage connections.*

*Perchance Theatre can be a cornerstone throughout the region for regional planning around experiential tourism and capacity building for experiential tourism in the region. The region should support Perchance either as part of building a new structure and working with existing facilities within the region. It is essential to create a visible focus of efforts and to offer a physical point of contact for diverse regional groups and tourism.*

*“to grow.... tourism season. Use Perchance Theatre as a model for other regions.”*

Participants agreed that many tourism stakeholders on the Legendary Coasts Region recognize common problems such as signage, poor roads and inadequate cell phone reception. However, they say that stakeholders also need to recognise more complex issues such as barriers created by historic jealousies and competitions between neighbouring communities as well as amongst businesses and organizations. They stressed the importance of overcoming these barriers by recognising regional interdependence and the importance of working together to develop quality tourism experiences. They say that Perchance has demonstrated an ability to successfully partner and collaborate within Cupids. However, participants also identified that the further development of regional partnerships and collaborations are essential to the long-term sustainability of Perchance. They further indicated that the development of regional partnerships and collaborations are essential to the overall sustainability of experiential tourism within the Legendary Coasts Region. They recommend that Perchance continue to build long term partnerships throughout the region. Participants say that regional partnerships have to focus on tourists,

*“Decisions need to be visitor focused. Our businesses should be partnering where our visitors want us to partner - not where we think it would be good or fun to form a partnership.”*

Participants also discussed ways to raise awareness about the economic and social contributions of Perchance to the community and region. Participants said that more local involvement between Perchance and community members would raise awareness of these contributions. The following are some quotes from Cupids focus group members with ideas on how to raise community awareness of Perchance:

*“Perchance needs to be seen as participating in many of the round the year events happening in the town.”*

*“Maybe another meeting in the near future- in the new year-inviting members of the community to a meet and greet, luncheon, and or events such as ‘Shake the Leg’ again.”*

*“Maybe we could have a meet the board night or meet the cast prior to the season.”*

*“I think that a committee could be formed to promote the theatre with local groups to seek funding, educate the locals so they will know that the theatre*

*will benefit people in the region. To education everyone on the purpose of the theatre so it could enhance tourism in the area.”*

*“Children could be more involved thus their parents would take an interest as well.”*

*“1. More advertising and promotion 2. Circular news letter to all Cupids residence and neighbouring communities to outline the positive things happening in Perchance.”*

*“What could happen next: A meeting of Perchance board to plan a communication strategy so that locals become more aware of what Perchance has done and might be able to do in the future.”*

The participants also recommended that more connections are needed between Perchance and the town council, local groups and organizations to help raise awareness.

*“Also having a representative from the town provides a key component for getting information and publicity out to the general population and this person may very well be able to offer suggestions that might help Perchance expand its presence successfully in the next ten years.”*

*“I feel the next step might be to have a representative from council involved with the next level of planning/programing, perhaps in a capacity of attending meetings and assisting with student grant applications where the town applies for the students and in some form offers the students as assistants to Perchance.”*

*“Having a committee liaison and/or representative on town council.”*

### **3.7.2 Improving the Visibility of Perchance, Regionally and Provincially**

Participants recommended Perchance develop a communication strategy for increasing their visibility amongst stakeholders in the region and provincially.

*“Before coming today, I knew very little about Perchance and thus greater awareness and brand sale must happen throughout NL.”*

*“It provides a “cultural” experience and as it becomes more well known, it can only be more appreciated throughout our province and entertaining our visitors.”*

*“[Perchance] needs to become a household name ‘Perchance’.”*

In order to become sustainable, participants from all focus groups said that Perchance has to be more visible. Suggestions included webpage links with Town Council offices, town online newsletters, and regional organizations. Small events with actors from Perchance travelling to other communities would assist in raising awareness of Perchance regionally. The desire for more productions throughout the region was suggested by several participants. This included

have full scale productions for the season at other venues throughout the region (ie Our Eliza in Carbonear) Participants also wanted more local involvement in events like “Shake the Leg” to increase regional visibility, networking and general excitement about Perchance. Increased Perchance signage throughout the province was recommended. The creation of an effective marketing and merchandizing plan was recommended by participants as necessary to increase Perchance’s visibility and sustainability. Regional participation in development of these recommendations was strongly advised.

### **3.7.3 Maintaining Quality and Uniqueness of Experiential Tourism for the Region**

Participants also recommended that Perchance should take a leadership role in teaching other regional stakeholders on how to strengthen partnerships which best serve experiential tourism. A participant said “[Perchance is] organized and ready to work in a larger network.” Many participants are concerned that stakeholders will not be able to set individual or regional goals for experiential tourism until they understand the importance of creating “quality” experiences. Many participants were concerned that other stakeholders in the region wanted Perchance to become another “Rising Tide” or “Trinity”. While they value Rising Tide, they are concerned about a “cookie cutter” approach to experiential tourism. In fact, some regional participants did suggest Perchance should be more like Rising Tide and have mostly Newfoundland productions. However, most participants recommended Perchance maintain its unique position with professional classical theatre with some well produced Newfoundland shows.

*“Not like Trinity”*

*“Strong sub-regions that are not cookie cutters of each other but built on the strong identities of each region and supportive of each region.”*

*“Strong regional identities “could” be strong trails attracting tourists”*

*“Our history, our language that connects us, is unique to us.”*

Participants say Perchance is helping the region to become a unique destination, and will make Legendary Coasts Region:

*“A go to destination in NL like Trinity/Bonavista and Gros Morne. Based Perchance. [Also based] on building boats, Newfoundland Culinary Experiences, our Heritage, People, Geography and Wildlife.”*

*“We are unique in this area in Newfoundland and the world.”*

*“We have to identify our strong destinations and build on them.”*

*“Build on Cupids as a romantic destination.”*

*“Build champions, like Perchance, a strong constituent.”*

*“Our groups linked arm and arm in with our neighbours.”*

Participants say opportunities exist for capacity building and skill development with stakeholders in creating superior authentic tourist experiences in the region. Regional and Cupids participants

recommended Perchance develop workshop and training programs which draw on their experiences to enhance the regional capacity for quality experiential tourism. Examples include,

*“Perchance Professional Theatre Troupe – share experiences with other theatre groups”*

*“Teaching service workers to be confident and knowledgeable about their history”*

*“Local histories and legends could be written into theatrical productions developed by Perchance.”*

### **3.7.4 Improve Regional Infrastructure**

Participants proposed that Perchance assist stakeholders in creating a regional network. This network would develop a common mission and shared goals toward enhancing unique cultural experiences while encouraging cultural vibrancy throughout the region.

Participants say a regional network would work with provincial government to improve regional infrastructure necessary for experiential tourism (training, signage, roads, cell phone service). Some participants indicated that a regional network could help business and governments place a higher priority on environmental sustainability, *“visitors are expecting a pristine environment and we have to commit ourselves to that.”* Towards that end, Perchance was encouraged to seek *“funding for ‘green jobs’”*.

Participants proposed that Perchance work with local and regional organizations and businesses as well as relevant provincial and federal government departments to further develop this network of regional stakeholders. This could work through *“Joint applications for regional development with partners in the region”*. This strategy would contribute to the goal of creating unique experiential tourism experiences while enhancing the sustainability of Perchance in the region.

### **3.7.5 Regional Regeneration Strategies** *“It is suggested that community based experiential tourism is one way of delivering social and economic regeneration.”* (Russell, 2000, p.89).

Experiential tourism and Perchance theatre was identified by many participants as supporting regional regeneration efforts. They describe Perchance as contributing to strategies for population retention and attraction to the region. Several population groups were identified as opportunities for population growth and retention by participants.

Participant recommendations for increasing local employment opportunities with Perchance for adults and youth included:

*“Training programs and internships offered so residents have opportunity for employment and theatre has an opportunity to grow from having a greater pool of local talent.”*

*“[Perchance] auditioning in Cupids, with notices for auditions and employment opportunity in Cupids and Region.”*

*“Having smaller shows involving professional and local talent.”*

*“Add local entertainers in between sets and different parts of the show.”*

One of the primary strategies they identified was youth engagement. They see youth engagement as essential to the sustainability of Perchance in the region as well as to the revitalization efforts of the Legendary Coasts Region. Youth are seen by participants as bringing vitality to Perchance and the region through *“their creative ideas and energy with experiential tourism and with their culture and heritage.”*

Participants identified Perchance as having potential for:

*“providing heritage and cultural training for young people to develop their own businesses in experiential tourism”*

*“important that perchance do work with kids to help them reconnect to their heritage through kid’s camp and workshops in schools”.*

Participants recommended Perchance have “more connections with school programs and youth groups to build stronger connections so youth can see the opportunities in experiential tourist industry.”

Participants say that Perchance has to be involved in training:

*“skill building is needed generally but for youth in particular to generate their interest in the [experiential tourism] industry”.*

*“our curriculum must become the gateway for our youth. Tourists come here for our culture/food/music/people so our kids should know more about who they are.”*

They also say Perchance is:

*“already attracting more tourists and this allows more young people to have employment and stay in the region.”*

Perchance is also attracting young people both as workers and tourists

*“youth retention strategies could benefit from these connections”*

Other recommendations included:

*“[Perchance] strengthen relationships [with the] school sector”*

*“More [Perchance] advertisements to schools,”*

*“workshop engagement with students (create grants for these).”*

Perchance is seen by many participants as uniquely positioned to connect with educational institutions to support teaching local history and knowledge to youth:

*“Perchance has a unique opportunity...that Shakespeare was around the time of Newfoundland Settlement (by building on the language). The link between the time period and Shakespeare could be further flushed out with various grants to offer summer programming and touring the province in local schools with Shakespeare. Funding may be able to be accessed through Art Council Funding (National), and maybe through educational grants through private foundations and potentially department of education. This would keep [the] group financially sustainable throughout the year and help with finding its place in Newfoundland Theatre and its future.”*

*“More emphasis on the education of our youth to promote our heritage and culture and even knowledge of what our province has to offer to the world.”*

*“[Youth need to have more] knowledge of the geography of our province.”*

*“Our youth do not know its own province.”*

*“They cannot help guide a visitor as they themselves are ignorant of what we have here.”*

Participants also hope that Perchance will assist the region in becoming a destination for urban to rural migrants by enhancing the artistic vibrancy of the region and attracting those pursuing a different lifestyle in a rural location. They noted that Perchance is bringing both young people and retirees to the region. They said that these audience members should be given more information about opportunities to encourage in-migration. Some felt Perchance should be involved in the in-migration strategy for the Legendary Coasts Region and *“be funded for attracting people to visit and live in this area.”*

Finally, participants recommended that Perchance hire more local people for all aspects of their productions including costume making, acting, ticket sales, etc. As stated by Russel (2000) the sustainability of experiential tourism is dependant upon the economic benefits staying within the community: *“As much of its economic benefits as possible should go to people living at or near the destination”* (p.89). By creating more employment opportunities in the region, Perchance can contribute to the retention of youth and building in-migration.

**3.7.6 Expanding Experiential Tourism** Participants described Perchance has having potential for growth in experiential tourism events. Recommendations included academic oriented tourist opportunities with universities, including *“MUN theatre and Perchance and Memorial University’s folklore and English departments.”*

*“Local histories must be built on solid historical research – Memorial’s history department must become more actively engaged in research and teaching in this area.”*

Cupids participants specifically identified tourist experiences which could be done in partnership with Perchance including:

*“Future theatre productions could include a walking theatre experience on local trails. Pointy Beach, Port DeGrave, Deep Gulch and the local archeology site as well as other locations were identified as having potential as future theatre sites.”*

*“Shakespeare productions could further the interpretation of Newfoundland Culture by producing “Newfoundland versions of Shakespeare”.”*

*“Local people could be trained by Perchance actors to guide tours of the historical abandoned communities.””*

*“There is also potential for local folklore such as fairy stories to be developed for experiential theatre on local trails.”*

*“Shakespeare productions could utilize local community names to further tie productions to local culture.”*

*“Participants would like to see picnicking added {to Perchance productions} as a future expansion of the theatre.”*

Participants strongly recommended that Perchance extend its season at least through the fall. Some participants advised that Perchance have production throughout the year. Developing tour packages in partnership with regional businesses and organizations was also highlighted by participants as necessary to the sustainability of Perchance,

*“Perchance could immediately start to develop a partnership with a tour operator to build a one day, two day and three day tour packages.”*

Local restaurants should offer *“thematic foods- Shakespearean as well as regional foods”* to heighten the experience for tourists. Another recommendation was to feature local artisans and crafts persons:

*“Artisans from the region could be featured in a Perchance marketplace.”*

Participants also recommended selling Perchance merchandise in local stores:

*“Crafts related to [merchandising] Perchance Theatre to be placed/sold at local craft stores, the Legacy Centre shop and the B&Bs.”*

### **3.7.7 Recommendation for Location, Infrastructure and Accessibility**

All participants recommended Perchance remain on the Legendary Coasts Region i.e. *“Located outside of St. John’s in an area with adequate infrastructure and a way to create a hub for the region. No more than 1.5 hours from St. John’s.”* Most participants strongly supported Perchance staying within the community of Cupids because of the historic link between the Shakespearean period and the founding of Cupids.

*“It started in Cupids, should be permanent there.”*

*"Tough question. Part of the attraction for the Perchance experience is the rustic stage in Cupids. If Perchance is to be the voice of Newfoundland's language tradition and if the theatre itself is to act as a hub: Conception Bay North is a good choice."*

*"I believe it belongs in Cupids, our oldest community. I agree with comments that it should travel to other areas and involve schools."*

*"In Cupids where it supports and draws strength from the Guy Colony site."*

*"At present site if parking problem can be addressed."*

*"I have a bias for Cupids because of the established relationship with local community organizations and the historical connections with early 17<sup>th</sup> century. However, from an economic perspective perhaps it would be better if the theatre operated out of a larger centre. But in my experience if people want it they will find it – no matter where it is."*

*"I feel that it should remain in the community it currently resides – as it was the first official English settlement. That being said, there should be avenues and methods by which the Theatre can take certain acts and shows "on the road". Currently we are located close enough to St. John's (especially the airport) to offer an "out of city" experience. The location amongst the trees allows a very unique experience – which even in very windy or rainy conditions – can maintain the outdoor experience offered in Shakespeare's time."*

Regional participants recommended that Perchance productions and events could be spread throughout the region with the main base remaining in Cupids area because of its connection to the heritage of that community. However, many recommended extending the season and accessibility by having productions throughout the region in different venues:

*"Utilization of existing structures may be the best – Infrastructure is expensive to maintain and to operate and the focus would be on operation of [the] building rather than the performances"*

*"I see great opportunities for Perchance outside of Cupids. ie performing in other communities at Partner venues ex wooden boat museum in Winterton."*

Some participants recommended moving to other communities in the region. These included:

*"Green's Harbour. It has competition on the Conception Bay side. TDN – 11000 guests; 1200 RV sites every summer; 300 tent sites; many B&B's; New Brewery; Winery; Boat tours; etc; can all partner and multiply each other."*

*“To build a permanent structure, the feasibility of space and location is key. The Doctor’s House Inn and Spa has a large area of land that could be utilized and the location is easily accessible. Any area they consider will be happy to have them.”*

*“I would suggest utilization of vacant structures. An old church, hall, etc. I really don’t think a theatre should be built, Harbour Grace has many, many options for example.”*

*“If possible, utilize available spaces that may be appropriate – create partnerships.”*

There were many suggestions that the current location would require extensive renovations to meet accessibility needs (accessible washrooms and seats), and comfort needs. Renovating the infrastructure to meet the demand for comfort included: “getting rid of flies”, “more and better parking”, “comfortable seating” and “a bar for drinks at intermission”.

### **3.8 SUMMARY**

This chapter provided an outline of the methodology, key findings, analysis and recommendations related from the focus group research. It demonstrated the relevance of Perchance to the sustainability of experiential tourism in the region. Challenges to the sustainability of Perchance were identified as seen through the experiences focus group participants. It provided promising practices, recommendations and strategic options from researched data to address these challenges and strengthen Perchance’s sustainability.

### **DEMONSTRATION PROJECT MODELS FOR PROMISING PRACTICES**

Perchance Theatre at Cupids was identified in this project as a high-performing non-profit rural theatre. Perchance provides a valuable model of experiential tourism for the study and replication of its promising practices throughout the region. To promote historical and cultural knowledge transfer, Perchance Theatre at Cupids should be designated as a demonstration model and receive additional government funding to document their practices and provide coaching to other business and non-profits. This will promote the continuation of the early settlement era as a cultural theme in experiential tourism for the region of the Legendary Coasts, NL.

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## **Chapter 4: Artistic Vibrancy**

### **4.1 INTRODUCTION**

Artistic vibrancy is identified globally as a key element in the sustainability of arts organisations (Bailey, 2010). The benefits of reviewing the artistic vibrancy of arts organization like Perchance are argued by Keens (2002) as including: “clearer vision or sense of direction; increased understanding of the key success factors in the organization; greater feeling of achievement; improved public image and improved share of arts funding” (p.ii).

Brown et al. (2011) also argue that artistic vibrancy is central to sustainability: “At the core of every arts organization is a creative process. Some of these processes are healthier than others. Artistically vibrant organizations are sustainable because they continually re-imagine their programs and refresh their constituency” (p.4). Equally important, Brown et al. maintain that artistic vibrancy is the “fuel of sustainability, is the lifeblood of an arts organization and the inspiration that motivates donors and engages the community” (p.4).

Kelly Bailey (2010) in her work for the Australia Council for the Arts developed the following working definition of artistic vibrancy: “Artistic vibrancy includes artistic excellence, audience engagement and stimulation, innovation in the preservation of the art form, artist development and community relevance” (p.7).

This chapter presents analysis of data gathered from Perchance audience members, Perchance donors, Perchance theatre artists, external theatre professionals as well as Cupids and regional focus group participants. It is intended to deepen the organization’s understanding about how both audiences and artists experience Perchance.

This chapter is organized under the following headings: 4.1 Introduction; 4.2 Research Methodology; 4.3 Key Findings I: Perceptions of Artistic Vibrancy of Perchance – Promising Practises; 4.4 Key Findings II: Perceived Challenges to the Sustainability of Perchance Artistic Vibrancy; 4.5 Key Findings III: Recommendations and Strategies for Long Term Sustainability of the Artistic Vibrancy of Perchance; 4.6 Summary; and 4.7 References.

It begins with the research methodology used to obtain data for the analysis of the artistic vibrancy of Perchance. It goes on to employ Brown et al’s (2011) and Bailey’s (2010) definitions and characteristics as a framework to analyze this data. This framework is used to explore the artistic vibrancy of Perchance as experienced by audience members and Perchance artists and to organize their recommendations for enhanced artistic vibrancy. The data analysis is divided into three areas: Key Findings 1: Perceptions of Artistic Vibrancy of Perchance – Promising Practises; Key Findings 2: Perceived Challenges to the Sustainability of Perchance Artistic Vibrancy; and Key Findings 3: Recommendations and Strategies for Long Term Sustainability of the Artistic Vibrancy of Perchance.

### **4.2 RESEARCH METHODOLOGY**

To prepare this section, both qualitative and quantitative research was conducted. An online survey was developed with the assistance of Perchance audience members and artists. The survey was sent to Perchance audience members through their online newsletter. One hundred

and fifteen participated in the survey however we had access to 100 completed surveys. Seven in-depth interviews were conducted with a diverse cross-section of audience members living in St. John's and on the Legendary Coasts Region (the location of Perchance Theatre). An online survey designed for the Perchance artists was emailed to 30 of Perchance's employees from the last 4 years to which 10 responded. This included actors, tech, stage crew, costume designers, directors and other staff.

In addition, a series of one-on-one interviews was held with prominent theatre professionals including theatre managers, performers and producers, workers. The aims of these research tools include understanding the main elements of Perchance theatre audience and experience.

#### **4.3 KEY FINDINGS I: PERCEPTIONS OF ARTISTIC VIBRANCY OF PERCHANCE – PROMISING PRACTISES**

Data gathered from these tools have been analyzed and presented here according to Bailey's (2010) framework for artistic vibrancy. Data analysis demonstrates Perchance is perceived by research participants as artistically vibrant fitting with Bailey's model:

- 4.3.1 Artistic Excellence**
- 4.3.2 Audience Engagement and Stimulation**
- 4.3.3 Innovative in the Preservation of the Art Form**
- 4.3.4 Artist Development**
- 4.3.5 Community Relevance**

##### **4.3.1 ARTISTIC EXCELLENCE**

The first marker of artistic vibrancy according to Bailey's framework is that of artist excellence. This section reviews artistic excellence from the perspectives of audience, donors, Perchance artists as well as Cupids and regional focus groups. It begins with a brief narrative of Perchance's commitment to artistic excellence as described by Artistic Director Danielle Irvine:

*My background, as artistic director, has been shaped by the best training institutions in this country which I have diligently and consistently infused into my home community through the work. Most recently, the Stratford Festival's International Classical Directing Workshop allowed me to meet directors from all over the world and inspired an exchange of artistic practice that became a vision for future collaboration at the highest level.*

*This vision has been carefully measured and has already begun. We have put into place a cycle that consists of:*

- The Sandbox Series Professional Development Initiative*
- The Summer Classical Performance Season*
- Community Outreach: The School Bard and the Bedside Bard Initiatives*

*To truly embrace and build this type of work, we are bringing highly acclaimed artists to Newfoundland to lead workshops called The Sandbox Series. Athens native, Thomas Moschopoulos is a highly respected director who has worked internationally in theatre, opera, and film. Among his many*

*credits the closing ceremonies of the Greek Olympics, as well as Elektra for the Stratford Festival of Canada. In February of 2018, Thomas came to Newfoundland where he spent 9 days getting to know the people, the stage, the community, and the culture, while leading a workshop in classical performance.*

*The next Sandbox Series will be led by Perry Schneiderman, whose illustrious career has spanned leadership positions at both the National Theatre School of Canada and Ryerson, while continuing to direct internationally. Perry will lead workshops in mask and commedia dell'arte, with a lens to directing Goldoni's A Servant of Two Masters for the summer 2019 season which we will be adapting to a Newfoundland setting. I am so excited to be embracing such an electrifying genre – one that is rarely performed here.*

*Once we develop new skills from the workshops, we will implement them in performance.*

*Last season, in addition to established classics, we determined to shine a light on new classics by Newfoundland artists and launched the 400 Years and Counting: New Newfoundland Classics Series. It is vital that we acknowledge and celebrate our province's top writers, and integrate their work into the classical cannon, raising our pride in our identity.*

*Lastly, we also make sure we have other offerings that connect us with our greater community so we present work by other artists - including: The Newfoundland Symphony Orchestra's String Quartet; John Sheehan Comedy Night; Andy Jones' Puppet show; and, Shakespeare by the Sea's Shake It Up.*

A definition of Artistic Excellence is described by McMaster (2008), "The best definition of excellence I have heard is that excellence in culture occurs when an expression affects and changes an individual. An excellent cultural experience goes to the root of living" (p.9). Interviews with the province's rural theatre leaders reveal general consensus that excellence in theatre provides new insights and understandings of human relations. It is the reason theatre is so important to strengthening and healing individuals, families and society. Excellent theatre can provide entertainment while helping audience members and artists make sense of and challenge ways their world is constructed by and for them.

Audience responses offered many reasons for valuing Perchance production as excellent artistic experiences. These include enjoyment of excellent theatre, anticipation of a good time, sharing the experience with friends and family as well as having personally meaningful experiences. Many also said their eyes were opened to an idea, issue or point of view they hadn't really considered and that the themes of the play very much reflected their lives.

According to the 100-sample online survey of audience members: respondents identified their experience with Perchance productions as: 70% as "Excellent"; 26% as "Very Good" and 4% as "Good". No respondents identified their experience with Perchance as "Fair" or "Poor". This

glowing feedback from Perchance audience members is highly representative of the responses from the online audience members survey, donor survey and Cupids and regional focus groups:

*"Top quality productions and acting. Great experiences!"*

*"Excellent productions in a unique theatre"*

*"Yes, yes, yes, with a heart and a half. This is as high on my list of wonderful, entertaining theatre as any I have ever seen anywhere."*

*"Some of the best theatre (classical or otherwise) in the province."*

*"Best theatre in Newfoundland."*

*"Best way to see Shakespeare!"*

*"It is very good Theater - you have much to celebrate! This is as good as any theater that is offered in this country."*

*"The shows are ALWAYS excellent-superb in every way ..."*

*"Absolutely! I tell friends, relatives and strangers about it. It is a FANTASTIC experience. I love Perchance."*

*"Because Perchance is a very talented group, the shows are top notch and affordable and the atmosphere at a Perchance play is upbeat and welcoming."*

*"All aspects of the productions are of very high calibre."*

*"It's a truly a wonderful enterprise and I wouldn't want to lose it"*

*"Productions are top notch. I don't feel that it's short of a Broadway play."*

*"The venue is sooo unique and the caliber of acting/stage production is fabulous!"*

*"Their location; approach; professionalism is exceptional"*

*"[I donate to Perchance] Because I value the high quality theatrical productions you put off and their contribution to the vibrant cultural life of NL"*

*"We believe in the mission of the Theatre, as well as being absolutely blown away by the quality and uniqueness of its performances."*

*"We value the contribution of Perchance to the arts in NL and know that it needs support from the general public."*

*"It is because I think so highly of Perchance and all it achieves. I look forward to the Season every year. Every aspect of your productions is admirable, especially given the limited resources, the hazards of weather conditions, and the size of the stage and surroundings. As for the performances - they*

*are stellar! Comparable to many a better known, better equipped and no doubt better paid Company anywhere."*

The conclusion that can be drawn from this research data is that Perchance theatre is recognised by audience members, community members and donors as having high standards of artistic excellence.

Artistic excellence also includes Professional Development and Professional Collaboration. Perchance investment in knowledge and skill development of their artists is discussed below under the heading of Professional Development. Professional Collaboration contributes to Professional Development as well as to Innovation in Preserving the Art Form and is considered in both sections.

#### **4.3.2 AUDIENCE ENGAGEMENT AND STIMULATION**

The second marker of artistic vibrancy according to Bailey's framework is that of audience engagement and stimulation. Audience engagement is defined by Brown and Ratzkim (2011) "as a guiding philosophy in the creation and delivery of arts experiences in which the paramount concern is maximizing impact on the participant" (p.5). Five areas of audience engagement are identified in "Capturing the Audience Experience: A Handbook for the Theatre" (Centre for Well-being at NEF, 2006): i. Engagement and Concentration; ii. Learning and Challenge; iii. Energy and Tension; iv. Shared Experience and Atmosphere; and v. Personal Resonance and Emotional Connection. The data from both the audience online survey and in-depth interviews regarding audience engagement and stimulation is analyzed using this framework.

##### **i. Engagement and Concentration**

Engagement and concentration is defined as "The extent to which the performance captures and maintains the audience's attention" (Centre for Well-being at NEF 2006, p.12). People tend to enjoy and value similar kinds of experiences and indicators of engagement and concentration include feelings of deep concentration, a distorted sense of time and feelings of intrinsically, rewarding experience (Csikszentmihalyi 1990). Csikszentmihalyi called these experiences flow moments because of the overwhelming sense of being "swept along" in the moment. The following statements from participants reflect these flow moments:

Feelings of Deep Concentration: *"It feels like we are going back in time when we watch the play. The productions are in keeping with the experiences of these plays when they were originally done."*

Feelings of Intrinsically, Rewarding Experience Include: *"Perchance is a really magical place." "The Elizabethan stage is SO intimate ... fantastic for interaction with the audience, which opens up lots of opportunity."*

Distorted Sense of Time: *"They bring you into shows and you lose track of everything else while you are there."*

All respondents to the in-depth audience member interviews stated that they were highly absorbed in the performance and strongly felt a bond or connection with one or more characters in the play.

## ii. Learning and Challenge

“A theatre production can be challenging to an audience member’s prior knowledge, expectations, or attitudes. As such, the same performance may be experienced as more or less challenging by different people... Too ‘easy’ and little is learnt and the activity can seem boring; ‘too hard’ and people may be put-off and find it difficult to reap any enjoyment,” (Centre for Well-being at NEF 2006, p.12). The following comments from the audience are reflective of the overall responses about learning and challenge:

*“It was eye opening. That was cool. It was fascinating to learn. It broadened my views about Shakespeare.”*

*“I didn’t think I would enjoy it so much as I had been biased by previous experiences of Shakespeare’s plays. My past experience led me to believe I wouldn’t enjoy Shakespeare but this felt more accessible because of [Perchance’s] use of the Newfoundland accent.”*

*“I really liked the way they put in local expressions that really fit with the play. They used the way we speak and expressions and I never thought that would be true.”*

*“I was surprised by how much I understood what was happening. I don’t usually follow what is happening in Shakespeare. This was a new experience for me. I really enjoyed it.”*

*“They [the plays] are of extremely high quality and accessible even to those who are not very familiar with Shakespeare’s plays.”*

*“the best introduction to Shakespeare available for those not yet indoctrinated.”*

Comments from audience online survey and in-depth interviews reflect perceptions that Perchance has achieved a strong balance between learning and challenge.

## iii. Energy and Tension

Energy and Tension refers to the “physiological reactions to the performance. Some performances convey a palpable sense of energy and excitement,” (Centre for Well-being at NEF 2006, p.13). Some participants provided specific examples from productions such as the following:

*“There was a lot of tension when Richard III came down the stairs on one foot. Everyone held their breath. The actors are very good at setting moods. The intimacy of the theatre helps.”*

*“I really appreciated the hard work that went into creating the ambiance and atmosphere. It really affected me. It showed the dark side of humanity.”*

Many participants spoke of experiencing conflicting feelings during and after the performances such as:

*"Very Meaningful experience. It was enjoyable yet stressful because it brought back sad memories at the same time"*

*"I enjoyed the play immensely but I left the play being very frustrated. I wasn't frustrated by the play because although it is a historical piece, the same political dynamics are being played out today with similar consequences."*

Many participants provided descriptions of enjoyment similar to the following:

*"Perchance Theatre events are guaranteed satisfaction for me."*

*"I so enjoy going to the performances, love the setting, feel so close with the actors. Each year the shows have been wonderful and the acting just excellent."*

*"I love it! Where else can you do this in NL or Canada? I don't know. It is fabulous and fun!"*

Overall, participants reported physiological reactions to the performance including tension, sadness, intensity, frustration, enjoyment and intimacy.

#### **iv. Shared Experience and Atmosphere**

Shared Experience and Atmosphere is defined as "the sense of collective experience afforded by a good theatre performance... about having a shared experience, bringing the community together" (Centre for Well-being at NEF 2006, p.15). Most participants described the shared experience and atmosphere in the following comments:

*"It is always a wonderful experience attending shows in your theater - and something that appeals to the multiple ages groups in our family. Thank you for all your hard work"*

*"We have taken friends from Germany as well as friends from St. John's and everyone has loved the experience. So, like the Resource Centre for the Arts, I feel this should be (must be) supported and I am pleased to be able to do so in a small way."*

*"Friendliness of staff, professional quality of performances, being 'up close' to performers, sense of sharing in the performance, good writing, are some of the things that keep us coming back."*

Location: *"The quality of the performances is excellent! The location of the theatre in Cupids and the theatre itself is beautiful. There's nothing like this place ... anywhere."*

*"I thoroughly enjoy the productions in Cupids. Having your theatre and creativity there is fantastic. I want you to succeed and prosper."*

Connection to nature: *"I felt really connected to nature and Newfoundland while watching the play. The natural environment created a great mood for Macbeth in particular and heightened the experience."*

*"Also enjoy the cozy, small venue--and the location down amongst the trees adds to this."*

The Physical Feel of the Theatre: *"it is a unique experience. The venue has an Elizabethan feel. We are so close to the stage it makes it such an intimate theatre. The actors walking through the audience adds to the intimacy."*

*"I love Shakespeare.... I love Newfoundland.... I love that beautifully rustic "Globe" in Cupids.... What's not to love?"*

*"That little theatre alone makes for an unmatched event, and the productions have always been top-notch."*

*"Fantastic acting and the ambiance created by the setting is charming."*

Quality atmosphere throughout the experience: *"Really enjoy the friendly atmosphere--from the front gate on."*

*"Friendliness of staff, professional quality of performances, being 'up close' to performers, sense of sharing in the performance, good writing, are some of the things that keep us coming back."*

*"Perchance has quality throughout the entire endeavour. This is really important with live theatre. I have a deep gratitude for tireless efforts of all Perchance people for the unique experience they create each and every time."*

*"Perchance provides an exceptional level of excellence in Shakespearean presentations. I appreciated the quality of the performance and commitment of everybody involved."*

*"Perchance is a very talented group, the shows are top notch and affordable and the atmosphere at a Perchance play is upbeat and welcoming."*

*"Good value, fun and unpretentious."*

Elements strongly identified by participants as essential to the Perchance atmosphere included feelings of shared experience, the location (Cupids), connection to nature, the physical feel of the theatre and the welcoming energy created by all Perchance artists.

#### **v. Personal Resonance and Emotional Connection**

Personal Resonance and Emotional Connection is defined as the impact the theatre style narrative has on peoples lives: "Psychologists have long understood the importance of narrative in helping people to make sense of their lives... the experience of a personal connection with the narrative unfolding on stage— as it were, seeing something of yourself in the performance...

Another aspect of the personal resonance dimension is the extent to which theatre can function as a way of broadening people's understanding" (Centre for Well-being at NEF 2006, p.15). Some examples of personal resonances and emotional connections experienced by participants include:

*Personal Resonance: "I was aligning emotionally with Richard III, which was scary. It showed how easy it is for someone with charisma to persuade people by lying to them. It looked like he was staring straight at me. I was agreeing with him even though I usually think of myself as strong minded."*

*"I left the theatre with mixed feelings. I felt grief and exhilaration. The play reflected something very close to my own life."*

*"really glad I saw the play. It brought back memories of stories about Newfoundland."*

*"We love the quality of the actors, the production, the actual plays chosen. Especially loved the newfoundland play this summer Our Eliza, with Greg Malone- so poignant and relatable to my life it brought a tear to my eyes and I never cry at plays/movies etc."*

*Emotional Connection: "It felt so personal. The actors talk directly to you. I enjoyed the actors' interface with the audience."*

*"I would have liked to ask Greg Malone how was it to play the father in this play because the Father's grief was not given enough recognition in the play."*

*"I wanted to ask Steve O'Connell how it was to play Richard III. What was it like to play that kind of person."*

Personal resonance and emotional connection were identified strongly both in interviews and surveys as powerful ways in which Perchance theatre affected participants.

#### **4.3.3 INNOVATION IN THE PRESERVATION OF THE ART FORM**

The third marker of artistic vibrancy according to Bailey's framework is that of innovation in the preservation of the art form. Innovation and preservation of the art form is a constant process for Perchance in their production of classical, professional theatre in a rural setting. McMaster (2008) says innovation is about experimentation informed by skill and sense and relevance which means it has to be "continually reinterpreted and refined for and by its audience" (McMaster 2008, p.10). Comments from participants convey their appreciation for the innovative approach of Perchance's classical productions:

*"Perchance is unique in Newfoundland. It is very unlike other "tourist" based theatre experiences in Newfoundland. Classical theatre related to local history."*

*"The use of Newfoundland dialects in Shakespeare is unique."*

*"Perchance is making Shakespeare fresh and relevant. What is so amazing is that his work is 500 years old."*

*"Because it is quality theatre in a very unique environment"*

*"Perchance Theatre easily is one of the best places to experience Shakespeare. The productions are fantastic in all regards."*

*"It's a very good way to see a play in true authentic form. We don't get that often here [in Newfoundland]. The costumes, the enthusiasm actors had, and the old English was delightful."*

*"I think the combination of Shakespeare and Newfoundland productions is great."*

*"I like classical theatre. I like Shakespeare. I like the way that late 16th/early 17th century theatre has been translated to Newfoundland."*

*"Surprisingly good experience of Shakespeare. I like that this experience was common to the theatre experience of Shakespeare's time."*

*"Last year's combination of Shakespeare and "Our Eliza" opened up the theatre to those who don't like or understand Shakespeare. This continued approach will ensure Perchance's position on the LC [Legendary Coasts Region] will continue to grow."*

*"I think it's an innovative company in many ways. From the location, the commitment to staying there despite the challenges that come from being in a rural community. Other examples of the innovative nature are in Danielle's commitment to casting younger/less experienced actors in productions along with seasoned professionals and those with more experience in classical theatre. Then to be putting new Newfoundland classics into the seasons is a way of potentially bringing in more/new audience members. The productions are innovative, in their use of the space, the limits that can represent sometimes, but also the fact that there is no other theatre around like it."*

*"Compared to a lot (not all) of the theatre I see locally, with Perchance, I find that the focus is on storytelling. It's an authentic and accessible experience for everyone. It's stripped down from the flashy lights and the big sets and the giant casts, and it's done well. People are afraid of Shakespeare but everyone who leaves the Perchance theatre, leaves changed by their experience."*

*"The productions are always fresh and unique and fun stagings of timeless works. I would say some of the innovations are in the work itself, in the performances the director creates from the actors, in the fact that it is outdoors in this magical place, with a company of stellar artists and*

*craftspeople who want to challenge themselves and each other and make magic together."*

*"I think we do an excellent job of using a unique space to make Shakespeare accessible, fun, and intimate to those who may not normally go see those works. I say stay the course." [artist]*

*"I think Perchance's innovation is partly in directorial choices which I won't get too far into here because as much is the topic of a thesis, but it's also in how it's making Shakespeare and, more broadly, theatre more accessible through building relationships with the community in Cupids and the surrounding towns. My mom is from an outport town and between my parents, there was a lot of consternation about going to see theatre, let alone a Shakespearean show, but they eventually did and it opened them up to seeing more shows both during the season and in town. I think breaking down the perception that theatre is for townie elites does a great service for both the arts community and the locales we play in."*

Irvine describes the intention of Perchance to be innovative in the preservation of the art form: a Shakespearean theatre company:

*"We tell epic stories with precision, imagination, and excellent, classical technique that have changed people's perceptions of Shakespeare in an ivory tower and brought his words alive as they should be – for all ages, for all walks of life. During a time of diminishing use of language and the growth of emoji and text-speak, a guiding principle of Perchance is to foster a love of, and taste for, the power of words. This fostering of language strengthens communication and the sharing of ideas. During a global time of increasing isolation and narrowing of perspective, fostering the depth, precision and nimbleness of language will help grow ideas, communication and, hopefully, understanding. Where once Newfoundland was a hub of international trade in goods, as ships called into our ports going between the old world and the new, we at Perchance are building networks for the sharing of artistic practices following those same trade routes. By rooting ourselves in our culture, language and dialect and opening our doors to artists from many disciplines who are also interested in language and sharing, we are building a new hub of inspiration and creation at Perchance" (Irvine 2017b, p.1).*

Perchance is seen as innovative in preserving classical theatre as an art form because Shakespeare is made fresh and relevant. The setting, classical theatre in an intimate rural and outdoor environment, is unusual and supports this innovation. It is simultaneously global and local. Perchance's use of Shakespeare to make local history relevant to current cultures is innovative in preserving classical theatre as an art form.

#### 4.3.4 ARTIST DEVELOPMENT

The fourth marker of artistic vibrancy in Bailey's framework is that of artist development. According to Sarah Johnson (2007), Director of Weill Music Institute of Carnegie Hall, artistic development is about being "uncompromising about the quality of our artists" (Johnson in Brown, 2007, para 12). According to Johnson, this professionalism is obtained through training and skill development of artists. Perchance's artistic director, Irvine (2017a), notes: "Historically the rehearsal process has become the professional development for the company with stringent rehearsal techniques led by highly trained classical directors who have developed approaches to text, voice, and movement designed to push all levels of performers, while building an ensemble" (p.10).

Perchance artists identified their experiences with Perchance Theatre's role in their artistic development including: i. Grounding in Classical Theatre, ii. Role of the Artistic Director, iii. the Mix of Highly Talented Professional Actors with Emerging Actors, and iv. Ongoing Training And Professional Development for Artists. The following comments from Perchance artists describe their experiences of artist development within Perchance.

##### i. Grounding in Classical Theatre

*"This [Artist Development] is perhaps the greatest gift Perchance has given me. It had been many years since I had performed Shakespeare when I was originally cast in Danielle's first season at Perchance. I have a FAR greater understanding of Shakespeare, his texts and how to play with them, than I had before. The theatre in Cupids is one of my favourite places in the world. Every time I am there is special. When the audience gets in there and we're all connected it is amazing. So, I've grown incredibly as an actor from my experience with different directors, and Danielle - and now with the Sandbox series underway, the opportunity for more professional growth is huge!"*

*"Working Perchance has been the best classical theatre work I've ever done, and the best outdoor theatre I've ever done - I think that learning to work in both these contexts has impacted the way I now approach other theatre that I do. The work is always based in the text, and framed around one cohesive concept."*

*"I get to witness the work of the actors and directors and designers and support them. It's its own masterclass. Also working for a company that values its team and expects the best work makes you a better artist, employee, and human."*

*"Every time I step on the Perchance stage I've been able to develop in different ways. Most demonstrably as a Shakespearean actor. Getting to work with that text is a gift that keeps on giving."*

**ii. The Role of the Artistic Director**

*"The overall strength of Perchance comes from the determination of the Artistic Director in making certain that the stories chosen for production are perfectly cast, as well as making sure the time is put in to studying and dissecting the text, insuring that the public not only enjoy the shows, but walk away with a much better understanding of Shakespeare's works."*

*"The first thing is that getting to watch the choices of our directors being made and helping them execute those choices gave me a better view of their divergent directing processes, and sorting through how they express ideas let me start to think about how to convey an artistic idea in a way that technicians and actors can play with it and explore with a director in a way that will further their vision. Seeing that process was important to how I see the development of a play."*

**iii. Mix of Highly Talented Professional Actors with Emerging Actors**

*"I also got to see some high-caliber professional actors at work which taught me a couple of things about acting. I mean, I've worked with good actors before, but never so closely as during that summer and I think it really drove home to me the work ethic that they have and the processes that a lot of them go through for things that should (by common thought) be pretty straightforward like learning lines. It honestly made me a lot more willing to be part of scripted shows which I've done a couple of since and I'm going to chalk that one up to having good professional role models. As for how Perchance can help me continue to grow: keep me around. I certainly haven't learned everything demonstrated by the people around me, and I think I'll be more observant given my growing comfort with the responsibilities of my role."*

**iv. Ongoing Training and Professional Development**

*"My time with Perchance has been **very** rewarding. I count those productions as being among the finest works that I have ever been involved in."*

*"Perchance helped me grow as an artist with better understanding of text analysis, and emotional connection to characters."*

*"The time dedicated to understanding the text has matured my skills in ways I couldn't fathom."*

These statements demonstrate Perchance's commitment to ongoing artist development. Artist development is discussed further in the section titled Artistic Director's vision for Artist Development.

#### 4.3.5 COMMUNITY RELEVANCE

The fifth marker of artistic vibrancy according to Bailey's framework is that of community relevance. Brown and Novak (2007) define community relevance as: how the individual audience member connects with others in the audience; feels that they are celebrating their cultural heritage; has the opportunity to learn about other cultures; and gains new insight about humanity as a whole. Perchance's definition of community includes: local community (region such as the Legendary Coasts); artist community (artists); and the community of interest (theatre goers, donors). Data concerning community relevance from focus groups composed of participants living in Cupids and in the region of the Legendary Coasts is presented in Chapter 3. Data from artist, audience and donor survey participants have been explored earlier in this chapter. The following participant comments restates these findings which include connections to local language, history and culture:

*"Perchance provides an important service to that region of the Avalon. To be able to partake of professional theatre is a tremendous addition to the cultural experience for those living, summering and visiting that area."*

*"We are so fortunate to have such talent in our area. The theatre, atmosphere and people there are outstanding. We need to keep this going"*

*"Perchance celebrates our cultural heritage in a rare way. Brings together very diverse groups like tourists from all over. Local people and people from the city. It is a unique experience for diverse theatre audiences which deserves support."*

*"My experience of Perchance very much celebrated my cultural heritage and expressed a part of my identity."*

Perchance's commitment to community relevance has been a strong theme that emerged from all data sources of this project. Perchance has met all markers for artistic vibrancy according to Bailey's model through data findings of this project. However, challenges to the sustainability of Perchance's artistic vibrancy were also identified by participants.

#### 4.4 KEY FINDING II: PERCEIVED CHALLENGES TO THE SUSTAINABILITY OF PERCHANCE ARTISTIC VIBRANCY

- 4.4.1 Provincial Economic Downturn Challenges the Sustainability of Artistic Vibrancy**
- 4.4.2 Financial Limitations Can Impact Artistic Excellence**
- 4.4.3 External Tourism Agenda Can Impact Artistic Excellence**
- 4.4.4 Location and Infrastructure Can Negatively Affect Audience Experience**
- 4.4.5 Challenges of Regional Infrastructure Affects Audience Experience**
- 4.4.6 Financial Limitations Can Constrain Community Relevance**

#### **4.4.1 Provincial Economic Downturn Challenges the Sustainability of Artistic Vibrancy**

Project participants strongly stated that Perchance is artistically vibrant and evolving. Participants experience Perchance as enriching their culture and enhancing the image of theatre in the province.

*“Every aspect of your productions is admirable, especially given the limited resources, the quality of your productions is even more commendable.”*

However, participants perceive a number of challenges to the sustainability of the current artistic vibrancy of Perchance. Some participants say they can no longer afford to donate to Perchance as they have done in the past:

*Donor: “I realize ticket sales alone cannot support this sort of entertainment in NL. I used to donate more but I have to cut back recently.”*

*Donor: “Perchance produces excellent theatre and I want to see the company succeed but now I’m on a pension and can’t afford to give as much.”*

*Donor: “When finances have allowed I have supported Perchance but this is getting harder.”*

*Audience Member: “We value the contribution of Perchance to the arts in NL and know that it needs more support from the general public.”*

The provincial economic downturn impacts donations to Perchance, and therefore its artistic vibrancy. The economic downturn can also affect ticket sales as the audience’s entertainment budgets become more limited. This discussion is developed further in the Chapter 5: Perchance’s Financial Outlook.

#### **4.4.2 Financial Limitations Can Impact Artistic Excellence Artistic**

Excellence is a key component of artistic vibrancy: Participants recognized that the artistic excellence of artists contributed to the high quality of their experiences with Perchance. Some survey participants expressed concern about the retention of such excellent artists in difficult economic times:

*Audience Member: “I’m worried about Perchance keeping the same quality of actors over time. The cost of holding on to these actors is going to increase.”*

*Perchance Artist: “The wait for funding every year is a killer, not knowing until the last minute whether there is, in fact, going to be a season is so hard. There is no other place I would rather work for the summer, so I don’t audition for other places in the hopes that Perchance will go ahead. I do know that other actors who might be good to work with at Perchance say yes to other gigs, because they can’t take the same risk.”*

Provincial Theatre Professional: *"The cost of professional productions is increasing. People expect a lot from artists (audience, government funders, etc.). Artists on stage are expected to deliver excellent performances – they have to be great all the time. [Professional] actors need to make as much money as anyone else who are professionals. If we want to keep high quality artists in Newfoundland, we have to pay good money. It's only seasonal work for most actors here, which creates financial difficulties as well."*

Provincial Theatre Professional: *"Limited theatre funding contributes to artists frequently being paid less than their professional worth while having to take on multiple acting roles. In addition, rehearsal and preparation time is restricted to inadequate budget."*

Another way financial limitations affect Perchance's artistic excellence is due to their limitations in multiyear funding which inhibits long-term planning:

Artistic Director: *"This is something that has been desperately missing in the years gone by. Time to plan. In a creative industry, we need time for ideas to percolate. Before we were successful in getting ArtsNL Sustaining funding (among other funding initiatives), we always had to wait to lock in our seasons – usually until May, mere weeks before we start rehearsal. To offer perspective – the Stratford festival starts designing in August the year before" (Irvine 2017b, p.4).*

Perchance Artist: *"I think everyone at Perchance would agree that having a year-round office manager would be beneficial - or company manager, as well as the artistic director being paid year-round to BE artistic and fulfill her vision. I know how spread thin Danielle can be when she is doing SO MUCH for the company, that shouldn't really fall on the ARTISTIC director's lap."*

Provincial Theatre Professional: *"artistic directors, production managers and support staff are most often hired just prior to the beginning of the season. This prevents the long-term planning necessary for advertising, set design, preparation, and so on. This has implications for vitality and stress factors of everyone involved. It can contribute to burn out of administration. Year-round fundraising and grant writing is costly. Theatres may miss grant applications and fundraising opportunities as their administration people do this work as volunteers while they are employed elsewhere in the offseason. This approach also leads to burnout of leadership."*

Provincial Theatre Professional: *"Theatres are never sure if they will have enough funding for the season when they start but they are starting anyways. They take a risk every year, starting without knowing if they will have enough money. Limited multi-year funding makes planning difficult."*

Perchance's financial limitations can affect artistic vibrancy in many ways. These include: limiting their ability to retain the best actors; restricting planning and rehearsal time; requiring grant

writing and fundraising opportunities to be volunteer positions; adding extra work load on the directors, actors and other staff; restricting marketing opportunities; and adding financial stress to seasonal working staff and artists due to lack of multi-year funding opportunities. These points are further developed in the Chapter 5: Perchance's Financial Outlook.

#### **4.4.3 External Tourism Agenda Can Impact Artistic Excellence**

Project participants see Perchance as having artistic excellence. However, there are concerns from some participants that Perchance, may be pressured to become a "cookie cutter" copy of Newfoundland production theatres:

Provincial Theatre Professional: *"Theatres have to be cautious about the agenda of government funders. Government departments do try to tell theatres what they should be. For example, Canadian Heritage have been telling us to do more Newfoundland music and dance to play to the tourists. What government needs to understand is that we are who we are. We live by our mission and mandate. That is who we are as a theatre company."*

Audience Member: *"[Perchance]It's a worthwhile endeavour. Also, where it is not fish or fiddles, it can get lost in popular mainstream "arts" and not receive the funding it needs for the quality of entertainment."*

Donor: *"I know tourists want to see Newfoundland material, but as a theatre goer, I am drowning in it."*

Participants identified Perchance's uniqueness as one of the key strengths of their artistic vibrancy. Perchance's commitment to their mandate and their resistance to the pressures for tourist-oriented versions of Newfoundland Culture may limit their collaboration with some funders, tour operators and small business owners. This is, in part, due to a general lack of understanding of the importance of uniqueness to artistic productions in experiential tourism.

#### **4.4.4 Location and Infrastructure Can Negatively Affect Audience Experience**

Participants expressed strong support for the uniqueness of the location of Perchance in Cupids and of the theatre's rustic atmosphere. However, audience, donor and focus groups raised issues which they said affected their Perchance experience. These Issues Included: i. Driving in the Dark; ii. Dissatisfaction with Purchasable Food and Beverages; iii. Uncomfortable Seating; iv. Dissatisfaction with Washroom Facilities; v. General Issues with Accessibility; and vi. Lack of Cover During Inclement Weather and Difficulties with Parking;

##### **i. Driving in the Dark**

Audience participants were asked about their preference of daytime over evening shows: more than 65% preferred daytime shows while 35% preferred evening shows. Comments about this daytime preference revealed a common fear of driving in the dark:

*"I dislike driving in the dark and since I live in St. John's, I will attend only daytime performances."*

*"I've only been there in the evening, and the ride back to St. John's can be HELL -- especially when it is pouring rain."*

*"I prefer to be able to drive home in daylight after the show."*

*"I don't like highway driving in the dark unless there is a full moon."*

*"As a senior depending on other seniors for the drive to Cupids, daylight is very important."*

This preference for daytime shows due to safety concerns conflicts with the appreciation for the natural ambience provided by changing light and the magic of night time performance.:

*"I did see Macbeth at night and it wouldn't have been as impressive in the daylight. It was a beautiful starry night."*

*"It's so awesome being there under the stars."*

*"We don't like driving back to St. John's after dark because of the moose but we have done so rather than miss a production. We still rave about Macbeth at Midnight."*

*"Evening/ Dusk lends itself to mystery and heightened anticipation".*

*"I have really enjoyed evening shows when I was able to stay overnight. In the future, it might help if transportation was available at a reasonable cost. Age is a factor here."*

*"The theatre is so magical at night! I find it harder to suspend my disbelief during the day."*

Transportation issues due to safe night driving may be affecting attendance numbers of Perchance evening performances.

## **ii. Dissatisfaction with Purchasable Food and Beverages**

Another challenge to audience experience is the availability of purchasable food and beverages during performances. Survey participants rated their experiences with purchasable food and beverages as follows: 5% rated their experience as poor, 18% as fair; 17% as good; 18% as very good and 5% as excellent. 36% marked it as "not applicable" and stated it was because they hadn't bought food or beverages during performances or preferred to bring their own. Currently purchasable food and beverages available closest to Perchance performances are from Cupid's Haven B&B, next door to the theatre.

Some participants commented they like the option of bringing their own food:

*"I certainly would want the option to bring my own and/or to purchase."*

*"I like that I can bring my own and have not taken advantage of those provided."*

Other participants commented on the Cupids Haven restaurant:

*"There needs to be a stronger link between the inn/restaurant next door and the Theater.*

*"There should be priority for service given to people going to the theater."*

*"It would even help if we could pay for coffee/snack before the show and just pass over the chit when picking it up at intermission."*

*"has great service and I love the traditional food, but I don't find it very 'exciting'."*

*"Service at the Cupids' B&B is very slow... have left a meal to get to the theatre on time."*

*"The drinks are a little pricey, and there's not much food variety available. The options before and after the show are great, if one plans to go inside the B&B for a meal. "*

*"Super slow service - but great food and lovely servers."*

*"Service a bit slow for meals at the B&B and things get pretty crowded at the cash when purchasing snacks."*

Generally, participants who like to purchase food and beverages before, during or after the show would like to see a better connection between Perchance and Cupid's Haven.

### **iii. Uncomfortable Seating**

One of the most commonly identified complaints from audience members was their discomfort with seating arrangements in the theatre:

*"Seating is becoming more difficult as I have back problems."*

*"Seats are uncomfortable and distract from performances."*

*"Seating is a bit of a challenge... I always make sure I get to sit in a row that has a back."*

*"Bringing your own cushions is not ideal."*

*"The benches are a little deep for short legs."*

*"Can you install some sort of a seat back on every row? It is really hard for older patrons to sit for a long time with no back."*

*"Chairs/seats have to be more comfortable."*

This discomfort with seating arrangements will continue to become more of an issue with an aging population of theatre goers in the province.

### **iv. Dissatisfaction with Washroom Facilities**

Some participants identified dissatisfaction with washroom facilities as an important issue for their comfort. The issues causing dissatisfaction included: dislike of using portapotties, discomfort with using the Cupid's Haven bathroom when not purchasing food or beverages, and the only accessible washroom being located inside Cupid's Haven. Comments included:

*"The theatre's seating and washrooms are not accessible to wheelchair."*

*"Better washrooms are really important."*

*"Please organize better washroom arrangements."*

Many outdoor venues in Newfoundland use portapotties as their primary washroom facilities. Changes to the infrastructure of the Perchance theatre to make these changes to their washroom facilities would require a significant investment. The accessibility issues are further discussed in Chapter 7: Infrastructure Report.

**v. General Issues with Accessibility.**

General comments from participants included a need to work on the theatre's overall accessibility which is becoming a growing concern for an aging population of theatre goers. These accessibility issues are further discussed in Chapter 7: Infrastructure Report.

**vi. Lack of Cover During Inclement Weather and Difficulties with Parking**

Other less common concerns included problems with parking and difficulties with coverage during inclement weather:

*"Parking is a pain, but there is not much you can do about that!"*

*"Parking is a problem when the theatre is full."*

*"Can you improve the rain and wind cover?"*

*"When windy the actors have a hard time being heard above the baffling noise. I realize this is one of the obvious hazards with outdoor performances, and it will never stop me attending, but, if there was a way to batten down the awnings more tightly, that may help."*

*"I like being outdoors but I don't like getting rained on."*

These concerns are further discussed in Chapter 7: Infrastructure Report.

**4.4.5 Challenges of Regional Infrastructure Affects Audience Experience**

Participants identified several challenges of regional infrastructure that affect their experience as theatre goers. These included: meager signage in the area generally and inadequate directions to Perchance Theatre specifically. The roads in the area have been described by participants as poor, making driving conditions dangerous in inclement weather. Also, participants describe their dissatisfaction with the availability of local restaurants and B&Bs for overnight accommodations.

*“We need more directions to Perchance Theatre. The roads in the area have been described by participants make for poor driving conditions in inclement weather. There are not enough local restaurants and B&Bs.”*

These issues are discussed in detail in Chapter 3: Community and Regional Focus Groups Research Findings.

#### **4.4.6 Financial Limitations Can Constrain Community Relevance**

Participants identified the issue that financial limitations may inhibit Perchance’s ability to celebrate local history, dialect and culture. This is discussed further in detail Chapter 3: Community and Regional Focus Groups Research Findings; as well as Chapter 5: Financial Outlook.

### **4.5 KEY FINDING III: RECOMMENDATIONS AND STRATEGIES FOR LONG TERM SUSTAINABILITY OF THE ARTISTIC VIBRANCY OF PERCHANCE**

Perchance participants have identified the themes of Bailey’s framework for artistic vibrancy (artistic excellence, audience engagement and stimulation, innovation in the preservation of the art form, artist development and community relevance) as at the core of Perchance’s success. They have indicated this commitment to excellence as key to the ability of Perchance to retain existing audiences and engage new audiences, as well as to attract the best artistic talent. Significantly, focus group, survey and in-depth interviews participants see Perchance as critical to tourism on the Legendary Coast Region and to Newfoundland’s vitality as a province. They have made the following recommendations to ensure the sustainability of the artistic vibrancy over the long term:

- 4.5.1 Maintain Its Current Approach for High Levels of Artistic Vibrancy**
- 4.5.2 Develop Financial Strategies to Maintain Artistic Vibrancy**
- 4.5.3 Develop Broader Marketing Strategies to Increase Audience Base and Educate Stakeholders**
- 4.5.4 Improved Location, Infrastructure and Accessibility to Assist Audience Experience**
- 4.5.5 Strengthen Collaboration in Region to Support Improvements in Regional Infrastructure**

#### **4.5.1 Maintain Its Current Approach for High Levels of Artistic Vibrancy**

As demonstrated throughout this section, Project participants in surveys, in-depth interviews and focus groups all highly approve of the approach Perchance has taken to artistic vibrancy. The artistic vibrancy of Perchance is seen, by focus groups, to have a vital role to play in the transformation of the economy of the Legendary Coasts Region (see Chapter 3: Regional Relevance). They also say Perchance contributes to making the region a vital and creative place to work and live. Within the theatre community of the province, the artistic vibrancy of Perchance is seen as impressive and a tribute to the hard work of the company and its supporters. Participants recommend that Perchance maintain this current approach for high levels of artistic vibrancy.

#### **4.5.2 Develop Financial Strategies to Maintain Artistic Vibrancy**

Focus group, survey and in-depth interviews participants reflected their concern about the ability of Perchance to maintain artistic vibrancy due to the economic downturn of the province. Increased fundraising activities would not be a viable solution to make up for any decrease in funding. Fundraising activities needed to sustain Perchance requires high levels of time commitments and will limit their ability to focus on vision and tasks for their productions.

Audience Member: *“Producing Shakespeare in Cupids with a professional cast is not cheap.”*

Perchance Artist: *“Fundraising throughout the year is a MAJOR challenge.”*

Donor: *“It is a unique experience for theatre audiences which deserves government and public support.”*

Provincial Theatre Professional: *“Multi-year funding is necessary for rural theatres to reach the tourist markets since most tourist companies book 2 years in advance.”*

The recommendation is that the provincial and federal governments provide more core funding and long-term support (min 5 year) for Perchance. This recommendation is further explored in Chapter 5: Financial Strategies for Perchance.

#### **4.5.3 Develop Broader Marketing Strategies to Increase Audience Base and Educate Stakeholders**

It is recommended that Perchance develop a marketing plan to increase public awareness of their brand, show Shakespearean theatre as relatable to the average consumer, and to educate local and governmental stakeholders on the uniqueness of Perchance’s productions. Target Marketing & Communications Inc., Perchance’s marketing company, has been working towards these goals, but with a very limited budget. In Chapter 6, a marketing plan developed by Target Marketing & Communications Inc. is presented including an appropriate budget and realistic strategies to achieve these goals.

#### **4.5.4 Improved Location, Infrastructure and Accessibility to Assist Audience Experience**

Project focus groups, survey and in-depth interview participants provided recommendations to improve audience experience based on location, infrastructure and accessibility of Perchance Theatre.

Audience online survey participants were asked about preferences for show times, including daytime vs evening and weekday vs weekends. Participants responded that daytime, evening, weekend and weekday scheduling of Perchance productions has been effective to meet the variety of audience availability. However, many participants felt they were restricted to going to day-time productions because of the dangers associated with night time driving on the highway after evening shows. For example, one participant commented on their preference for day time shows:

*"[I prefer] earlier evening shows so there is no driving in the dark or dusk. The dangers & stress associated with driving at night are the biggest deterrent to attending evening shows."*

One strategy for dealing with this and other transportation issues of audience members is for Perchance to arrange for a bus between St. John's and Cupids. This would help those who avoid night time driving, those who do not have transportation to Cupids, and also allow others who might like to have alcohol as part of their theatre experience. When asked if audience members would choose to use a paid bus from St. John's to Cupids in the online survey, 40% of respondents replied that they would be interested in using a bus, while 60% they would not use a bus from St. John's to Cupids. For those participants who say they would take a bus to Perchance theatre, they stated they would pay in the price range between \$10 to \$50 return. The average was approximately \$25 return. This option will require further exploration to determine if it is realistic. One provincial theatre professional noted they had tried to run a similar bus in their region to help with transportation issues for their rural theatre. Audience members had indicated they wanted the access of a bus to the theatre site, however, once this bus became available, very few people actually used the service because they did not want to pay the bus fare.

Another recommendation to improve the audience experience was in regards to seating in the theatre. Seating comfort was the complaint most frequently identified by focus group, survey and in-depth interview participants. The recommendations for seating included:

*"Only thing I'd like to see is backs on all seating."*

*"Dollar store seat pads maybe? Pass the hat for small donations to buy them."*

*"Allow the use of chairs for people unable to sit on benches."*

*"You should have flat pillows per season with the plays and dates printed on them to purchase. Newcomers often are not aware of the wooden bench situation."*

*"Maybe rent decent cushions so we don't have to bring the entire contents of our gardens with us, along with spare blankets!"*

Accessibility of the theatre was another challenge identified by participants. The recommendations included the need for accessibility for wheelchairs into the theatre and to have more accessible washrooms. The uncomfortable seating was also seen as a barrier for an aging audience population. One participant remarked:

*"Accessibility for wheelchairs is really important with our aging population."*

Finally, participants made recommendations for purchasable food, beverages and other amenities as follows:

*"I usually bring a picnic lunch and think you need a few more tables/chairs for those of us who like to do this".*

*“During intermission it would be nice to have bakery items available. Maybe some kind of outdoor cart or kiosk, so patrons don't have to go inside. Not sure that's feasible (esp. on rainy days), but something like that would be great.”*

*“They should have an outdoor concession as well as an indoor one. The last time I was there, I had to line up inside and wait quite some time before being served!”*

*“The availability of beverages/snacks during intermission would be great!”*

These recommendations are further explored in Chapter 7: Infrastructure Strategies for Perchance.

#### **4.5.5 Strengthen Collaboration in Region to Support Improvements in Regional Infrastructure**

Some of the recommendations by participants for Perchance were directed towards regional infrastructure in general. These included better signage for the town of Cupids in general; more signage with directions for Perchance; more options for dining and staying in the area; and recommendations by Perchance for food, accommodation and other activities in the area:

*“There has to be more signs on the highway for Cupids. Must be really hard for tourists to find their way around.”*

*“Perchance has some posters up in town but none showing location”*

*“If Perchance programmes could say there are other venues that could be recommended for food and drink afterwards.”*

*“More options for dining and staying in Cupids (I know that is out of your hands)”*

Many of these recommendations will need the assistance of governmental, regional and municipal organizations to realize these changes. The intention to collaborate with these organizations to achieve these recommendations will be further explored in Chapter 10: Dissemination of Strategic Plan.

#### **4.6 SUMMARY**

This chapter provided an outline of the methodology, key findings, analysis and recommendations related to the Artistic Vibrancy of Perchance Theatre. Data was gathered from online and in-depth interviews with audience members, patrons, artists and provincial theatre professionals. This was supplemented with relevant data from Cupids and regional focus groups. This chapter demonstrated the high level of artistic vibrancy currently sustained by Perchance theatre, identified vulnerabilities and challenges to the sustainability of their artistic vibrancy and finally provided recommendations for the continued maintenance of their artistic vibrancy.

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## **Chapter 5: Financial Sustainability**

### **5.1 INTRODUCTION**

This chapter gives an overview of the financial sustainability of Perchance Theatre at Cupids. It presents the research methodology, analysis of external factors, key findings including promising practices, challenges and recommendations. It reviews the financial support system which is central to Perchance's financial sustainability including four distinct sources: Direct Government Funding; Charitable Donations; Earned income; and Endowments. This financial sustainability assessment aims to support Perchance Theatre's Board of Directors in a holistic approach toward financial sustainability, accomplished through the implementation of the strategic plan for sustainability (Chapter 9). The strategic plan incorporates all components of sustainability including Community and Regional Relevance, Artistic Vibrancy, Governance as well as Financial Sustainability.

This chapter is organized under the following headings: 5.1 Introduction; 5.2 Research Methodology; 5.3 External Analysis: Sustainability in Non-Profit Theatre; 5.4 Key Findings I: Perchance Financial Strengths – Promising Practises; 5.5 Key Findings II: Financial Challenges for Perchance and Rural Newfoundland Theatre; 5.6 Key Findings III: Financial Recommendations for Perchance; 5.7 The Government Context; 5.8 Summary; and 5.9 References.

### **5.2 RESEARCH METHODOLOGY**

To prepare this section, both qualitative and quantitative research was conducted. Data was obtained from regional focus groups, in-depth interviews with theatre professionals and audience members, and online surveys with artists, donors, and audience members. More detailed information is available under the heading Research Methodology in Chapter 1.

The data collected from this chapter also included an analysis of Perchance documents including: annual budgets and reports from 2014-2017; business plan; financial plan; financial statements; and operational policies. This qualitative and quantitative analysis allows examination of the complex relationship between the sustainability of Perchance Theatre at Cupids and its financial practices.

### **5.3 EXTERNAL ANALYSIS: SUSTAINABILITY OF NON-PROFIT THEATRE**

The most recent literature shows a steady increase in the number of Canadians attending live performing arts generally. Hill Strategies Inc. estimated that 37.6 percent of Canadians (over 9 million people) over the age of 15 attended a live performing arts event in 1998. More recently, in 2012, 44.3 percent of Canadians (approximately 12.4 million people) attended a theatre performance in that year (Hill Strategies Research Inc., 2012). Statistics Canada reported that non-profit performing arts organizations attracted approximately 14 million people in 2010. This was a growth of 2.3 percent from 2008 (Statistics Canada 2013). Of those 14 million, 57.2 percent attended non-profit theatre performances (Statistics Canada 2013). The revenues of both for-profit and non-profit performing arts organizations point to the industry's consistent growth; in 2010 total operating revenues for the Canadian industry reached \$1.5 billion, up 11 percent in just one year (Statistics Canada, 2013).

According to Heritage Canada, nearly 9 in 10 Canadians attended arts performances or events in 2016 (87% of Canadians). Of these, 41% attended theatre performances, and 51% attended arts or cultural festivals in respondents' local communities (Environs Report 2017). "Among Canadians who attended at least one arts event in the past year, the most popular venues... are the outdoors (66%) and performing arts facilities (60%)" (Environs Report 2017, p9). "Since 2012, there has been an increase in the proportion who strongly agree with several statements including: arts and culture makes communities better (62%, up 7 points), is a valuable way of bringing people together (62%, up 10 points), is important to helping people think and work creatively (61%, up 11 points), its important to individual wellbeing (51%, up 9 points)" (p2). "There is widespread support that governments in Canada have an important role in supporting arts and culture in Canada" (p3).

Non-profit theatre organizations in Canada, like Perchance, are heavily dependent on donors. There were approximately 760,000 donors to Canadian arts and culture organizations in 2010. These donors provided \$108 million, an increase of 7 percent since 2007 (Hill 2014).

"The most common way in which Canadians report supporting the arts community is through donating money, goods or services" (Environs Report 2017, p19). In 2012, 26% of Canadians donated money, goods and services to the arts, in 2017 this increased to 31%.

Within the province, there is a substantial increase in the percentage of residents attending cultural festivals between 1998 (15.9 percent) and 2010 (32.4 percent). 60.2 percent of residents attended a performing arts cultural event in 2010 (262,000) In 2010, it was reported that almost all residents (99.1 percent) age 15 and older participated in at least one arts, culture, or heritage activity that year. Furthermore, 60.2 percent of residents attended a performing arts event or a cultural festival. Of the province's population, an estimated 40 percent of residents attended a theatre performance (Hill Strategies Research Inc., 2012). Non -profit performing arts organizations in the province attracted almost 58 percent of the total number of spectators (Statistics Canada 2013; Lang, Park and Bhutani, 2015).

Tourism is also an area of growth for theatre in Newfoundland and Labrador. For the period ending in August 2014, a reported 335,421 automobile and air visitors travelled to the Province. This showed an increase of 0.9 percent since the prior year (Lang, Park and Bhutani, 2015). More specifically, in 2011 approximately 263,118 tourists visited the Avalon Region of Newfoundland for an overnight stay. These tourists spent an average of \$1052.50 and approximately 15 percent of them said that live performing theatre presentations, plays or dinner theatres were an important part of their visit (Lang, Park and Bhutani, 2015).

Andrea Stack (2018), Chair of the St. John's Board of Trade, states:

*Consider our tourism industry. Last year, we welcomed over 553,000 visitors to our beautiful province. Non-resident visitor spending reached an estimated \$575 million in 2017, an increase of two per cent over the previous year. The result is the highest annual level of non-resident visitation and tourism spending in the history of the province. This success highlights the incredible product that exists in our province and the tremendous effort of tourism operators (para 12).*

## **5.4 KEY FINDINGS I: PERCHANCE FINANCIAL STRENGTHS – PROMISING PRACTISES**

The following promising practices and strategies emerged from research data as contributing to Perchance’s sustainability:

- 5.4.1 Board Financial Management**
- 5.4.2 Long-Term Financial Support System**
- 5.4.3 Innovative Fundraising**
- 5.4.4 Long-Term Collaboration with Target Marketing & Communications Inc.**
- 5.4.5 Volunteers**
- 5.4.6 Other Practices Contributing to Perchance’s Financial Strengths**

### **5.4.1 Board Financial Management**

Perchance Theatre received a capacity building grant from the provincial Department of Tourism, Culture, Industry and Innovation (TCII) in 2017 to develop its capacity in organizational governance through three Community Capacity Building (CCB) workshops: board governance, financial management and strategic planning. Jeff Mercer, Regional Planner in the Department of TCII assessed the following financial management practices with Perchance board and staff:

**Current Financial Practices:** The financial officer (Board member, volunteer position) of the board regularly review cash flow forecasts, identifies any variance, and notes the impact for solvency.

**Perchance Budgeting:** All expected incomes and expenditures are included in the monthly report sent by email to Board members. All sources and amounts of income are identified. The annual budget is approved by the Board of directors. There is a regular review of the annual budget by the Board with the artistic director. The impact of variances from budget to actual are identified and explained. The budget is amended when material changes have occurred that impact original income and expenditures. Financial statements are provided monthly from the financial officer to the Board. Appropriate record keeping is maintained. Key financial accounts are regularly recorded. There is regular reporting of: income and expenditure, balance sheets, cash flow statements, budgets and forecasts by the financial officer. The financial committee has put in place controls to safe guard assets to ensure money is used in line with approved budgets, controls are in place for financial contributions and contributions in kind, controls are in place for banking transactions, and controls are in place for approval of spending. An auditor reviews the financial statements and receipts and submits an annual report. Relatively speaking, overheads are modest for the high quality of Perchance productions. Although some variability exists, overheads have not changed significantly since 2014. Perchance has an annual general meeting for its members where it provides accurate annual financial and Artistic Director reports. The monthly newsletter and annual reports demonstrate Perchance accountability to and communications with members, donors, funders and general public. Member recommendations emerging from the annual general meeting are reviewed by Board and implemented when possible.

### **5.4.2 Long-Term Financial Support System**

Financial sustainability refers to the ability of administrators to maintain a non-profit organization over time (Bowman 2011). Financial capacity consists of resources that give an organization the ability to seize opportunities and react to unexpected threats while maintaining general operations of the organization and having managerial flexibility to reallocate resources for both opportunities and threats (Bowman 2011). Bowman states that the challenges of establishing financial capacity and financial sustainability through financial support systems are central to organizational function.

For a non-profit theatre to be sustainable, it has to have diversified income sources that include earned income and contributed income (Brown et al 2011). Perchance diversified income currently includes:

- i. Direct Government Funding,**
- ii. Charitable Donations**
- iii. Earned Income (box office sales and products)**
- iv. Fundraising**

The long-term financial support plan will also include:

- v. Endowments, Capital Campaigns and Planned Giving**

**i. Direct Government Funding**

Government funding plays an essential role in determining the financial viability of the season as well as priorities for the annual budgetary support for Perchance. Recent support from provincial and federal governments in 2017 includes: Canada Student Jobs; AES provincial student jobs; ArtsNL sustaining funding; Canada Council Sustaining Funding; Cultural Economic Development Grant; CEDP special funding for a workshop; Community Capacity Building Grant for Governance; and the Sustainability Project Grant by TCII and ACOA. Government funding to Perchance has varied.

Perchance fosters long-term relationships with funders. Once the initial relationship with funders has been established, Perchance has a communication strategy which includes: mailing list, newsletter, social media, email and phone contact. Funders are invited to annual general meetings and public presentations. In addition, funders are given opportunities to see the impact of their funding. They are recognized in production openings, production programmes and acknowledged in published reports and on social media. Perchance is currently demonstrating value to funders through this sustainability project. Funders are included in the regional advisory committee as well as in the dissemination plan for research findings and recommendations (see Chapter 10: Dissemination Plan).

Perchance has strengthened skills in grant applications and working relationships with funders, seeks information on and applies for diverse sources of government funding.

**ii. Charitable Donations and Fundraising:**

Charitable Donations and Fundraising for Perchance Theatre at Cupids includes: donors, individuals, corporations, and foundations. Donor income constitutes an important source of income for Perchance.

Perchance fosters long-term relationships with donors. Once the initial relationship with donors has been established, Perchance provides opportunities for donors to see the impact of their donations. Donors receive a monthly newsletter outlining Perchance activities. Donors are also included in special events such as patron appreciation at production openings as well as introduction to and after production parties. They are also invited to annual general meetings. Annual financial and artistic reports are presented at these meetings.

Donors are included in the dissemination plan to inform them of Sustainability Project's findings and recommendations. This project developed an online donor feedback survey to identify donor experiences with Perchance. Donors identified Perchance promising practices in donor experience under following survey topics: Reasons for donating to Perchance; Perceptions of donation impact; Assessment of Perchance donating process; Perceptions of how their donation was spent; Perception of Perchance donor recognition; Preferred methods of donation; Communication frequency about fundraising activities; and Consideration about bequest planning. Donors were asked to identify anything not discussed in the survey that would increase their level of satisfaction as a donor.

**Reasons for Donating to Perchance:** Many donors say they choose to donate to Perchance because they value its professional quality and because they have an emotional attachment. Perchance promising practices relating to reasons for donations include:

*"Because I value the high quality theatrical productions you put off and their contribution to the vibrant cultural life of NL."*

*"We believe in the mission of the Theatre, as well as being absolutely blown away by the quality and uniqueness of its performances."*

*"I realize ticket sales alone cannot support this sort of entertainment in NL."*

*"I thoroughly enjoy the productions in Cupids. Having your theatre and creativity there is fantastic. I want you to succeed and prosper."*

*"Perchance produces excellent theatre and I want to see the company succeed."*

*"The performances that I have attended are always top notch and I would really like to have a space and a theatre like this continue on the Avalon Peninsula."*

*"I feel that I need to support everyone involved in working to bring about the wonderful performances that are held every summer."*

*"It is a unique experience for theatre audiences which deserves support."*

**Perceptions of Donation Impact:** Many donors (57.69%) say their contributions are too small to have an impact however some donors (34.62 %) say their contributions may have had a moderate amount of impact. Nearly 4% (3.85%) say their contribution had a great deal of impact. Most donors identify themselves as giving on average from \$50 to \$500 yearly. Many of these donors expressed a wish to give more but have limited disposable income. Others say their donations are increasing:

*"Previously we donated around \$1000/year and felt that this donation made little impact. This year to celebrate a Big Birthday we donated a more substantial amount."*

*"[Our donations have] been increasing over the last couple of years."*

**Assessment of the Perchance Donating Process:** Many donors (61.54%) say they found the process "very easy" and 23.08% say they found it "easy". Nearly 8% say they found the perchance donating process as "difficult" or "very difficult" and nearly 8% (7.69%) say it was "neither difficult nor easy". Donors who found the donation process easy or very easy commented as follows:

*"No difficulty in donating in recent years."*

*"Canada Helps is very easy to use. I don't know what it costs you, but for the donor it makes the process very simple."*

**Perceptions About How their Donation was Spent:** Most donors say perchance explained how their money was spent "somewhat well" (50%), "very well" (18.18%) and "extremely well" (9.09%). Some say donors felt that Perchance did not explain well how their donations were spent with (18.18%) reporting "not so well" and (4.55%) reporting "not at all well". Most respondents indicated they are not concerned about how Perchance spends its donations:

*"I am happy with any amounts I send being directed where the Company sees the need."*

*"The purpose, as stated in the campaign, was to cover operating expenses."*

*"We feel we do not need an explanation as to where the money is spent... just assume that if donations are requested - they are needed for the upcoming season."*

*"I actually just assumed it was used to set off expenses."*

*"This is not very important to me as I trust Perchance to use donations as needed."*

**Perception of Perchance Donor Recognition:** Most donors say they are recognized “very well” (62.50%), “extremely well” (16.67%) and “somewhat well” (16.67%). Some donors say “not at all well” (4.17%). Most donors indicated they did not need recognition for their donations:

*“Not really doing it for recognition.”*

*“we are the type of people not looking for recognition.”*

*“They certainly try to.”*

Some donors appreciated the recognition in programs and on the website as well as thank-you letters provided by the Artistic Director:

*“I appreciate the thank-you and the way that Danielle is in touch (great New Year's letter, btw). I don't need more than that (although timely receipt of paperwork for taxes, where applicable, is good).”*

*“I think it's good to thank patrons. Don't put too much time or energy into it though - cause that means money, and we donate to see theatre, not to be thanked.”*

*“I see patrons recognized in programs and on your website, which is good.”*

**Preferred Methods of Donations:** Online respondents reported their preferred methods for donations as follows:, 46.15% preferred “Special Fundraising Activities such as Secret Garden And Call to the Bard”; 15.38% “Monthly Donations: Protector of the Realm”; 15.38% “In Memoriam Based Donations: i.e. Lady Janet”; 7.79% “Sponsor a Show”; 19.23% “Donations for Special Projects”; and 0% “Not Intending to Donate Again”.

Comments about preferred methods included:

*“I must, alas, continue to donate sporadically, as I never know when MY funds will allow me to make contributions. I think, so far, I have given a yearly amount.”*

*“Cash donation. Quick and dirty...for me, it is all about making the contribution. I have no ulterior motive for marketing my own company. “*

*“The less work for me the better. Once I made my decision that it was something I wanted to do, I committed to ongoing support. Don't make it difficult or complicated. Remind me when it is time to donate and that's all. Be direct, polite and timely (consistent)”*

**Communication Frequency about Fundraising Activities:** When asked how often donors would like to hear about fundraising activities, respondents reported: (64%) “a few times a year”; (28%) “less frequently than few times a year”; (4%) “Once a Month”; and (4%) “a few times a month”.

*“Tough one. Although you will want to stay in touch with your patrons you don't want to become annoying.”*

*“Whenever there is reason or opportunity”*

*"It's [currently] often enough."*

**Identify Anything Not Discussed in the Survey that Would Increase Satisfaction as a Donor:**

Most respondents indicated they had nothing further to add:

*"You've covered the bases."*

*"No, thanks and good luck."*

*"No - keep on producing wonderful shows!"*

*"Keep up the great performances."*

Overall donors appear very satisfied with the experience of donating to Perchance. Donor issues with Perchance practices in these areas are discussed in the next section under Key Findings II: Challenges.

**iii. Earned Income**

Earned income represents income of Perchance coming from box office sales, as well as providing services such as Rogues Gallery Youth Camps and other services/product sales. Perchance reports having had a steady increase in earned income.

The Rogue Gallery Youth Camp, which began in 2015, has increased income steadily.

Perchance has also begun to explore other avenues for increasing revenue including selling ad space in the programs in 2015 and adding the sale of button merchandise. Perchance Income from ad sales and buttons sales have also increased Perchance's revenue.

**iv. Fundraising**

Currently, Perchance is involved in a project with provincial government to develop a strategic fundraising plan. Perchance was selected by Business and Arts NL for a new, province wide, 18-month project:

*"12 arts and culture organizations will work directly with professional fundraising consultants to understand, develop and implement a tailor-made fundraising strategy customized to each organization. The aim of ArtSupport NL is to improve organizational resilience, agility and capacity while increasing private sector arts and cultural philanthropy across the province. ArtSupport NL is based on the highly successful ArtSupport Manitoba program. Participants will work in partnership with expert fundraising consultants to develop customized fundraising strategies for each organization. Consultants will employ specialized training and mentorship, strategic guidance, critical assessment, and evaluation to create custom-made, long-term plans that will pace efforts. Anticipated outcomes of this program include: A long-term, sustainable fund development plan for each participating organization. All participants will gain valuable skills in the area of*

*fundraising development. All participants will increase fundraising revenue at the conclusion of the 18 months.*

*Cultural leaders representing professional, not-for-profit arts organizations from around the province are encouraged to apply. A dedicated commitment from two representatives is required from each participating organization, and may include staff, board members, and volunteers.”*

*[Perchance Theatre at Cupids was] selected based on their organizational capacity and eagerness to take part ... Funding for ArtSupport NL has been provided by the Canadian Heritage’s Strategic Initiatives - Canada Cultural Investment Fund and the Province of Newfoundland and Labrador’s Department of Tourism, Culture, Industry and Innovation. In-kind support will be provided by community partner ArtsNL” (Business in the Arts NL, 2017).*

Fundraising efforts are supported by high levels of donor loyalty as indicated in the online donor survey presented previously in this chapter.

#### *v. Endowments, Capital Campaigns and Planned Giving*

An endowment is money in the bank that earns interest and dividends. It is permanently restricted because it was collected from donors with the understanding that it would be a permanent investment reserve (Hager 2006). An endowment initiative is being included in the fundraising strategy currently under development.

A capital campaigns for special projects often span several years and require extensive preparation and skillful execution. Perchance is in the process of developing a capital campaign for the future relocation of its infrastructure. This is discussed more fully in Chapter 7: Infrastructure Plan.

Many non-profits arts organizations have planned giving programs to help donors to include the arts organizations in their estate planning. This has become more popular recently (Fritz 2017). In the online donor survey, 20% participants responded that they would consider putting Perchance in their wills. Others made the following comments:

*“I would consider it, though at the moment it is not written in that document”*

*“My “no” is “not at this time.””*

*“I had not thought of that but will give it consideration.”*

*“Not at this point”*

Perchance is currently developing a fundraising strategy and incorporating endowments, a capital campaign and planned giving as key components.

#### **5.4.3 Innovative Fundraising**

Perchance has incorporated innovative fundraising strategies from its beginnings as demonstrated in Danielle’s Narrative below:

*“On April 23<sup>rd</sup>, 2016, the 400<sup>th</sup> anniversary of William Shakespeare’s passing, there were global initiatives commemorating his work and its impact. Perchance was one of those global initiatives, and literally on the map generated by the Shakespeare Theatre Association (an international body of like-minded groups including Shakespeare’s Globe and The Stratford Festival). We were hosted by the Zaleski family in their home, Sea Cliff Castle in Logy Bay where we produced an immersive fundraiser starring Perchance company members and even two young 14-year-old performers; Alexander Wilson and Annabelle Sheehan doing Romeo and Juliet (with a real balcony). From the roof-top battlements to the master suite to the basement, each location was brought alive with specially selected scenes guaranteed to thrill and delight the audience...” **The Secret Garden** was a fundraiser accessible to all our supporters and captured the spirit of the company perfectly by having guests embrace the notion of exploration in nature in a secret location, peppered with company members doing monologues from their favourite Shakespeare plays.*

*We did community outreach in the form of a production we called **Shake The Leg**, which brought Perchance Theatre and The Cupids Legacy Centre together for a fundraising initiative. It featured local community leaders (mayors, ministers and more) doing Shakespeare, coupled with professional actors for certain scenes. It was a roaring success and we have been asked to do it again.*

*In 2015 we launched **Called to the Bard**- a devilishly fun fundraising and community building initiative that links the use of rhetoric in Shakespeare’s best monologues with the other best users of rhetoric, lawyers. The lawyers are taught performance technique that actually has been strengthening their practice. This event is liberally sprinkled with insults, arguments and is presided over by the Queen of Torts, who judges each “Bardister” after their performance, adding to the spirit of the night. This is an initiative that is becoming a highly sought after annual event” (Irving 2017).*

More recently Perchance has created a Shakespeare in the Garden event in partnership with the Botanical Gardens, MUN. The initial event was held in September 2017 and will be planned as an earlier event in summer 2018.

#### **5.4.4 Long-Term Collaboration with Target Marketing & Communications Inc.**

Perchance Theatre has been extremely fortunate in gaining the interest and support of Target Marketing & Communications Inc. (Target). Target, a provincial marketing company, has been the winner of numerous prestigious awards. Last year it received seven awards for Newfoundland and Labrador Tourism at the Adrian Awards in New York City. Forty companies competed from around the world. Target’s award win included a Platinum Award in Television for the “Crayons” campaign, selected from Gold Award Winners. Target’s work for Newfoundland Labrador Tourism is one of the most successful campaigns in Canada with 260

awards for creativity, design, craft, digital and social media. Target has developed a brand for Perchance, highlighting it as a professional classical theatre with an innovative cultural and compelling approach to the classics. Target's exceptional products for Perchance have underscored the excellence of the company's artistic vibrancy and its unique rural setting. They also reflect the passionate loyalty of Perchance audiences, donors and artists. In 2015, Target received the following awards for its work on the Perchance campaign:

Ice Awards: Perchance Theatre - Don't Fear the Bard - Radio Series - Gold

Ice Awards: Perchance Theatre - Missing Bill - Radio Single - Merit

Ice Awards: Perchance Theatre - Pirates - Radio Single - Silver

Target has assisted in establishing Perchance as one of the best places to experience Shakespeare in Canada and as an authentic experience in Newfoundland history, culture and language. Target has developed a three-year marketing plan which is included in this sustainability plan in Chapter 6.

#### **5.4.5 Volunteers**

Volunteers are the backbone of Perchance Theatre including the off-season work of the Artistic Director, Production Manager, and Artists. The year-round volunteer efforts include the Board of Directors and community members. All passionately support Perchance operations year-round. Perchance employees are typically paid for approximately eleven to fifteen weeks of the year. However, Perchance operations require fundraising, grant applications, infrastructure maintenance, program planning, presentations and marketing throughout the off season. The contributions of loyal volunteers are essential to the financial sustainability of Perchance Theatre at Cupids.

#### **5.4.6 Other Practices Contributing to Perchance's Financial Strengths**

Other promising practices which contributes to Perchance's financial strengths include: strong collaborations and partnerships in rural and urban areas; highly recognized artistic vibrancy; as well as the innovative use of the rural and unique location of the theatre. These are all discussed in detail in Chapters 3 and 4 of this report as strengths to the overall holistic sustainability of Perchance. However, these strengths also contribute to the Financial Sustainability of the company.

### **5.5 KEY FINDINGS II: FINANCIAL CHALLENGES FOR PERCHANCE AND RURAL NEWFOUNDLAND THEATRE**

The following themes have been identified by project participants as financial challenges confronting Perchance Theatre within its rural context:

#### **5.5.1 Challenges to Board Financial Management**

#### **5.5.2 Challenges to Long-Term Financial Support System**

#### **5.5.3 Challenges from Overall Financial Deficits**

#### **5.5.4 Challenges from Understaffing**

#### **5.5.5 Challenges for Marketing**

#### **5.5.6 Challenges to Long-Term Collaboration with Region and Communities**

## **5.5.7 Challenges Due to Rural and Unique Location**

### **5.5.1 Challenges to Board Financial Management**

The central goal of financial sustainability for arts non-profit organizations like Perchance is maintaining or expanding programming while developing resilience to economic challenges such as variability in donations (Bowman 2011). Theatre leaders and other project participants identified the key challenge confronting board financial management of rural theatres in the province is managing financial sustainability in increasingly difficult economic environment.

### **5.5.2 Challenges to Long-Term Financial Support System**

Research participants report that strategies identified by funders for non-profit financial sustainability often include: establishing collaborative partnerships in both rural and urban areas; demonstrating value and accountability to funders and supporters; and maximizing contributions of local volunteers and community leadership. In recent years, continuous research has also become necessary as governments and donors increasingly want access to fresh data and analysis of mission impact. Additionally, communications, marketing and funding strategies as well as volunteer management systems have become designated by funders as essential to sustainability efforts. Research participants note that all of these strategies make an important contribution to sustainability yet their development, implementation, maintenance and evaluation require extensive financial and human resources. These expectations are seen by project participants as placing further stressors on inadequate budgets and overworked volunteers of rural non-profit arts organizations.

#### **i. Challenges for Direct Government Funding**

One of the principal challenges confronting financial sustainability of Perchance, as well as that of other rural theatres in Newfoundland, is limited and unreliable government funding. Artistic director, Danielle Irvine (2017), comments on this challenge:

*“This is something that has been desperately missing in the years gone by. Time to plan. In a creative industry, we need time for ideas to percolate. Before we were successful in getting ArtsNL Sustaining funding (among other funding initiatives), we always had to wait to lock in our seasons – usually until May, mere weeks before we start rehearsal. To offer perspective – the Stratford festival starts designing in August the year before” (p.4).*

Another theatre leader points out:

*“Governments are aware of the economic benefits we bring to the province through tourism. Those numbers would dramatically increase if we had funding for marketing and human resources.”*

These issues are further illustrated in the following comments from theatre leaders:

*“Limited funding contributes to artists frequently being paid less than their professional worth and having to take multiple roles (in rural theatres). In*

*addition, rehearsal and preparation time is restricted due to inadequate budgets. These limitations are added stressors for all involved. Moreover, these restrictions raise barriers for emerging artists and may have consequences for the professional development of artists generally.”*

*“Funding can be cut with very little notice just before a season. For example, we used to get SWASPS but that was just cut leaving us with less student support and less opportunities for mentorships for students.”*

Perchance artists also comment on how the limitations and unreliability of government funding for Perchance impacts their lives:

*“The wait for funding every year is a killer, not knowing until the last minute whether there is, in fact, going to be a season is so hard. There is no other place I would rather work for the summer, so I don't audition for other places in the hopes that Perchance will go ahead. I do know that other actors who might be good to work with Perchance say yes to other gigs, because they can't take the same risk.”*

## **ii. Challenges for Charitable Donations and Fundraising**

While donor income has slowly increased, as a percent of operating revenues, it is still very low for many rural theatres. The economic downturn, as demonstrated in the Chapter on Artistic Vibrancy, has reduced the donations from donors on fixed incomes. One theatre leader commented:

*“We are very concerned that the provincial government is moving to turn funding for arts organizations over to donors especially at this time when many companies who have given in the past are cutting back.”*

*“Fundraising takes a lot of time and energy of volunteers and we are not seeing the responses”.*

*“Fundraising throughout the year is a MAJOR challenge.”*

Several participants said they have had to recently cancel scheduled fundraising events due to lack of interest from their usual subscribers.

A few Perchance donors had concerns about follow up after the donation was made:

*“This comment is based on previous year's donations, which went both unremarked and seemingly untracked. I was astounded that Perchance did not come back to me in the new year for a similar/better donation. I felt this was a lost opportunity on their part. This may be changing. The super donor recognition event this summer in Cupids was fabulous.”*

## **iii. Challenges to Revenue**

The revenue of Perchance has steadily increased in the last few years despite its challenges including its rural base in Newfoundland, vulnerability to inclement weather, unpredictability of grant approvals.

### **5.5.3 Challenges from Overall Financial Deficits**

Perchance has achieved remarkable artistic success and recognition despite stressful and taxing financial challenges. Perchance began with an inherited debt from New World Theatre Project Inc. of over \$50,000 in 2014. Consequently, this debt has greatly contributed to the financial pressure experienced by the company over the past four years. Perchance has managed to retire the debt but it has been a large burden for the young company.

### **5.5.4 Challenges from Understaffing**

The challenges of continuously looking for money year in and year out, say project participants, wears down the creative zeal of artists. Brown et al (2011) point out that if non-profit theatre organizations concentrate more on diversification of resources, they tend to focus on commercialisation at the expense of mission coherence. Project participants argue that non-profit theatre companies need to focus on quality of performances rather than on raising money.

Theatre leaders and artists spoke passionately about the struggle to maintain artistic vibrancy with limited budgets as well as late funding approval. Here is a comment by a theatre leader reflecting many of their concerns:

*“Artistic directors, production managers and support staff are most often hired just prior to the beginning of the season. We do not receive funding approval until May. This prevents the long-term planning necessary for professional productions. People (audience, government funders etc.) expect a lot from actors. Actors on stage are expected to deliver excellent performances, needs to be great every time. The actors need to make as much money as anyone else who are professionals. If we want to keep high quality artists in Newfoundland we have to pay good money for vitality. The late funding approval creates stress factors and also burn out for administration too. Year-round fund raising and grant writing is hard work and costly. Theatres may miss grant applications and fundraising opportunities as their admin people do this work as volunteers and may be employed elsewhere for most of the year. This approach also leads to burn out and has direct impact on the professional quality of productions.”*

Perchance board members and artists have identified that limited budgets and late funding approval has contributed to a crisis management model of operating which is exhausting for board members, artists and volunteers. Participants are concerned that a crisis management model of operation can contribute to oppressive human resource practices over time.

### **5.5.5 Challenges for Marketing**

Regional participants, audience members and artists say that Perchance has low brand awareness in the Legendary Coasts Region specifically and the province generally. Understaffing

and a limited budget hinders the execution of long-term advertising and promotion necessary for Perchance audience development. Comments from participants include:

*“Advertising, getting bums on seats is a challenge. Not sure what can be done to help this. I don't know if an ad campaign where we film audience members being interviewed after a show saying how they enjoyed or understand the plays could help. We have started to reach a more diverse audience now, having them visible to the other members in the community speaking to their enjoyment of the plays could help. One last thing, if Perchance is going to offer summer camps every year, then they need to be decided on, and advertising/information sent to schools in the area BEFORE they break for summer vacation. I think camps could be a BIG money earner for Perchance if organisation were better before they start!”*

*“Unfortunately, sometimes the challenges can get in the way of more success. I think advertising continues to be a major challenge.”*

#### **5.5.6 Challenges for Long-Term Collaboration with Region and Communities**

Regional participants point out that the tourism industry requires long term planning. For example, they say bus touring companies need the production plans from theatres at least two years ahead. However, Perchance does not receive confirmation of funding until a few weeks before season start up. Consequently, Perchance has problems working with tour companies for inclusion in provincial bus tours. This has a detrimental impact on their box office. Theatre leaders in the province have previously discussed a provincial theatre bus tour experience. However, they found that organizing a provincial tour is difficult because many theatres do not have confirmed budgets so are unable to sell tickets one and two years ahead.

Theatre leaders acknowledge that the length of the theatre season is a critical issue for the tourist industry. One leader commented:

*“We have extended our season from mid-May to late Sept. We still have a limited audience in first few weeks, but later in the season we have a waiting list- sometimes as much as 1000 people. We play sometimes to nearly empty houses in May, but September is a very popular time.”*

#### **5.5.7 Challenges due to Rural and Unique Location**

The beautiful location and unique theatre are strengths of Perchance however the rural situation has caused issues. As demonstrated in Chapter 4, many audience participants say they fear driving at night (due to moose accidents), lack of accommodations and they say other issues include lack of restaurants, hotels and proper signage to both Cupids and the Perchance Theatre. In addition, Theatre leaders say that many populations living in rural regions often have less disposable income than their urban counterparts which affects ticket sales and donations.

Human resources can also be a challenge in a rural venue. One leader said,

*“There aren't a lot of people trained in stagecraft in the province, we have to bring in people from as far away as Alberta.”*

*“Most older actors are living in the northeast Avalon and want to stay there.”*

*“There aren’t a lot of older actors in Newfoundland who want to spend 4 or 5 months away from home, so older actors are brought in from outside of the province greatly adding to production costs.”*

Accommodations and transportation are extra costs for theatres who hire artists for work in rural theatre. Accommodations are frequently difficult to locate and often expensive. Transportation of employees and goods are also often problematic requiring painstaking daily logistics.

Rural locations also have the potential to hinder production quality as theatre leaders and artists describe limited access to supplies for set design, props and costumes. As one leader said, “Most supplies have to be shipped to the region which is an additional cost.”

Theatre infrastructure and space for rehearsals and training is particularly important to professional theatre excellence. Leaders and artists say there can be problems in rural areas to find adequate spaces where they have all the tech and production supports for rehearsal and production spaces.

## **5.6 KEY FINDINGS III: FINANCIAL RECOMMENDATIONS FOR PERCHANCE**

### **5.6.1 Recommendations for Board Financial Management**

### **5.6.2 Recommendations for Long-Term Financial Support System**

### **5.6.3 Recommendations for Staffing**

### **5.6.4 Recommendations for Marketing**

### **5.6.5 Recommendations for Long-Term Collaboration with Region and Communities**

### **5.6.6 Recommendations for Rural and Unique Location**

#### **5.6.1 Recommendations for Board Financial Management**

It is recommended that Perchance continue to improve its current practices of financial day-to-day management of financial records for the theatre.

#### **5.6.2 Recommendations for Long-Term Financial Support System**

It is recommended that Perchance continue to provide clear communications to donors about the impact of their donations on Perchance programs through regular newsletters and patron events.

It is recommended that the long-term fundraising strategy, currently being developed by Perchance, identify resources for incorporating actionable plans and timeline for Endowments, Capital Campaigns and Planned Giving.

Limited multi-year funding makes planning difficult for most rural non-profit theatre companies. Therefore, it is recommended that Perchance work with provincial non-profit rural theatres to develop strategies to promote multiyear funding from TCII, CEDP, ETCR and Heritage Canada similar to that provided by NL Arts Council and Canada Council for the Arts.

It is recommended that Perchance work with the tourist sector in the Legendary Coasts region to inform governments of the economic intersection between Perchance Theatre and tourism. It is also recommended that Perchance enter into long-term partnerships with funders and regional tourist organizations to effectively plan long-term experiential tourism development in the region.

It is recommended that Perchance establish The Duke of Leslie Ambassadors as a fundraising committee which would include donors who have a history with Perchance to assist in the development of the long-term funding strategy currently in progress.

It is recommended that Perchance consider developing a social enterprise project to contribute to social benefits in the region such as supporting community youth mentorship and employment.

### **5.6.3 Recommendations for Staffing**

It is recommended that Perchance provide full-time year-round positions for Artistic Director and General/Production Manager. It is also recommended that Perchance initially apply for government funding to pay for a full year for a new position for general manager or marketing persons.

It is recommended that Perchance develop collaborative strategies to deal with long-term understaffing issues especially the administrative and marketing side of the organization's operations.

### **5.6.4 Recommendations for Marketing**

Perchance has been steadily increasing its audience from St. John's area. It is recommended that Perchance grow the regional audience by continuing to give complimentary tickets to B&B's and households in region. It is also recommended that these tickets have to be used in the first week of opening.

### **5.6.5 Recommendations for Long-Term Collaboration with Region and Communities**

It is recommended that Perchance work with regional tourism organizations to address accommodation issues for audience members seeking short term stays during the tourism season. Participants have identified lack of accommodations and restaurants in the region as reasons for not purchasing tickets.

Perchance, is seen by regional participants, as integral to a unique and evolving experiential tourism on the Legendary Coasts Region. They say Perchance is key to developing and strengthening experiential tourism on the Legendary Coasts Region. Regional participants say Perchance strengthens awareness of the Legendary Coasts Region as vibrant place to visit and live. It is recommended that Perchance strengthen its role within the Legendary Coasts Region to guide local experiential tourism events through enhancing practices of engaging with local history, culture and language.

Perchance has many volunteers from the St. John's metro area. It is recommended that Perchance develop a system of young volunteers from the region, matching them with appropriate assignments. Training staff to work with young volunteers may be necessary.

#### **5.6.6 Recommendations for Rural and Unique Location**

It is recommended that Perchance develop and market with partners one day bus tours from St. John's metro areas. Theatre leaders recommend that Perchance has to be careful with people's perceptions about transportation needs. Some rural theatres have unsuccessfully experimented with shuttle buses from urban areas to rural theatres. Setting up a day tour and partnering with B&B's can be an alternative approach for audiences concerned with night driving.

It is recommended that Perchance have alternate venues to deal with infrastructure issues such as accessibility and weather-dependent performances. This is further addressed in the Chapter 7: Infrastructure Report.

It is recommended that Perchance establish a system to track information about operations and provide better communications between administration and artists for issues such as daily transportation to Cupids.

### **5.7 THE GOVERNMENT CONTEXT**

The primary role of government in arts and tourism development in rural regions is to create an environment conducive to growth. Currently, it appears that the general public and sometimes governments, have a fixed association between theatre companies and poverty. The stereotype of an impoverished theatre company is related to the romantic notion that poverty is noble and inspires creativity for artists. Research shows that artists are the lowest paid professionals in Canada and have the least job security (Hill Strategies, 2014).

It is recommended that the Government of Newfoundland and Labrador establish a Committee on rural non-profit theatres in the province to overcome the obstacles in the current funding practices and to encourage all government policies, programs and regulations to support the sustainability of rural non-profit theatres. The committee's purpose would be to influence government policies across departments and to serve as a conduit through which the expertise and sustainability of rural non-profit can be integrated into the government policy-making process. The committee would serve as a catalyst to develop comprehensive and integrated policies can be channeled to:

1. Foster a climate within government which sees rural non-profit theatres as a central component of tourism and economic development in the province,
2. Work with relevant federal and provincial government departments to ensure multi-year funding for rural non-profit theatres to strengthen their annual and long-term planning and sustainability therefore permitting access to tourism strategies.
3. Work with non-profit theatres to promote long-term partnerships within regions and with regional tourist organizations to plan effectively plan long-term tourist development and marketing.

## **5.8 SUMMARY**

Perchance had achieved remarkable artistic success and recognition despite stressful financial challenges and chronic understaffing. These challenges are evident in the Financial Analysis below. The recommendations outlined in this chapter will provide Perchance Theatre with the resources essential for maintaining artistic vibrancy, growth of the company and financial sustainability.

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## Chapter 6: Marketing Strategy by Target Marketing & Communications Inc.



### EXECUTIVE SUMMARY – THREE-YEAR ADVERTISING & MARKETING STRATEGY FOR PERCHANCE THEATRE

The objective of the Three-Year Advertising and Marketing Strategy for Perchance Theatre was to identify the essential strategic brand foundation – mapping out the integrated Advertising and Marketing Strategy to help continue to tell the story of Perchance Theatre in an authentic way, and ultimately grow attendance. It includes a summary of the recommended Topline Advertising and Marketing Plan Toolbox, as well as high-level recommendations for the next three years.

Perchance Theatre is committed to becoming a sustainable business operation. To help accomplish this, the primary short- and medium-term marketing goal for Perchance Theatre is to increase attendance numbers by 20% each year for three years. The advertising and communications goals are to increase awareness, knowledge, and understanding; to differentiate Perchance Theatre; and to get the experience on the radar of our target audience.

With its unique theatrical experience, natural outdoor setting, and strong, talented and wellknown actors and directors, Perchance Theatre offers opportunities no one else can – including a new perspective and awareness about Shakespeare, and about the power of language.

The key priority target audience for Perchance Theatre is local residents – those interested in theatre and culture. They seek constant opportunities to embrace, discover, and immerse themselves in the entire experience of the culture, people, and settings of the places they visit. Not content to just visit historic sites and watch from the sidelines, they want to participate in the modern-day culture as well. They often attend local cultural festivals or go off the beaten track to discover unique and new experiences.

As Newfoundland and Labrador's only professional classical theatre company, Perchance Theatre, combines Shakespeare with a Newfoundland twist, allowing locals to associate themselves with the performances. Now going into its 8<sup>th</sup> season, Perchance Theatre has presented 16 productions to critical acclaim and has grown considerably. They provide emerging artists with an environment for ensemble creation and professional development, and create unique experiences for audiences, inspired by open-air Elizabethan playhouses. The vision is to be a world-renowned destination that draws the participation of artists and audiences from around the world. The location in Cupids holds a significant historical impact for both the province and for Canada, as the first English colony in the country. It's a breathtaking community on Newfoundland's east coast. Classical texts like those by William

Shakespeare hold the test of time because they capture a universal human truth that still resonates today – that artists and audiences still recognize, connect with, and are inspired by.

The guiding principle for Perchance Theatre is to ***foster a love of, and taste for, the power of words.***

With these objectives and guiding principle in consideration, an analysis around the four Ps of marketing (product, price, place and promotion) was completed for Perchance Theatre.

The following outlines high-level recommendations for the next three years based on elements identified in the plan, all of which require additional discussion moving forward.

**Year 1:**

- Develop a new website as this is a critical hub and communications tool.
- Invest in photography to gather the best content.
- Continue investment with posters and program, evolving the creative concept for a refresh.
- Begin to increase the media investment to ensure awareness starts before the season. This includes a continued and increased investment in radio, digital and out-of-home tactics.
- Develop a media relations plan to continue to develop and foster positive relationships with key contacts.
- Develop and refine a fundraising plan and package.
- Develop a plan to maximize opportunities with e-news.

**Year 2:**

- Continue to increase media investment.
- Refine social media strategy and continue to build content assets.
- Develop a new USP sheet / calling card to be used to promote to various contacts.
- Continue to execute social media and fundraising plans.
- Continue investment with posters and program.
- Execute plan for e-news.

**Year 3:**

- Increase media investment.
- Continue to execute social media and fundraising plans.
- Continue investment with posters and program.
- Begin new plan for new audiences (i.e., Experiential Non-Resident Tourists).

The goal of the marketing strategy is to continue to capitalize on the fact that Perchance Theatre is a unique experience that brings people together and surrounds them with a love of language. Fostering the depth, precision, and nimbleness of language will help grow ideas, communication, and hopefully understanding.

## Chapter 7: Infrastructure Report

by Kirsti Mikoda

### 7.1 INTRODUCTION

This chapter describes the rolling maintenance plan intended to protect the integrity of the Perchance theatre located on the grounds of Cupid's Haven, Cupids through planned repair, replacement and maintenance. This plan will ensure the sustainability of Perchance infrastructure. It also assists efforts by Perchance Board to synchronize and tighten the link between infrastructure requirements and the annual Perchance budgeting process. Maintaining the theatre infrastructure at acceptable conditions also strengthens the sustainability of Perchance programming.

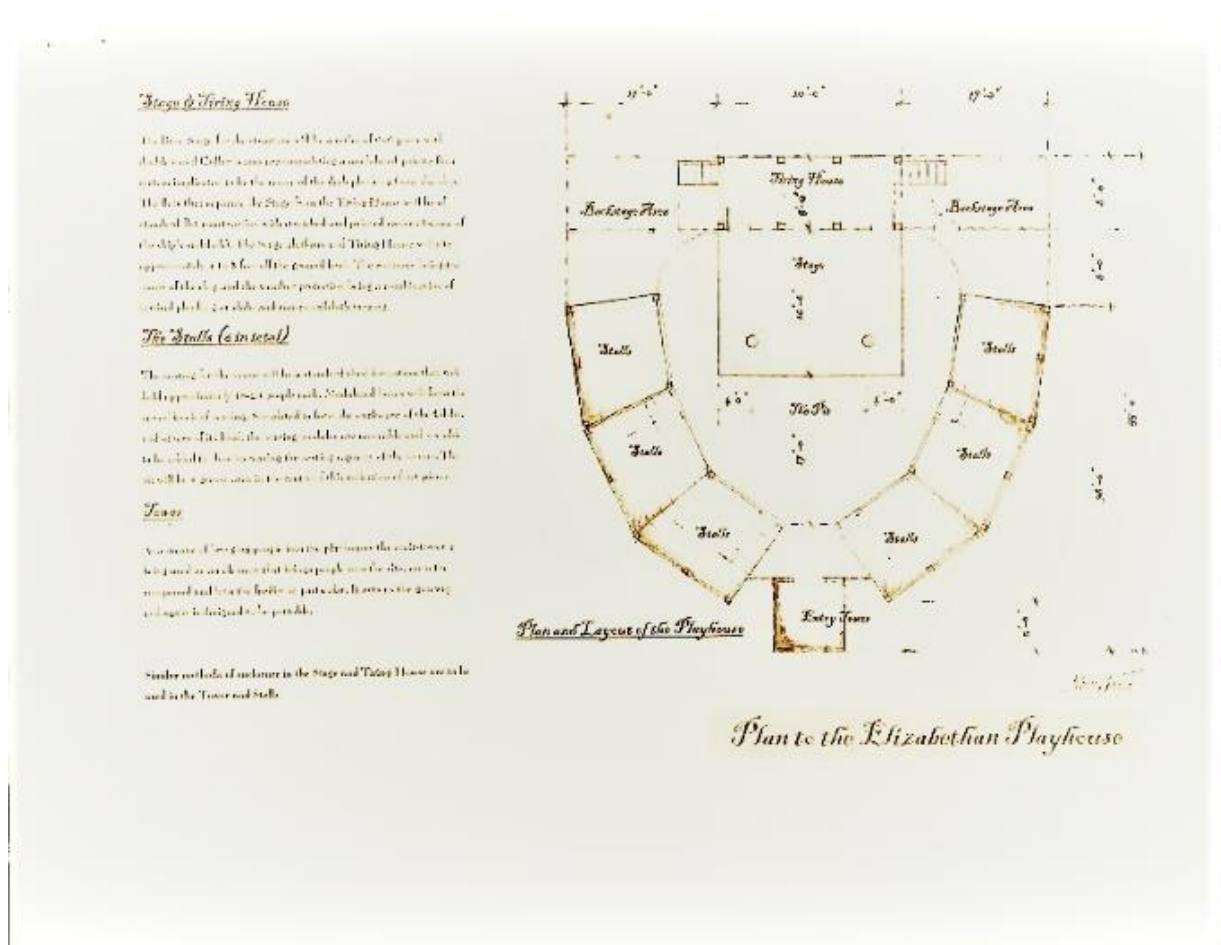
This chapter is organized under the following headings: 7.1 Introduction; 7.2 Origin Story Of the Indeavor Stage in Cupids; 7.3 Organization Roles and Responsibilities; 7.4 Theatre Infrastructure Committee; 7.5 Preventative Maintenance; 7.6 Infrastructure Rolling Maintenance Plan; 7.7 Infrastructure Project Activity Yearly Breakdown; 7.8 Projected Cost of Moving the Theatre; 7.9 Prior Work Remodeling The Theatre/ New World Notes; 7.10 Inclusion Awareness; 7.11 Preparing our Program; 7.12 Some of the Factors Influencing Our Priorities; 7.13 Plan Approval and Application for Funds; 7.14 Contracting Principles; and 7.15 Summary

### 7.2 ORIGIN STORY OF THE INDEAVOR STAGE IN CUPIDS

At its inception, Perchance Theatre at Cupids was named the New World Theatre Project, and the stage structure itself was called the **Indeavor Stage**. As part of this project we reached out to the original designer and head carpenter of our theatre and obtained a narrative account of the original inspiration and construction of the building. His story, with conceptual drawings, follows:

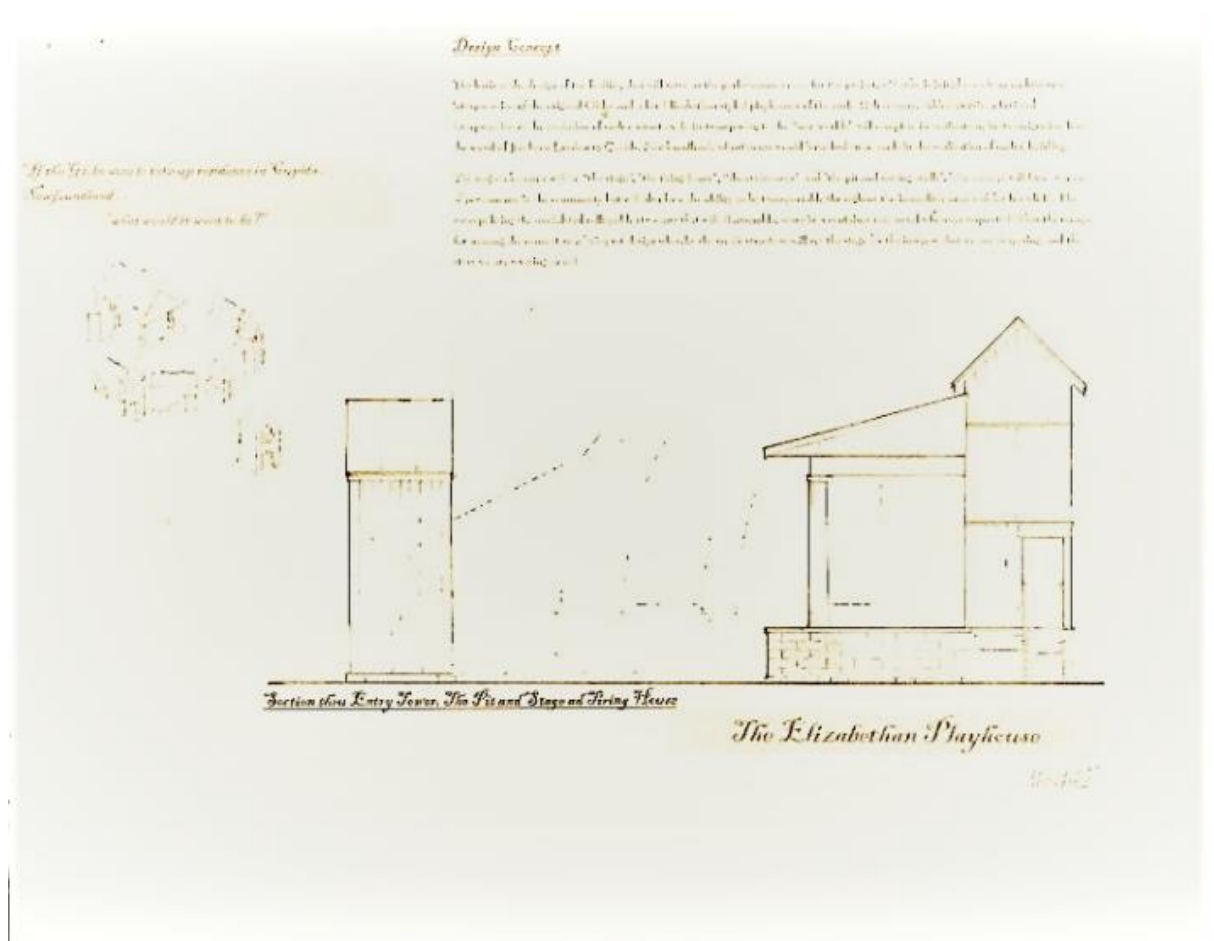
*"Nine years ago, Aiden Flynn, Brian Hodder and I (Geoff Adams) submitted a proposal for the Indeavour Stage to the Cupids 400 committee for the celebration.*

*As architect for the design I was inspired by Aldo Russo's **Il Teatro del Mondo** (a floating theatre)(the Venice Biennale - 1979/1980) and the idea of a theatre that moved and as well springing from the idea of the concept of the "wandering actor". I therefore designed the building in modules as the original concept was for a touring Shakespearean company whereby the theatre could be dis-mantled and transported inside a "shipping container storage unit". The container would, once unpacked, also serve as box office and dressing rooms for the company. We never got to test that out unfortunately.*



Stage overview, conceptual drawing by Geoff Adams

"In locating the initial site for the *Indeavour*, the first site considered was the point of land in the marina in the harbour of Cupids. This site was abandoned when the Cupids 400 committee indicated they were using it for the main stage of the Cupids 400 event. The New World Theatre group reviewed other sites such as those located near abandoned communities on the Cupids Walking Trail. These sites were deemed unsuitable due to access issues. Darrin and Shanna offered land near the Cupids Haven. At the time the exact site was wooded but Darrin, without prompting, cleared trees, levelled down the land with Grade A fill, whereby we shifted the infrastructure towards the end of the property. Wendell Kennedy (married to Linda Bussey Kennedy who worked at the Cupid's Haven) and Kip Mitchel were local carpenters who work on the theatre until funding ran out. After this I worked with volunteers once we ran out of money on the building process to complete the Stalls and the finishing touches on the stage and the sets for that years productions. During this time I would on occasion dress in Elizabethan costume while working which attracted a lot of interest in the project – including none other than Margaret Atwood.



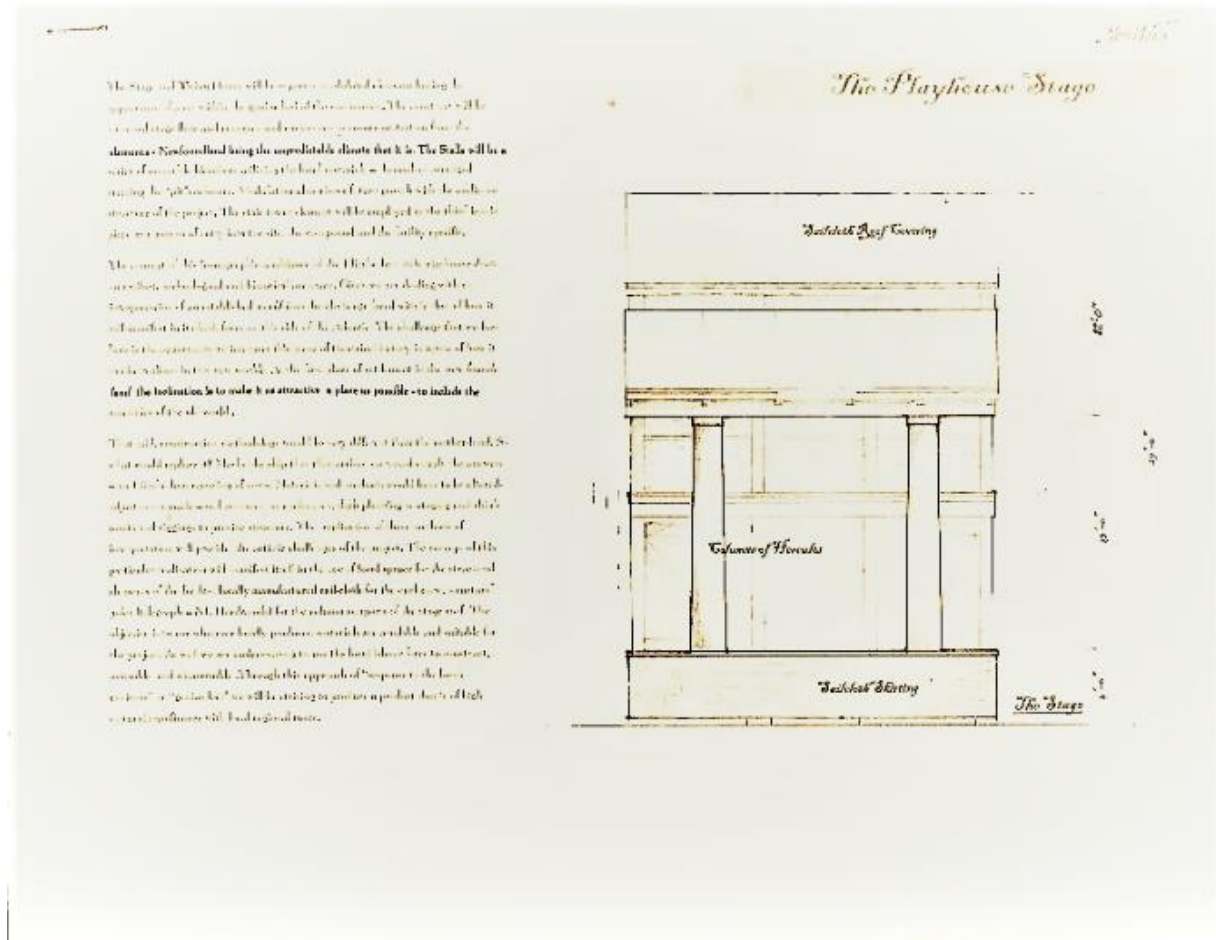
**Main stage and tower side view, conceptual drawing by Geoff Adams**

*"The original theatre we designed had a capacity of between 175 and 200 seats. Prior to the building and design in the fall of 2009 Brad, Aiden and I visited Sam Wannamaker's Globe on the South Bank of London where we were given the opportunity to meet with Patrick Spottiswood, Head of Education at the Globe. I spend three full days at the Globe and its adjacent museum where I received a magnitude of support and insight for research on the building.*

*"Raoul Bhaneja, who had performed at the Globe in London and other major venues, brought his one man Hamlet our theatre and in his words said, "the acoustics was the closest to the Globe he had experienced. The theatre was originally to be totally clad in canvas however it became clear that high winds would make that a tad bit impossible so a wooden frame was put in place with gaps in the cladding to allow the winds to blow through but still non-detract from the acoustics of the structure.*

*"I still maintain the intellectual copyright for the theatre design which incorporated traditional Newfoundland building design allowing the building to breathe preventing deterioration and we were exploring treatment*

options to preserve the wood. The plan in first year was to stain it a charcoal black to represent pitch that would have been used on the boats. But some people in the second year did not want to use standard sealers environmental reasons which has led to the faster than desired deterioration of the wood. I am still exploring aspects of that which include Japanese "torching" to preserve the wood without stains.



Stage view, conceptual drawing by Geoff Adams

"In terms of the concept and evolution of the structure we developed a story about the creation of the theatre. Our imagining was that one of the crew on John Guy's ship had been involved with theatre in London and proceeded to build the theatre using materials from their ship including the sails. The first ship to be built in Cupids was called *The Indevor* and our team decided to name the theatre "*The Indevor*" to honour that history and to incorporate elements from sailing ships into the design including sails. The sails for the theatre were made by Milton Spracklin (of United Sail Works) whose great grandfather made sails for Capt. Bob Bartlett's boat back in the day. Milton continues to maintain the theatre's sails.



*centre stage containing scripts and other items from all of our first productions. My addition was a small piece of plaster which I had picked up from the stage area of The London Globe and am delighted there is a now a piece of The London Globe at our Endeavor.”*

### **7.2.1 NEW WORLD FINAL WORD**

A final word on the New World Theatre Project and Geoff Adams:

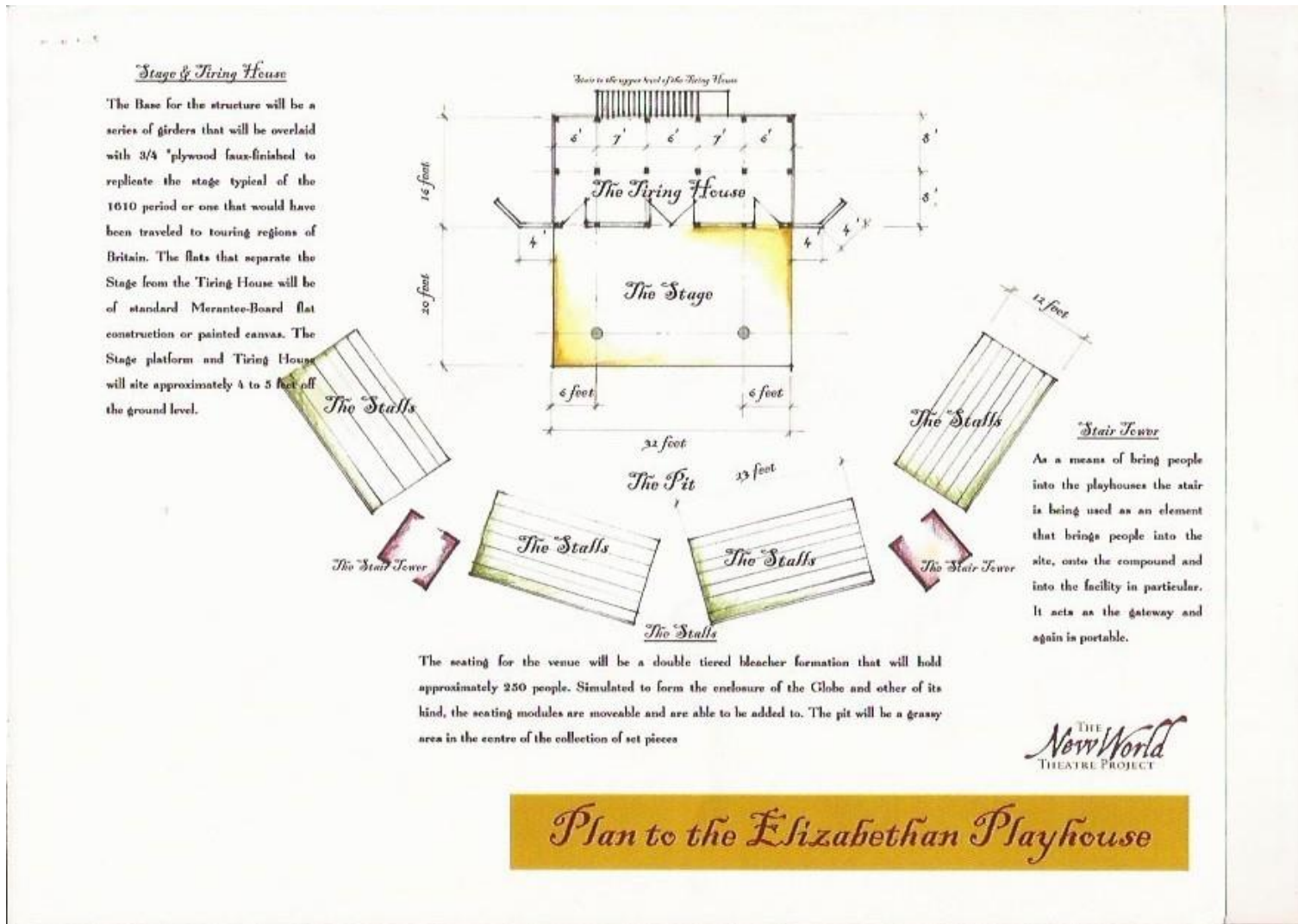
*“Though the scale of this project may seem daunting to many, it is not a project that is unfamiliar, Artistic Producers for the New World Theatre Project, that was based in Cupids, Newfoundland to mark the 400<sup>th</sup> anniversary of English Settlement in Canada. After months of development and consultation which include a week-long trip to London where they were hosted by the Globe Theatre, the team returned to develop the concept in more concrete forms and its subsequent construction.*

*“This project involved the design and construction of a similar set piece to the one presented here except that it was on land. It was the re-imagining of an Elizabethan style playhouse sited in the Black Spruce forest at the edge of the town enroute to a series of now abandoned hamlets. The concept was a portable structure that would come apart and fit inside of a 40ft shipping container. Constructed of local materials and roofed in sailcloth, it has been commented on as the closest thing to the Globe in the new world that you could get in its honest. Built on budget and still standing today, it proved to be a legacy to that event. And that is a legacy to the 150 years that our country has survived and matured. A venue and set piece that will house the stories of our country – The Maritime life of our nation – to be developed as a means of adding to the richness of our theatrical ecology.”*

Geoff Adam’s possesses two degrees in architecture and has run his own design firm in addition to his theatrical work since 1993.

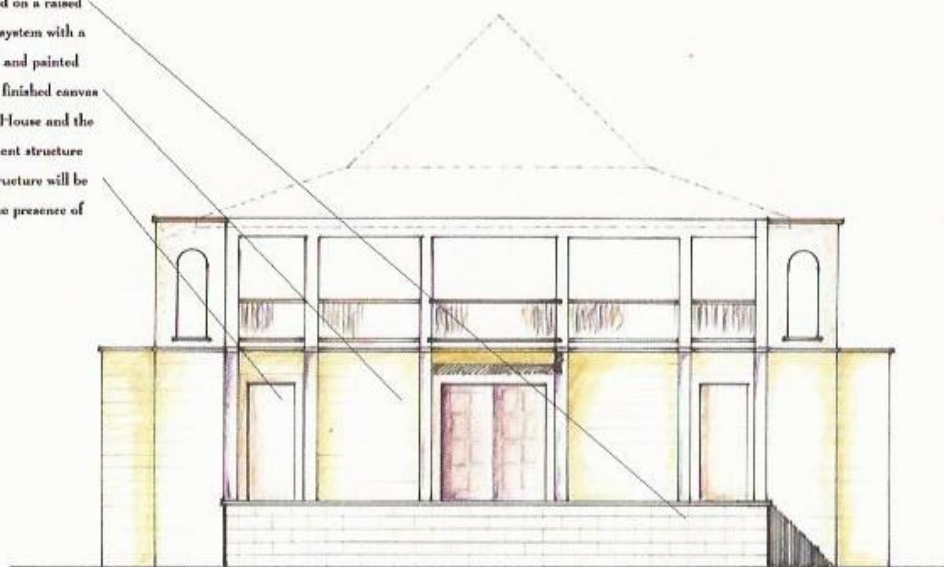
## 7.2.2 NEW WORLD PROJECT PLANS

### \*Conceptual Drawings by Geoff Adams



### Set Construction

The structure of the set will be based on a raised stage platform with a 4x4 scaffolding system with a screen system of both merante-board and painted canvas. The enclosure will be off faux finished canvas hangings. The division of the Tiring House and the Stage will be the same as in a permanent structure with the only difference is that this structure will be movable. In appearance it will have the presence of any structure



THE  
*New World*  
THEATRE PROJECT

## The Set of the Playhouse

### The Enclosure

The roof of the stage and tiring house will be of a sealed down truss structure with canvas tarping to keep out the elements. The Columns will be of pressure treated 6x6 structure inside a faux finished sono-tube. Some major visually structural items are decorative and meant to be portable.

The base of the playing platform is structural by nature but enclosed with a skirting of faux finished canvas.

### Decoration

The finished product will possess many of the same decorative elements where feasible as the Elizabethan Playhouses. Painting techniques employed will be similar to the original reconstruction and overall visuals will follow closely the product that has result in the Globe theatre on the Southbank in London, England.



THE  
*New World*  
THEATRE PROJECT

## The Playhouse Stage

### **7.3 ORGANIZATION ROLES AND RESPONSIBILITIES**

To organize the responsibilities for the planned repair, replacement and maintenance of the current Perchance Theatre, the Infrastructure Committee is in place.

### **7.4 THEATRE INFRASTRUCTURE COMMITTEE**

This committee effectively oversees the organizational responsibilities for the implementation of the rolling infrastructure maintenance plan and reports to the Perchance Board of Directors. The committee, in conjunction with the Technical Director of the theatre will also identify emerging infrastructure projects requiring the immediate repair or replacement of the failed or failing components needed to keep the theatre safely in operation. The committee will review the infrastructure plan annually to assess repair, replacement or upgrading costs outlined in the infrastructure plan.

The Theatre Infrastructure Committee, in conjunction with the Technical Director of the theatre, will be responsible for the prioritization of projects. It will reach these projects yearly according to the following categories:

#### **A. EMERGENCY MAINTENANCE**

*High Priority (Priority 1). Life, health and safety needs.*

The imperative to address these types of projects is based on the identification of issues that need to be addressed to mitigate a real potential or imminent risk to the life, health and or safety of facility occupants.

#### **B. PREVENTATIVE or PLANNED MAINTENANCE**

*Medium Priority (Priority 2). Immediate needs.*

The imperative to address these types of projects is based on identification of issues that need attention to prevent them from escalating to Priority One which will lead to serious deterioration of that facility. Repairs required by the staff to facilitate doing their jobs more effectively will fit into this category, i.e.:

- i. Covered changerooms for privacy and protection for the actors from the elements*
- ii. A solid ticket booth to protect our box-office staff, customers, and electronic equipment*

#### **C. COSMETIC or CORRECTIVE MAINTENANCE**

*Low Priority. (Priority 3). General Needs.*

These types of projects have been assessed as non-urgent and can be planned over a period without risk to facility occupants. The often, but not always affect only the appearance of the building.

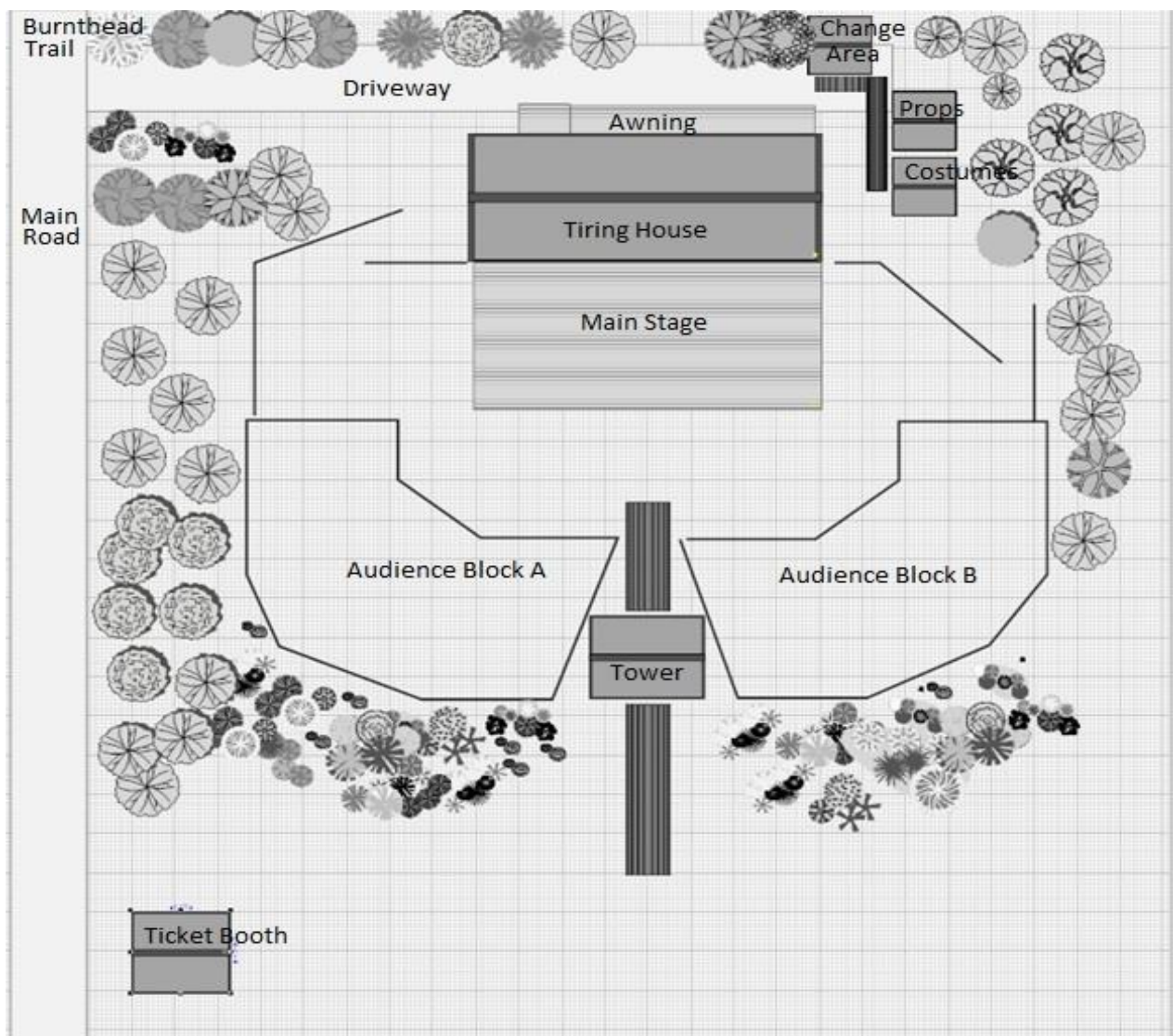
## 7.5 PREVENTATIVE MAINTENANCE

To keep the theatre in optimal working order and avoid delays and inconveniences to the actors and audiences often necessitated by lengthy repairs, the theatre will adopt a preventative maintenance policy, which, when implemented alongside the Infrastructure Rolling Maintenance Plan will help keep emergency repairs to a minimum.

### 7.5.1 PREVENTATIVE MAINTENANCE PLAN

The following is an example of a landscape schematic of the theatre to assist in identifying the main structure, outbuildings and grounds (A), and a Preventative Maintenance Checklist to be completed yearly.

#### A. PERCHANCE LANDSCAPE SCHEMATIC



*\*Please note the Ticket Booth is a proposed structure only.*

## B. PRECHANCE PREVENTATIVE MAINTENANCE CHECKLIST

Roof	Check ropes for quantity, uniformity of design, and lack of fraying. Lashing the canvas requires approx. 100ft of non-stretch nylon rope.	
	Canvases are free of tears or weaknesses	
	Ensure that each of the canvas segments are waterproof	
	Check <b>audience</b> roofbeams for structural integrity and appropriate padding to help prevent ripping the canvas segments	
	Check <b>awning over main stage</b> roofbeams for structural integrity and appropriate padding to help prevent ripping the canvas segments	
	Check <b>tiring house</b> roofbeams for structural integrity and appropriate padding to help prevent ripping the canvas segments	
	Check <b>tower</b> roofbeams for structural integrity and appropriate padding to help prevent ripping the canvas segments	
	Ensure all eye hooks and cleats are present and firmly secured, and replace any missing hooks	
Audience Seating Block A & B	Sweep and clear the risers and seats of any garbage or debris	
	Check audience benches for loose, broken or sagging boards	
	Ensure any leftover hardware from last season is removed from the audience area (eye-hooks/ screws/ nails/ etc.)	
Tower	Ensure the structure is free from debris and garbage	
	The front support posts are undamaged	
	The structure is standing straight, not leaning in either direction	
	There is no damage to the structure or missing boards	
	The technical space on the second floor is clean and free of debris	
	The floor of the upper technical area is not in need of any repair	
	The front door is in place, swings properly, and has appropriate hardware	
Tiring House	All door hardware and hinges are in place and undamaged, including locks and fasteners	

	Check door swing to ensure the door is not sagging in the frame and scrapping the floor	
	All three floors are swept of garbage and debris	
	Floor/ ceiling joists are firmly in place and undamaged	
	All floor planks on all three floors are secure and undamaged	
	All walls on all three floors are properly secured to the main frame	
	All unnecessary hardware (excepting functional pieces like hooks and fasteners) has been removed	

**B. PERCHANCE PREVENTATIVE MAINTENANCE CHECKLIST (CONT'D)**

Backstage Awning	The support posts are undamaged, firmly attached and the cement feet are level on the ground.	
	Shingles are in place and undamaged	
	Awning is secured firmly to the tiring house	

Main Stage Structure	Side railings are in place and firmly attached	
	Fastening hardware for doors are in place and working	
	Side and front stairs are secured and well supported	
	Stage floor boards are all in place and undamaged	
	The joists show no signs of rot or weakness	
	The stage support posts are sound, and the cement feet are level on the ground	
	The trap door is structurally firm as it pertains to the part of it that makes up the floor of the main stage, and the hinges are intact and working	
	The stairway leading from the stage through the trap door to the ground is firmly secured and free of debris	
	The wooden walkways leading from the back stage to the trap door stairs are undamaged and free of blocks or debris	
	The space under the stage is clear of garbage and debris	
	The stage skirt is in place, undamaged, and properly secured	
	Any extra hardware on the stage structure left over from the previous season has been removed	
	The main stage is clear of debris and garbage	

Outbuildings: Costumes, Props & Technical, and Changerooms	Changeroom floor is clear of garbage and debris	
	The shingles of the changerroom roof are all in place and undamaged	
	The walls of the changerroom cubicles are undamaged	
	The props/ technical outbuilding is level and organized	

	The tarp covering the prop/ technical shed roof is undamaged and firmly secured around the edges	
	The costumes shed is level	
	Inside the costumes shed is clean and organized	
	The Costume shed is high enough of the ground to avoid flooding due to groundwater run-off	
Masking Walls	Walls are in place, undamaged, and firmly supported	
	All unneeded hardware in the walls is removed from the previous season	
	Planks of the roofs attached to the masking walls are all in place and relatively undamaged	
Driveway and Main Gate	The main gate is in place and undamaged	
	The driveway leading to the backstage area is clean-looking and free of obstacles	
Walkways	Are all present, undamaged, and clear of obstacles	

### 7.5.2 MAINTENANCE AND REPAIR RESPONSIBILITIES

The following is a list of responsibilities to be undertaken by the Technical Director of the theatre in conjunction with the Infrastructure committee.

- i.* Develop a building Maintenance and Repair Policy.
- ii.* Gather information about the building's repair needs by conducting annual roof-to cellar building Inspections.
- iii.* Work with the Theatre Infrastructure Committee to develop a seasonal budget that spells out how much can be spent on repairs and upgrades.
- iv.* Compile a list of contractors, tradespeople and handypeople whom you can call regularly for estimates.
- v.* Develop and maintain a schedule of upcoming repairs and projects including basic information about each job.
- vi.* Maintain an up-to date file containing complete records for all past and present maintenance and repair projects. This will be called the **Maintenance Logbook**.

### 7.5.3 MAINTENANCE LOGBOOK SAMPLE PAGE

Pages like the one found below can be kept as paper copy as well as in digital format to keep an active track on projects past, as well as ongoing at the theatre.

	Project/ Item	Condition	Age	Remaining Useful Life	Replacement Cost (\$)	Notes
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						
13.						
14.						
15.						
16.						
17.						
18.						
19.						
20.						
21.						
22.						
23.						
24.						
25.						
26.						

### 7.5.4 TYPES OF REPAIR AND MAINTENANCE

Repair and maintenance can fit into two categories:

#### **A. HOUSEKEEPING MAINTENANCE**

Carried out by the Technical Director, Assistants to the Technical Director, or Stage Managers and their assistants during the run of the regular theatrical season.

## **B. SECOND LINE MAINTENANCE**

Carried out by specialist tradespeople either at the theatre site, or at their places of business.

### **7.5.5 ISSUES TO CONSIDER FOR REPAIR AND MAINTENANCE**

These issues will be considered before any projects around the theatre are undertaken:

#### **A. BUDGET FACTORS**

In the short term, there may only be enough money for a few repairs each season. Due to this reason, it may be a good idea to begin building a reserve account, setting a small amount aside each season to save for more costly repairs.

#### **B. UPCOMING MAJOR REPAIRS**

Upcoming future repairs are noted in the building's future maintenance plan. This plan should be consulted before embarking on cosmetic repairs, to ensure that season's *budget allows for these repairs.*

#### **C. STAFF AND CUSTOMER NEEDS**

Because an outdoor theatre has needs specific to its function, the ongoing needs of performers and production staff need to be considered in each season's plan as well. Since the theatre was built with no secondary facilities, such as change areas, accessible washrooms, or sales areas, the addition of these buildings will be an important and ongoing part of the site maintenance schedule.

#### **D. PREVIOUS REPAIRS**

Keeping a record of when repairs have been done to various parts of the building in a maintenance log book may assist in the decision of which areas of the building are highest in priority for cosmetic repairs. Due to the constant exposure to the elements on a year-round basis, cosmetic repairs are important, and necessary for the comfort of the audience, and the reputation of the company.

### **7.5.6 REPAIR AND MAINTENANCE BUDGET PLAN**

Annual budget and expenditure can be of three kinds:

#### **A. COMMITTED EXPENDITURE**

Includes tasks that occur every year as part of planned maintenance, such as the equipment necessary for the raising of the roof sails, or the replacing of the hardware damaged over the winter season. One of our goals for the theatre is to gradually move as many of these expenditures out of this category, into the variable category. *Upgrading door hardware and continued upgrades to changing facilities offer good examples of this attempt.*

### B. VARIABLE EXPENDITURE

Includes regular tasks within our overall program of planned maintenance that may not occur every year, *i.e. replacing the trap door on stage, or replacing loose or sagging audience seating*. The Technical Director exercises some discretion and decides on priorities for these tasks.

### C. MANAGED EXPENDITURE

Relates to unplanned maintenance works carried out entirely at the Technical Director's discretion, primarily emergency maintenance.

## 7.6 INFRASTRUCTURE ROLLING MAINTENANCE PLAN

As a part of the Perchance Sustainability plan, the Research Team contracted with Technical Director Kirsti Mikoda and Engineer David Davis to identify and prioritize all planned repair, replacement, and maintenance. The plan is identified as *rolling* because it will be updated annually by the Theatre Infrastructure Committee. As well, a contingency for emerging projects will be identified by the committee. The Infrastructure Rolling Maintenance Plan is outlined below:

Projected Ten Year Rolling Maintenance Schedule											
Building Element	Year										
<i>*Checks completed yearly. Mark (X) indicates projected replacement year</i>	1 (2018)	2	3	4	5	6	7	8	9	10 (2027)	Total
<b>1.Roof</b>											
Check canvases are free of tears or weaknesses. Mend if necessary.	x						x				2
Check that each of the canvas segments are waterproof. Re-apply waterproofing if necessary.	x			x			x			x	4
Check <b>audience, awning, tiring house, &amp; tower</b> roofbeams for structural integrity and appropriate padding to help prevent ripping the canvas segments.		x								x	2
<b>2.Audience Seating</b>											
Check audience benches for loose, broken or sagging boards. Replace boards if necessary.	x				x				x		3
<b>3.Tower</b>											

Check the structure is standing straight, not leaning in either direction. Replace structural support beams if necessary.			x						x		2
Check the floor of the upper technical area is firmly secured and undamaged. Replace joists/ floor boards if necessary.										x	1
<b>4.Tiring House</b>											
Check floor/ ceiling joists are firmly in place on all three floors and undamaged. Replace if necessary.					x					x	2
Check all floor planks on all three floors are secure and undamaged. Replace if necessary.	x						x				2
Check all walls on all three floors are properly secured to the main frame. Replace supports if necessary.	x							x			2
Check spring-loaded door hinges. Replace as needed.	x	x	x	x	x	x	x	x	x	x	10
<b>5.Backstage Awning</b>											
Check the support posts are undamaged, firmly attached and the cement feet are level on the ground. Replace posts if necessary.					x						1
Check the shingles are in place and undamaged							x				2
Check the awning is secured firmly to the tiring house. Replace hardware if necessary.			x						x		3
<b>6.Main Stage Structure/ Foundation</b>											
Check side railings are in place and firmly attached. Replace if needed.	x		x		x		x		x		5
Check side and front stairs are secured and well supported. Replace supports if needed.			x							x	2

Check stage floor boards are all in place and undamaged. Replace floorboards if needed.	x					x				x	3
Check the joists show no signs of rot or weakness. Replace or support if needed.	x			x			x			x	4
Check the stage support posts are sound, and the cement feet are level on the ground. Replace and re-tar as needed.	x									x	2
Check the trap door is structurally firm as it pertains to the part of it that makes up the floor of the main stage, and the hinges are intact and working. Replace boards or hinges as needed.	x					x					2
Check the stairway leading from the stage through the trap door to the ground is firmly secured. Add support or replace as needed.						x					1
Check the wooden walkways leading from the back stage to the trap door stairs are undamaged						x					1
<b>7. Outbuildings</b>											
The shingles of the changeroom roof are all in place and undamaged							x				1
The tarp covering the prop/technical shed roof is undamaged and firmly secured around the edges. Replace if necessary.	x				x				x		3
The Costume shed is high enough of the ground to avoid flooding due to groundwater run-off. Dismantle, re-grade gravel, and re-construct shed if necessary.	x					x					2
<b>8.Masking Walls</b>											

Walls are in place, undamaged, and firmly supported. Re-build and replace boards as needed.	x	x	x	x	x	x	x	x	x	x	10
Planks of the roofs attached to the masking walls are all in place and relatively undamaged		x			x			x			3
<b>9.Driveway/ Main Gate</b>											
The main gate is in place and undamaged. Replace as needed.	x	x	x	x	x	x	x	x	x	x	10
<b>10.Walkways</b>											
Are all present, undamaged, and clear of obstacles. Repair as needed.	x	x	x	x	x	x	x	x	x	x	10

### 7.6.1 INFRASTRUCTURE ROLLING MAINTENANCE PLAN BUDGET

To be used in conjunction with the Rolling Maintenance Plan to estimate projected costs and labour associated with the plan. The budget breakdown is as follows:

<b>Projected Ten Year Rolling Maintenance Budget Breakdown</b>				
<b>Building Element</b>	<b>Material</b>	<b>Approx. Amount</b>	<b>Estimated Material Cost</b>	<b>Estimated Labour Cost</b>
<b>1.Roof</b>				
Check canvases are free of tears or weaknesses. Mend if necessary.	Sail Grade Canvas	9 Panels	\$1,000.00 ea.	\$25.00/ hr
Check that each of the canvas segments are waterproof. Re-apply waterproofing if necessary.	Canvak Water Resistant Canvas Preservative	2,500 sq. ft.	\$39.99 ea. (25 cans)	\$20.00/ hr
Check <b>audience, awning, tiring house, &amp; tower</b> roofbeams for structural integrity and appropriate padding to help prevent ripping the canvas segments. Repair if needed.	2x4 Spruce Stud	50 ft.	\$150.00	\$150.00
<b>2.Audience Seating</b>				
Check audience benches for loose, broken or sagging boards. Replace boards if necessary.	1x4 Spruce Strapping	50ft	\$10.00	\$100.00
<b>3.Tower</b>				

Check the structure is standing straight, not leaning in either direction. Replace structural support beams if necessary.	2x6 Spruce	12ft	\$10.00	\$200.00
Check the floor of the upper technical area is firmly secured and undamaged. Replace joists if needed.	2x8 Spruce	12ft	\$15.00	\$200.00
Replace floor boards if necessary.	1x6 Spruce Strapping	20ft	\$20.00	\$100.00
<b>4.Tiring House</b>				
Check floor/ ceiling joists are firmly in place on all three floors and undamaged. Replace if necessary.	2x10 Spruce	32ft	\$40.00	\$250.00
Check all floor planks on all three floors are secure and undamaged. Replace if necessary.	1x6 Spruce Strapping	40ft	\$40.00	\$150.00
Check all walls on all three floors are properly secured to the main frame. Replace supports if necessary.	2x4 Spruce Stud	10ft	\$6.00	\$50.00
Replace spring-loaded door hinges as necessary.	3-1/2" Adjustable Spring Hinge	12	\$20.69 ea.	\$50.00
<b>5.Backstage Awning</b>				
Check the support posts are undamaged, firmly attached and the cement feet are level on the ground. Replace posts if necessary.	4x4 Treated Decking Post	3 posts/ 12ft ea.	\$35.00	\$250.00
Check the shingles are in place and undamaged. Repair if needed.	Grey Marathon 25 AR Roof Shingle	1 bundle	\$28.95 per bundle	\$200.00
Check the awning is secured firmly to the tiring house. Replace hardware if necessary.	4" Heavy T-Hinge	6	\$15.39 ea	\$200.00
<b>6.Main Stage Structure/ Foundation</b>				
Check side railings are in place and firmly attached. Replace if needed.	2x4 Spruce Stud	16ft	\$10.00	\$150.00

Check side and front stairs are secured and well supported. Replace supports if needed.	2x4 Spruce Stud	16ft	\$10.00	\$50.00
Replace treads if needed.	2x10 Spruce	24ft	\$30.00	\$100.00
Check stage floor boards are all in place and undamaged. Replace floorboards if needed.	1x4 Spruce Strapping	50ft	\$10.00	\$100.00
Check the joists show no signs of rot or weakness. Replace or support if needed.	2x10 Spruce	32ft	\$40.00	\$200.00
Check the stage support posts are sound, and the cement feet are level on the ground. Replace and re-tar as needed.	6x6 Treated Decking Post	16ft	\$75.00	\$200.00
Check the trap door is structurally firm as it pertains to the part of it that makes up the floor of the main stage, and the hinges are intact and working. Replace boards as needed.	1x6 Spruce Strapping	12ft	\$12.00	\$50.00
Replace hinges as needed.	4" Heavy T-Hinge	2	\$15.39 ea	\$50.00
Check the stairway leading from the stage through the trap door to the ground is firmly secured. Add support or replace as needed.	Pressure Treated 5-Step Stair Stringer	2	\$21.69 ea	\$200.00
Check the wooden walkways leading from the back stage to the trap door stairs are undamaged. Repair if needed.	1x6 Spruce Strapping	20ft	\$20.00	\$100.00
<b>7. Outbuildings</b>				
The shingles of the changeroom roof are all in place and undamaged. Repair as needed.	Grey Marathon 25 AR Roof Shingle	1 bundle	\$28.95 per bundle	\$200.00
The tarp covering the prop/technical shed roof is undamaged and firmly secured around the edges. Replace if necessary.	Polyethylene Tarp w/ Aluminum Grommets	2	\$23.99 ea	\$100.00
The Costume shed is high enough of the ground to avoid flooding due to groundwater	Pea Gravel	1 load	\$400.00	\$1000.00

run-off. Dismantle, re-grade gravel, and re-construct shed if necessary.				
<b>8.Masking Walls</b>				
Walls are in place, undamaged, and firmly supported. Re-build and replace boards as needed.	1x6 Spruce Strapping	40ft	\$40.00	\$200.00
Planks of the roofs attached to the masking walls are all in place and relatively undamaged. Replace if needed.	1x6 Spruce Strapping	20ft	\$20.00	\$150.00
<b>9.Driveway/ Main Gate</b>				
The main gate is in place and undamaged. Replace as needed.	Nylon Rope	20ft	\$10.00	\$25.00
Hardware is present and in working order. Replace if needed.	Eye Hook	1	\$12.00 ea	\$10.00
<b>10.Walkways</b>				
Are all present, undamaged, and clear of obstacles. Repair as needed.	1x6 Spruce Strapping	40ft	\$40.00	\$200.00

## 7.7 INFRASTRUCTURE PROJECT ACTIVITY YEARLY BREAKDOWN

To keep the theatre safe, as well as improve the overall look and function of the building, certain one-time only construction projects need to be undertaken that are not shown on The Rolling Maintenance Plan, which only covers existing structures and the projected need for replacement of all or some of their parts. These extra projects are noted here, in the Yearly Project Activity Plan

### A. PROJECT ACTIVITY IN YEAR 1 (2018)

- i. Replace rotten boards on stage floor
- ii. Support any rotten joists under the stage
- iii. Build a 7'x7' ticket booth with shingled roof next to the Haven parking lot
- iv. Replace all on-stage door hardware with heavy-duty spring-loaded hinges
- v. Replace all canvas roof sails
- vi. Re-waterproof new canvas roof sails
- vii. Replace broken/ sagging boards in audience block A & B benches
- viii. Replace stage railings
- ix. Replace tarp over Props/ Tech outbuilding
- x. Repair/ Replace walkways

**B. PROJECT ACTIVITY FOR YEARS 2 & 3 (2019 and 2020)**

- i.* Replace roof rafters in both audience blocks A and B
- ii.* Replace all audience benches in audience blocks A and B
- iii.* Install gutters on the main stage awning to channel rain water away from falling onto the front stairs
- iv.* Replace support beams and add cross-bracing to the Tower
- v.* Replace boards on masking walls and masking wall roofs
- vi.* Add further masking fabric to the back of the masking walls
- vii.* Replace stage left main roof support

**C. PROJECT ACTIVITY FOR FUTURE YEARS (2021+)**

- i.* Re-mulch the front of house so that there is no gravel in the acting area
- ii.* Clapboard and paint sides of actor change rooms
- iii.* Shelving/ work surface/ for the Props/ Technical outbuilding
- iv.* Solar lighting fixtures for all outbuildings and several exterior working areas (lighting fixtures to number approx. 7)
- v.* Replace all canvas roof sails
- vi.* Re-waterproof new canvas roof sails

**7.7.1 INFRASTRUCTURE PROJECT ACTIVITY INFORMATION REQUIREMENTS**

Based on the budgeting information supplied on our Infrastructure Maintenance Budget Breakdown, as well as projections supplied by David Davis and Kirsti Mikoda, what follows is a budget breakdown that incorporates both the Infrastructure Rolling Maintenance Plan, and the proposed Project Activities for the future.

**A. PROJECT ACTIVITY YEAR 1 (2018) PROJECTED BUDGET**

<b>Project</b>	<b>Current Budget Amounts</b>
Replace rotten boards on stage floor	\$200.00
Support any rotten joists under the stage	\$200.00
Build a 7'x7' ticket booth with shingled roof next to the Haven parking lot	\$2,500.00
Replace all on-stage door hardware with heavy-duty spring-loaded hinges	\$300.0
Replace all canvas roof sails	\$11,000.00
Re-waterproof new canvas roof sails	\$1,000.00
Replace broken/ sagging boards in audience block A & B benches	\$110.00
Replace stage railings	\$160.00
Replace tarp over Props/ Tech outbuilding	\$130.00
Repair/ Replace walkways	\$35.00

<b>Projects Total:</b>	\$15,635.00
<b>Further Rolling Maintenance Requirements Total:</b>	\$1408.00
<b>Anticipated Annual Cash Flow Requirement Year 1:</b>	<b>\$17,043.00</b>

**B. PROJECT ACTIVITY FOR YEARS 2 & 3 (2019 and 2020) PROJECTED BUDGET**

<b>Project</b>	<b>Current Budget Amounts</b>
Replace roof rafters in both audience blocks A & B	\$2,000.00
Replace all audience benches in audience blocks A & B	\$7,000.00
Install gutters on the main stage awning to channel rain water away from falling onto the front stairs	\$500.00
Replace support beams and add cross-bracing to the Tower	\$210.00
Replace boards on masking walls and masking wall roofs	\$410.00
Add further masking fabric to the back of the masking walls	\$100.00
Replace stage left main roof support	\$500.00
<b>Projects Total:</b>	\$10,720.00
<b>Further Rolling Maintenance Requirements Total:</b>	\$1,497.34
<b>Anticipated Annual Cash Flow Requirement Year 2&amp;3:</b>	<b>\$12,217.34</b>

**C. PROJECT ACTIVITY FOR FUTURE YEARS (2021+)**

<b>Project</b>	<b>Current Budget Amounts</b>
Re-mulch the front of house so that there is no gravel in the acting area	\$1,000.00
Clapboard and paint sides of actor change rooms	\$500.00
Shelving/ work surface/ for the Props/ technical outbuilding	\$400.00
Solar lighting fixtures for all outbuildings and several exterior working areas (lighting fixtures number approx. 7)	\$700.00
Replace all canvas roof sails	\$11,000.00
Re-waterproof new canvas roof sails	\$1,000.00
<b>Projects Total:</b>	\$14,600.00
<b>Further Rolling Maintenance Requirements Total:</b>	\$12,278.02
<b>Anticipated Annual Cash Flow Requirement for Future Years:</b>	<b>\$26,878.02</b>

## 7.8 PROJECTED COST OF MOVING THE THEATRE

In the event that it becomes no longer viable for our theatre to remain in it's current location, a small team of professionals, including our Engineer David Davis and Technical Director Kirsti Mikoda have submitted estimates of the cost of moving the building to a different location based on two separate variables. These costs reflect **A**, a situation in which we re-build the theatre using all-new materials, and **B**, a situation in which we re-use as many of the pre-existing materials as possible. As with any move of this sort, not all materials will be in a condition to re-use. Both estimates assume good site conditions, and that the new site will be within the town of Cupids.

**A.**

<b>The Approximate Cost of Moving the Theatre Building to a Different Location Within Cupids and Re-building it With All New Materials</b>				
<b>Item Number</b>	<b>Description</b>	<b>Materials</b>	<b>Labour</b>	<b>Total</b>
<b>1.</b>	Land Acquisition			\$0.00
<b>2.</b>	Design/ Permits	\$50,000.00		\$50,000.00
<b>3.</b>	Siteworks	\$3,000.00	\$17,000.00	\$20,000.00
<b>4.</b>	Pole Installation	\$5,000.00		\$5,000.00
<b>5.</b>	Power/ Electrical	\$5,000.00	\$5,000.00	\$10,000.00
<b>6.</b>	Plumbing/ Sewer/ Water Supply	\$8,000.00	\$3,000.00	\$11,000.00
<b>7.</b>	Structures (includes seating)	\$70,000.00	\$70,000.00	\$140,000.00
<b>8.</b>	Canvas Covering	\$10,000.00	\$5,000.00	\$15,000.00
<b>TOTAL:</b>				<b>\$251,000.00</b>

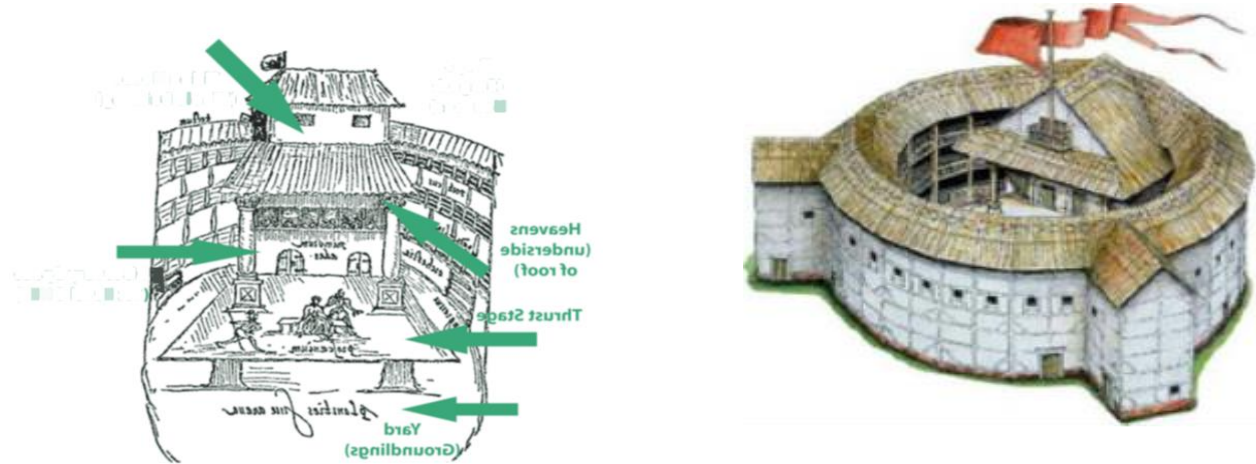
**B.**

<b>The Approximate Cost of Moving the Theatre Building to a Different Location Within Cupids and Re-building it by Recycling the Materials Already Making up the Existing Structure</b>				
<b>Item Number</b>	<b>Description</b>	<b>Materials</b>	<b>Labour</b>	<b>Total</b>
<b>1.</b>	Land Acquisition			\$0.00
<b>2.</b>	Design/ Permits	\$50,000.00		\$50,000.00
<b>3.</b>	Siteworks	\$3,000.00	\$17,000.00	\$20,000.00
<b>4.</b>	Pole Installation	\$5,000.00		\$5,000.00
<b>5.</b>	Power/ Electrical	\$5,000.00	\$5,000.00	\$10,000.00
<b>6.</b>	Plumbing/ Sewer/ Water Supply	\$8,000.00	\$3,000.00	\$11,000.00
<b>7.</b>	Structures (includes seating)	\$40,000.00	\$40,000.00	\$140,000.00
<b>8.</b>	Canvas Covering	\$10,000.00	\$5,000.00	\$15,000.00
<b>TOTAL:</b>				<b>\$191,000.00</b>

## 7.9 PRIOR WORK REMODELING THE THEATRE/ NEW WORLD NOTES

A document submitted to Perchance Theatre by the participants noted below, in reference to streamlining the running of the theatre at the time of the transfer from New World Theatre to Perchance.

Saturday February 15, 2014



"The Stage must stand; the Players may travel."

"The Indevour set-piece was conceived and built as a segmented and portable structure. NWTP's current and longterm plan is that the stage become a permanent and fixed entity, existing not only as a multi-use and multi-seasonal performance space, but a destination of interest in the area. To that end, there are a series of elements that require attention, from physical to philosophical, in order to revitalize the entire New World theatre experience in Cupids. It is our goal to procure a design that will address all these elements in a creative, green, safe, aesthetically-pleasing and long-lasting way."

### Stage Structure:

review foundation: cement pier vs wood on soil.  
assess all construction materials: mostly raw wood lumber exposed for years to weather.  
review tower structure for rigging safety, stair code, headroom space, etc.  
audience gallery roof structure insufficient for loads and safe rigging of canvas.  
audience gallery stairs and decking do not meet code for sizing, railings, etc.  
review canvas sail sizing; current pieces do not properly fit the structure.  
incorporate measures to allow stage area to be reasonably secured and site protected when not in use.

### Enhancement to Performance Function:

the two main support columns exposed onstage are too far forward into the performance space.

- possible to make these columns aesthetically pleasing as well as functional (tree trunk, weathered power pole)

- split current main entrance into two *vomitorium* halls: maximizes audience seating/sight lines.
- incorporate a sail that covers the stage and groundling area: protects performers and audience from sun/rain, optimizes productions for inclement weather.
- a covered backstage area is required for performer change rooms, washroom, running costume/prop storage, basic shelter from elements
- permanent masking of backstage area from audience sight-lines.
- boardwalk around perimeter for performer safety and noise control during show traffic.
- onsite dry storage for costume, props, equipment.

#### **Audience Care & Control:**

- reconfigure audience gallery for better seat-spacing, sight-lines, accessibility, legroom, back support.
- sun/rain shelter for audience prior to entering stage area. gazebo or open tent.
- light fencing/gate systems to guide audience through area; secondary use as site security.
- sufficient public toilet facilities
- shade and seating areas on lawn, privacy fencing for latrines.
- provision for food/drink service.
- intermission and pre/post-show common areas.
- "Front-of-House" and box office area

#### **Green Initiatives:**

- grey-water toilets.
- rain-water collection systems.
- recycling/ compost stations.
- solar/wind power source.
- bicycle and group shuttle transport.

#### **Vision Statement:**

From St. John's you drive the leisurely hour to Cupids. NWTP signature signage on the TCH guides you off the highway. You follow frequent and assuring signs as you wend your way on the picturesque roads leading to this historic area. (You may, of course, have instead taken advantage of the shuttle bus... or the Shakespeare-Car-Share ... or the shuttle boat...). Arriving in the Cupids environs you are greeted by a Visitor Information kiosk with a map of the area, schedule of events, and a satellite box office for the NWTP. You can fill your day with visiting historic sites, using the bicycle transport system, dining in local restaurants, hiking, and attending world class theatre. Even before you see the Cupids Haven B&B and the striking wooden stage of NWTP, signage guides you to parking facilities. Follow the trail and weathered wood fence; it leads to the boardwalk and up to the archway at the entrance to the grounds. There is Cupids Haven B&B, built in the original St. Augustine's' Church; there the old cemetery beside the start of the Burnt Head Loop Trail down to the shore of Conception Bay; and there rises the New World stage: a round, wooden gallery and tower structure modelled on England's Globe Theatre, where Shakespeare trod the boards and penned his plays. This elegant and rustic plank and sail-canvas structure is home to Newfoundland and Labrador's world class New

World Theatre repertory company. Get your tickets at the box office, then relax and picnic on the lawn at the foot of the stage and its gardens. Environmentally-friendly lavatory facilities, garbage/recycling stations, and quaint weathered-wood sun shelters and benches are at hand for your use. The tolling of the bell signals the play is about to start. Enter into the airy audience

gallery encircling the wooden planks of the thrust stage. Seat yourself in the stalls or take your place in the Groundlings area right down front at the lip of the stage. There is a hush, the audience rustles in anticipation, a bird flits by on a gust of wind ...

"Now entertain conjecture of a time..."

## **7.10 INCLUSION AWARENESS**

Perchance is also dedicated to ensuring that our site is fully accessible for any member of our theatre audience. To further this aim, we have included here an outline supplied by InclusionNL Manager, Kathy J. Hawkins, outlining **Accessibility Features** for the theatre to consider.

### **7.10.1 ACCESSABILITY FEATURES TO CONSIDER**

- A.** Dedicated Inclusion Phone Line – 709.697.3323 or 1.844.517.1376
- B.** Accessibility Guide available for theatre patrons
- C.** Trained on Site Staff and Volunteers
  - i.* Dedicated Inclusion Awareness Volunteer Training
  - ii.* Multiple sessions if required
- D.** Dedicated Accessible Blue Zone Parking Spaces
- E.** Free Entrance to Attendant accompanied by event ticket holder (City of St. John's Attendant Pass or Access 2 Pass)
- F.** Dedicated Accessible Viewing Areas
- G.** American Sign Language Interpreters
  - i.* ISNL - \$55/hr – 2 required)
- H.** Events highlighted available with American Sign Language
- I.** Signage promoting accessible features
- J.** Festival schedules in alternate formats

## **7.11 PREPARING OUR PROGRAM**

Our hope at Perchance Theatre is to prepare two levels of programing when it comes to maintenance:

### **A. LONG TERM MAINTENANCE**

Up to and including ten years, as our building is a canvas roof, and constructed of untreated lumber, this is the approximate length of time before the waterproofing of the canvas gives out, and the main structural timbers may begin to show significant wear.

## **B. ANNUAL MAINTENANCE**

This can be decided by consulting our rolling maintenance plan, maintenance log book, and work carried out over the previous year.

### **7.12 SOME OF THE FACTORS INFLUENCING OUR PRIORITIES**

When dealing with issues of maintenance and project priority, some of the factors that need to be considered are:

- i.* Occupational health and safety
- ii.* Security of premises
- iii.* Vandalism
- iv.* Disruption to business operations
- v.* Likely failure of critical building fabrics
- vi.* Policy decisions

### **7.13 PLAN APPROVAL AND APPLICATION FOR FUNDS**

The Three-Year Rolling Maintenance Plan must be formally approved by Perchance Board of Directors before applications are submitted for funding. The Infrastructure Committee will make recommendations about funding sources to Board of Directors.

### **7.14 CONTRACTING PRINCIPLES**

The Infrastructure Committee will oversee calls for proposals or tenders for projects. Projects will be carried out with the rules, regulations and laws governing such activities and in accordance with best practices. Project activities must be fair and conducted with openness, integrity, transparency and accountability.

### **7.15 SUMMARY**

The Rolling Maintenance Plan ensures the sustainability of Perchance Theatre. It will also ensure efforts by Perchance Board to synchronize and tighten the link between infrastructure needs and ongoing budget process for infrastructure projects.

## **Chapter 8: Governance**

### **8.1 INTRODUCTION**

The United Nations defines governance as “the interactions among structures, processes and traditions that determine how power and responsibilities are exercised, how decisions are taken, and how citizens or other stakeholders have their say. It is about power, relationships and accountability: who has influence, who decides, and how decision makers are held accountable” (Gov. NL, Treasury Board 2000, p.3).

This chapter gives an overview of the governance of Perchance Theatre at Cupids. It presents a research methodology, analysis of external factors, governance structure, key findings including promising practices, challenges and recommendations.

This chapter is organized under the following headings: 8.1 Introduction; 8.2 Research Methodology; 8.3 External Analysis: Sustainability of Governance in Rural Non-Profit Boards; 8.4 Governance Structure; 8.5 Key Findings I: Perchance Governance Strengths – Promising Practises; 8.6 Key Findings II: Governance Challenges for Perchance; 8.7 Key Findings III: Governance Recommendations for Perchance; 8.8 Summary; and 8.9 References.

### **8.2 RESEARCH METHODOLOGY**

To prepare this section, both qualitative and quantitative research was conducted. Data was obtained from regional focus groups; in-depth interviews with theatre professionals and audience members; and online surveys with artists, donors, and audience members.

Three capacity building workshops on governance with Board members and staff also provided data for this section. Board members and staff completed SWOT (Strengths, Weaknesses, Opportunities, Threats) exercises online to provide additional information for the development of this chapter. More detailed information on research methodology is available in Chapter 1.

The data collected for this chapter included analysis from Perchance Documents including the constitution; bylaws; grant applications 2014-2017; board meeting minutes; annual budgets and reports from 2014-2017; business plan; financial plan; and operational policies.

### **8.3 EXTERNAL ANALYSIS: SUSTAINABILITY OF GOVERNANCE OF RURAL NON-PROFIT BOARDS**

Focus group participants identified changing demographics as a major issue for most rural boards in the province. The greying of the province’s rural population in general and of the volunteer base of rural areas in particular has serious implications for the sustainability of most rural non-profit boards.

The shift in the demands of funders for greater transparency and accountability has increased workloads for rural boards. In addition, more research and planning are required to obtain funding which also requires more time. There is also a perception according to participants that government funding has moved from operating funds to program and project-based funding. Participants say this has required a shift in skills and focus as well as making more demands on resources and time for both boards and staff of non-profit rural boards.

Participants also say there is a demand from funders for highly functioning regional partnerships and collaborations as a major component of funding. This requires specialized skills for board and staff for assessment, development and maintenance of these relationships. It also adds more responsibilities for staff and board members.

Moreover, participants say funders sometimes insist that the non-profit organization focus on government agendas which may conflict with the mission and mandate of the organization. This adds to the stress levels of board members and staff who are required to follow their mission and mandate while seeking approval of funders for financial sustainability.

Focus group participants say that many services previously provided by government departments have been transferred to volunteer boards. This has resulted in an increase in the number of non-profit boards with fewer and fewer people available to provide leadership, talent and time. They say it also has become more difficult for rural non-profit boards to attract and retain qualified people.

Participants say that there is frequently a lack of resources to hire the full-time staff necessary for the sustainability of an organization's mission and mandate. Consequently, many non-profit organizations have over reliance on a volunteer board for the day to day functioning of their organization. Many participants say this contributes to a crisis management mode of operation.

Participants indicate that boards are expected by funders to receive more and more governance training and development which requires significant time commitments from board members. This can contribute to the resignation of directors who are already overwhelmed with board time commitments. This also makes attracting new directors difficult. It also adds to the challenge of maintaining a balance of skills on boards.

#### **8.4 GOVERNANCE STRUCTURE**

The Board of Directors (the Board) for Perchance Theatre at Cupids is a body of elected volunteer members. The Board's executive is composed of Chair, Vice-Chair, Treasurer, and Secretary. The Board currently has three committees: The Revenue Generation Committee; The Infrastructure Committee; and the Communications Committee (See Bylaws in Appendices).

*Subject to the Articles of the Association and any unanimous member's agreement, the number of a Directors constituting the Board of Directors (henceforth referred to as Board) shall be no less than three (3) and no more than fifteen (15). A majority of Directors shall be resident in the Province of Newfoundland and Labrador. Term of Office: A Director's term of office, subject to the provisions of section 175 of the Act, shall be from the date on which s/he is elected or appointed until the close of the annual meeting two (2) years following and shall be renewable upon appointment at the Annual General meeting.*

*Vacation of Office: The office of Director shall ipso facto be vacated in accordance with section 177 of the Act, and if: a) he suspends payments of his debts generally or compounds with his creditors or makes authorized assignment or is declared insolvent; or b) by notice in writing to the*

*Corporation he resigns her/his office. Any such resignation shall be effective at the time it is sent to the Corporation or at the time specified within the notice, whichever is later.*

*Election and Removal: Directors shall be elected by the membership on a show of hands unless a ballot is demanded in which case such election shall be by ballot. A whole Board of Directors shall be elected annually by the membership in general meeting assembled in Newfoundland and Labrador or such other location outside Newfoundland and Labrador as may be approved by unanimous resolution of the membership.*

*The membership of the corporation may, by ordinary resolution at a special meeting of the membership, remove any Director or Directors from office and a vacancy created by the removal of a Director may be filled at the meeting of the membership at which the Director is removed.*

*Any Director missing three (3) consecutive board meetings shall be removed from the Board. Any exceptions to this ruling will be made by the Board.*

*Vacancies: Where at any election of the Directors of the company the full number of Directors is not elected, the Directors elected at that election may exercise all powers of the Board.*

*Where a vacancy exists on the Board, Directors may be appointed by an affirmative vote of a majority of the existing Board of Directors and may assume office at any time. Such appointments shall be subject to election at the next general meeting of special meeting of the membership.*

*Duties and Powers: Directors shall:*

- a) set both short and long-range objectives in accordance with the vision and mission of the Corporation;*
- b) oversee the business of the Corporation as required;*
- c) appoint such employees and/or agents as may be necessary to conduct business of the Corporation as required;*
- d) make all rules and regulations which they deem necessary and proper for governing the Corporation;*
- e) formulate, approve and facilitate an annual budget, production budgets, and fundraising projects for the Corporation;*
- f) attend board meetings regularly;*
- g) undertake to prepare for meetings by reading agendas, minutes, reports and other documentation required to actively participate in them;*

- h) *contribute skills and knowledge by participating actively in meetings and committee work;*
- i) *understand and monitor the Corporation's financial affairs;*
- j) *make inquiries when clarification or more information is needed;*
- k) *avoid any potential conflicts of interest;*
- l) *understand and maintain confidentiality; and*
- m) *ensure the Corporation is complying with all legal and regulatory requirements.*

*Qualification: Directors shall: a) have attained the Age of Majority in the Province of Newfoundland and Labrador; and b) be resident in Canada.*

*Appointment and Term: The Board of Directors may annually or more often as may be required appoint a Chairperson of the Board, a Vice-Chair, a Treasurer, a Secretary, or a Secretary-Treasurer. Notwithstanding the foregoing, each incumbent officer shall continue in office until the earlier of:*

- a) *her/his resignation*
- b) *The appointment of his successor,*
- c) *his ceasing to be a Director, and*
- d) *The meeting at which the Directors annually appoint the officers of the Corporation*

*A Director may be appointed to any office, but none of the officers, except the chair of the Board are required to be members of the Board of Directors. Two or more of the aforesaid offices may be held by the same person.*

*An Officers term shall be one year and shall be renewable upon appointment at the Annual General meeting to a maximum of three (3) consecutive terms.*

*Annual General Meeting: Notwithstanding the foregoing, at the Annual General meeting the positions of officers shall be subject to a vote of the membership*

*Removal: All officers shall be subject to removal by resolution of the Board of Directors at any time with or without cause.*

*General Membership: A member is any resident of Canada that is over the age of 19 years and who is registered and has donated in excess of \$25 to the Corporation within the fiscal year. Each member shall be entitled to one (1) vote at any meeting of members (Perchance Theatre Bylaws 2012, pp.1-4).*

## **8.5 KEY FINDINGS I: PERCHANCE GOVERNANCE STRENGTHS – PROMISING PRACTISES**

The following promising practices and strategies of Perchance's Governance emerged from research data as contributing to Perchance's sustainability:

- 8.5.1 Board Organizational Governance Development and Training**
- 8.5.2 Board Management**
- 8.5.3 Board Culture**
- 8.5.4 Board Innovative Strategies**
- 8.5.5 Long-Term Financial Support System**
- 8.5.6 Long-Term Collaboration with Target Marketing & Communications Inc.**
- 8.5.7 Strengthening Regional Collaboration and Partnerships**
- 8.5.8 Diversity of Board Membership**

### **8.5.1 Board Organizational Governance Development and Training**

Perchance Theatre received a capacity building grant from the provincial Department of Tourism, Culture, Industry and Innovation (TCII) in 2017 to develop its capacity in organizational governance through three Community Capacity Building (CCB) workshops: board governance, financial management and strategic planning. A Regional Economic Planning and Development Specialist, TCII, led two workshops on organizational governance for Board of Directors and Staff. The organization's documents used in the workshops included incorporation documents, constitution, bylaws and sustainability plan. The objectives of the workshops included reviewing the organization's mission/mandate, organizational structure, board operations, succession planning, accountability framework and communications. These following promising practices emerged from these workshops as well as from other research data.

The objectives of the workshops included: "provide the Board of Directors with best practices for organizational governance; [and] discuss and identify actions to address organizational governance issues [including]: Board development, Committees, Policy and Procedures and Communications" (Falk, 2017 Working documents). The board has planned to continue its work with Community Capacity Building Workshops and has committed to a future full-day workshop on governance. These workshops demonstrate the commitment of the Board of Directors and Staff to continued development and training.

### **8.5.2 Board Management**

The financial management of the Board was reviewed in a Capacity Building Workshop facilitated by Jeff Mercer, Regional Planner in the Department of TCII. The following promising financial management practices currently employed by Perchance as identified in this workshop include: the financial officer (board member, volunteer position) of the Board regularly reviews cash flow forecasts; identifies any variance; and notes the impact for solvency.

The Board receives accurate and detailed monthly financial statements which are regularly reviewed by the Board. The Financial Officer and the Artistic Director informs the Board on budget changes in a timely fashion. Please see Chapter 5: Financial Sustainability Plan for more detailed information.

The record keeping patterns of the Board were also addressed. It was noted that the agenda and other materials are sent to the Board prior to meetings to assist members with regard to information that needs their approval.

### **8.5.3 Board Culture**

The specialist in governance workshops with TCII stated that the effectiveness of a board depends on the commitment of individual board members to the organization's mission and mandate. The level of commitment of the Perchance Board to mission and mandate is demonstrated by the significant amount of time given to Board activities. These include: Board meetings, Committee Meetings; accurate and regular record keeping, training and development, fundraising activities, patron events and financial management tasks. By this measure, the Board's commitment to mission and mandate has been impressive.

### **8.5.4 Board Innovative Strategies**

In addition to its regular tasks, the Board has undertaken four major initiatives in the past year: Three one day capacity building workshops on Governance; Development and implementation of the Sustainability Project; Fundraising Strategy; Human Resources Policy Development; and Development of Marketing Strategy with Target.

While not all Board Members are involved in all strategies, these projects were developed in response to areas identified by the Board as needing improvement. These innovative strategies demonstrate the willingness of the Board for ongoing development of the organization and is further indication of commitment to mandate and mission.

### **8.5.5 Financial Long-Term Support System**

The Board has worked hard to effectively maintain long-term working relationships with funders, donors, artists and audiences. As the research demonstrates in previous chapters, this has resulted in an informed and loyal financial support system.

### **8.5.6 Long-Term Collaboration with Target Marketing & Communications Inc.**

The Board has identified Target as a key contributor to its sustainability and has continued to foster this collaboration. Target has developed a comprehensive marketing strategy to support the sustainability of Perchance. See Chapter 6 for further information on this marketing strategy.

### **8.5.7 Strengthening Regional Collaboration and Partnerships**

The Board has demonstrated commitment to regional partnerships by establishing the regional advisory committee for the sustainability project. The Board has supported the recommendations of this advisory committee for regional data gathering and dissemination. This includes the Board's approval of the advisory committee's recommendation for partnering with the Legendary Coasts organization for regional events.

The Board has had a long history of partnering with organizations and businesses in Cupids, such as Cupids Haven B&B and the Legacy Centre, as demonstrated in Danielle's Narrative in Chapter 2: External Environment. The Board has also approved partnering with small businesses in the

region to develop a fundraising strategy which will contribute to the sustainability for the Rogue Gallery Youth Camp.

#### **8.5.8 Diversity of Board Membership**

Perchance draws from a diverse population geographically for Board membership. Perchance has drawn on talent from as far away as Ontario for board development. In addition, it has Board members from the Legendary Coasts Region as well as the St. John's Metro area. The members of the Board have diverse skills and experience including leadership, theatre productions, accounting, law, fundraising, economic development and familiarity with Board governance. Consequently, the greying of the province's rural volunteer base is not currently a sustainability issue for Perchance. Moreover, the diversity of talent and geographic locations contribute to Board meetings that are energized and conducive to constructive debate.

### **8.6 KEY FINDINGS II: GOVERNANCE CHALLENGES FOR PERCHANCE**

The following themes have been identified by project participants as governance challenges confronting Perchance Theatre within its rural context:

- 8.6.1 Challenges to Board Management**
- 8.6.2 Challenges to Long-Term Financial Support System**
- 8.6.3 Challenges Due to Fundraising**
- 8.6.4 Challenges for Long-Term Collaborations**
- 8.6.5 Challenges for Succession Planning**
- 8.6.6 Challenges for Board and Staff Relationships**
- 8.6.7 Challenges Due to Rural and Unique Location**
- 8.6.8 Challenges Due to Legal Name**

#### **8.6.1 Challenges to Board Management**

The shift in funding environment placing greater demands for transparency and accountability, is a great stressor for all board members, particularly for the Financial Officer, Board Chair and the Board Executive. There is also a shift by funders from operating to project-based funding. Project based funding requires an added burden to an already overloaded financial management system. The increase in time and effort required to submit project financial reports on time has placed undue pressure on volunteer board members who also have full time positions and family responsibilities. Perchance has been fortunate in receiving a number of special project grants (sustainability project, capacity building workshop, etc.). Each of these grants have reporting requirements which are similar to that of operating grants. The increasing workload raises concerns about retention of highly skilled and committed Board members and staff who are conflicted because of heavy workloads.

#### **8.6.2 Challenges to Long-Term Financial Support System**

The Perchance Board understands and is committed to developing, maintaining and evaluating its long-term relationships with all components of the financial support system. However, funders are expecting board development and training in areas such as governance, financial

management, sustainability, collaboration and fundraising. There are also expectations that the Board will have up to date human resources, gender equity and diversity policies.

In addition, expectations are increasing for boards to do self-assessments or to find resources for an external evaluation. Both forms of evaluations are fraught with problems which the Board has little time to assess. These rising expectations contribute to increased demands on Board and staff resulting in frustration and anxiety. These issues are contributing to concerns about Board and staff culture as well as Board and staff retention.

### **8.6.3 Challenges Due to Fundraising**

Perchance is heavily dependent on donors and fundraising as was noted in Chapter 5: Financial Sustainability. Perchance Board and staff are responsible for several major fundraising events throughout the year, in addition to special events recognizing patrons and production openings. Board members and volunteer staff have organized and advertised these events; assisted in preparing the venues; taken care of ticket sales and receipts; and provided, prepared food and served food at most of these events. While Board Members and staff enjoy the creative process, these events have greatly added to their time commitment expectations. This contributes to concerns about Board and staff retention.

### **8.6.4 Challenges for Long-Term Collaborations**

The Board is committed to maintaining and growing new collaborations and partnerships within the Legendary Coasts Region. It is also committed to maintaining and growing the many diverse Perchance communities (artists, donors, audience). The challenges for the Board and staff are to spend more time on opportunities for new collaborations and partnerships. This, obviously, also has time and resource requirements and has implications for further burdening an already taxed Board and staff.

### **8.6.5 Challenges for Succession Planning**

Perchance has recently lost three board members, two due to increased demands from personal businesses and the third, sadly, deceased. This has decreased Board membership from nine to six members. Nominations for new Board members are currently in progress. However, a succession plan is essential to meet current and future needs of the Board.

There is growing pressure from government sources for non-profit boards to increase board membership with people who are influencers with affluence. Many current Board Members are concerned that influencers with affluence may not be available for the day-to-day maintenance of the Board. There is concern that all new board members have the understanding that Perchance is a working board and all board members are expected to contribute. It may be more difficult to attract and retain qualified professionals if there appears to be an uneven workload.

Perchance has a tradition of keeping Board members as long as they want to serve. This promotes continuity but may contribute to fatigue of Board members.

### **8.6.6 Challenges for Board and Staff Relationships**

One indicator for a healthy board culture as indicated in the Handbook provided for the Capacity Building Workshops is the extent to which board members engage in relationship and team building activities (Gov. NL, Treasury Board 2000). Maintaining a trusting and open relationship with staff can be challenging for the Board when both Board and staff are working under demanding conditions. Staff are employed elsewhere in highly demanding positions for most of the year. Their employment with Perchance is approximately twelve weeks annually yet they are often volunteering offseason for the company. Likewise, most Board Members are employed in full-time demanding jobs. All have family responsibilities. While the Board and staff enjoyed the capacity building workshops and the social time at breaks, these workshops were necessarily task oriented experiences. It is difficult to find the time for the essential social and team building activities for strengthening relationships amongst Board and staff members.

In addition, there is sometimes confusion about roles and responsibilities of Board and of management which is challenging to Board and staff relationships.

### **8.6.7 Challenges Due to Rural and Unique Location**

The rural location of Perchance Theatre provides challenges for its Board. The theatre operates in Cupids which is a drive of sixty minutes from St. John's. Although Board members are involved with special events such as Patron parties and production openings, many Board members spend limited time in Cupids. This may contribute to disconnect between the Board and issues related to the rural location of the theatre.

Infrastructure issues which are challenging the Board are discussed in further detail in Chapter 7: Infrastructure Report.

### **8.6.8 Challenges Due to Legal Name**

Perchance Theatre at Cupids continues to be legally registered as New World Theatre Project Inc. therefore its documents including grant applications use New World Theatre Project Inc. as its legal name. This contributes to confusion in grant application and fundraising.

## **8.7 KEY FINDINGS III: GOVERNANCE RECOMMENDATIONS FOR PERCHANCE**

### **8.7.1 Recommendations for Board Management**

### **8.7.2 Recommendations to Long-Term Financial Support System**

### **8.7.3 Recommendation for Fundraising**

### **8.7.4 Recommendation for Succession Planning and Board Retention**

### **8.7.5 Recommendations for Long-Term Collaborations**

### **8.7.6 Recommendations for Enhanced Board and Staff Relationships**

### **8.7.7 Recommendations for Rural and Unique Location**

### **8.7.8 Recommendations for Legal Name Change**

### **8.7.1 Recommendations for Board Management**

It is recommended that the Board maintain both current financial and record keeping practices as described in promising practises 8.5.2.

It is recommended that Perchance apply for funding for a part-time accountant to support the current financial operations. The Financial Officer, Artistic Director and General/Production Manager would continue to maintain the *operational budget* of Perchance throughout the year. The part-time accountant would take care of *special projects* and *fundraising events* and would report to the Financial Officer, Artistic Director and General/Production. Funding for this part-time position would be included in special project applications and fundraising going forward as overhead costs.

### **8.7.2 Recommendations to Long-Term Financial Support System**

It is recommended that the Governance Committee of the Perchance Board support the Board by increasing the time period to meet board development goals to a three-year period including: governance, financial management, collaboration and evaluation. This plan would provide funders with the knowledge that Perchance is committed to long-term board development.

### **8.7.3 Recommendation for Fundraising**

It is recommended that the board make a clear distinction between *the responsibilities of fundraising* and *the responsibilities of governance*. In addition, it is recommended that the Board establish The Duke of Leslie Ambassadors whose primary responsibility is to assist in the development of the Fundraising Strategic Plan and its implementation. This will decrease pressure on Board Members.

The Duke of Leslie Ambassadors will consist of patrons who are influencers with affluence. The Board will decide which aspects of the Fundraising Strategic Plan remain the responsibility of the Board and which aspects will become the responsibility of The Duke of Leslie Ambassadors. The Governors will report to the Board and the Fundraising Strategic Plan will have to receive board approval. Moreover, funds arising from fundraising will continue to be included in Board financial management. Nominations to The Duke of Leslie Ambassadors will be made to Board members with CVs provided to support nominations. A Board member will be appointed by the Board to serve as liaison between the Board and The Duke of Leslie Ambassadors. The Board Chair and Artistic Directors will also be an ex officio member.

### **8.7.4 Recommendation for Succession Planning and Board Retention**

It is recommended that the Board increase the number of Board members to a minimum of ten with a maximum of twelve members, to alleviate the current Board workload. The Governance Committee of the Board has to identify criteria for Board selection and recommend that criteria to Board for adoption. The Governance Committee would also identify the gaps in skills to create a succession plan for use in nomination of new Board members. Nominations to the Board will include CVs which demonstrate candidates' skills that fit the needs of the Board. It is important that the Governance Committee clarify to current Board Members and candidates that they do not have to be affluent to be on the Board but they do have to be committed to governing.

A well-organized orientation session is needed for new members. It is recommended that the Governance Committee take responsibility for organizing these sessions.

It is recommended that the Governance Committee review the current bylaws related to terms of office for Board members and either adjust them to meet current needs or follow the directions of the bylaws.

It is recommended that Perchance have an annual appreciation event for the Board and volunteers organized by the Governance Committee.

It is recommended that the Governance Committee while chaired by a Board Member can include membership from outside the Board and/or Company membership.

#### **8.7.5 Recommendations for Long-Term Collaborations**

The Board is committed to maintaining current and growing collaborations and partnerships within the Legendary Coasts Region. It is also committed to maintaining and growing collaborations and partnerships with the many diverse Perchance communities (artists, donors, audience, etc.). It is recommended that the Board assign the responsibilities for long-term collaboration with the Legendary Coasts Region to a Board member. The Board Member would be asked to set up a regional advisory committee with representatives from regional partners. The advisory committee will develop its roles and responsibilities and submit to the Board of Directors for approval. The Board is responsible for approving activities of the advisory committee. The purpose of the advisory committee is to assess, and on the approval of the Board, follow up on opportunities for new collaborations and partnerships in the Legendary Coasts Region. In addition, it will also contribute to maintaining current collaborations and partnerships in the region.

#### **8.7.6 Recommendations for Enhanced Board and Staff Relationships**

It is recommended that the Board identify the role and responsibilities of a Human Resource Officer for the Board to address issues identified by Board and Staff members. It is recommended that the Board apply for a capacity building grant in order to develop and implement a Human Resource Strategy.

The Board has identified roles and responsibilities of Board and staff as an issue for forthcoming governance training. It is recommended that this topic have priority in the planning of future sessions. Written job descriptions for the Chair, Directors, Committee Chairs, Artistic Director and General/Production Manager have to be clearly defined and understood by the Board and Staff. Lines of communications between positions must be also clearly defined. The job descriptions will ensure clarification about issues that do or do not concern the Board. Job descriptions have to be reviewed annually.

The Board regularly includes the Artistic Director in its meetings. It is recommended that the Board also include the General/Production Manager regularly as the responsibilities of the Artistic Director and General/Production Manager differ. In addition, the Board has to have regular meetings without the presence of either staff member. It is also necessary for the Board to have regular team building events for Board and staff.

### **8.7.7 Recommendations for Rural and Unique Location**

It is recommended that the Board designate three board seats for members living year-round on the Legendary Coasts Region. It is also recommended that Board Meetings be held several times a year in Cupids.

### **8.7.8 Recommendations for Legal Name Change**

Perchance Theatre at Cupids continues to be legally registered as New World Theatre Project Inc. therefore its documents including grant applications use New World Theatre Project Inc. as its legal name. This contributes to confusion in grant applications and fundraising. It is recommended that Perchance Theatre at Cupids legally register its new name. It is also recommended that this registration occur once the company has made its final decision about its permanent location in the Legendary Coasts Region.

## **8.8 SUMMARY**

This chapter provided an overview of the governance of Perchance Theatre at Cupids. It presented a research methodology, analysis of external factors, governance structure, key findings including promising practices, challenges and recommendations.

## **8.9 REFERENCES**

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## Chapter 9: Strategic Plan for Sustainability

### 9.1 INTRODUCTION

This chapter provides a strategic plan for the sustainability of Perchance Theatre at Cupid which has emerged from the research data of the Sustainability Project. It briefly presents the sustainability model employed in this research, the background of Perchance at Cupids, identifies the purpose of the strategic plan, the relevance of the research methodology and engagement, analysis of external factors and Perchance financial support systems and current position of Perchance challenges and recommendations. Finally, it presents a holistic strategic plan for the sustainability informed by research findings from four strategic directives: Strengthen Community and Regional Relevance; Optimize Artistic Vibrancy; Ensure Sound Financial Management and Strengthen Governance.

This chapter is organized under the following headings: 9.1 Introduction; 9.2 Background of Perchance Theatre at Cupids; 9.3 Why a Strategic Plan; 9.4 Research Process and Engagement; 9.5 Sustainability of Non-Profit Theatre: External Factors; 9.6 Current Position of Perchance Theatre; 9.7 The Future of Our Perchance Theatre; 9.8 List of Recommendations from Sustainability Report; 9.9 Charts of Recommendations; 9.10 Summary and 9.11 References

Sustainability is a concept that has received a lot of attention within the non-profit professional theatre sector in Canada. Artistic directors, managers, artists, government departments, community boards and scholars have been seeking solutions to the growing need for sustainability of non-profit professional theatre companies (Marshland & Krump, 2014). While many strategies have been proffered, most have focused solely on financial sustainability. This sustainability plan argues that if non-profit professional theatre companies are to achieve sustainability, then sustainability must be examined from a holistic perspective.

The literature identifies at least four components for long-term holistic sustainability of non-profit theatre companies: community relevance; artistic vibrancy; financial sustainability and good governance (Brown et al, 2011). This sustainability project identified the promising practices and strategies Perchance is currently implementing and will recommend further practices and strategies for the long-term holistic sustainability of the company; presented a sustainable marketing plan (Target Marketing & Communications Inc.) and a sustainable infrastructure plan. All components are integrated into this strategic plan.

### 9.2 BACKGROUND OF PERCHANCE THEATRE AT CUPIDS

The following is a description of the background and history of Perchance Theatre at Cupids as described by the company:

*Led by artistic director **Danielle Irvine**, Perchance Theatre produces and presents classical theatre with a focus on Shakespeare each summer in Cupids, Newfoundland and Labrador, Canada. A breathtaking community on Newfoundland's east coast, Cupids (pop. 790) is the oldest English colony in Canada. The town was established by Englishman John Guy in 1610 and turned 400 years old in 2010. As part of the Cupids 400*

*celebrations, a beautiful performance space was built that was modelled after Shakespeare's famous open-air Globe theatre in London – a theatre with which the English colonists coming to the New World may have been intimately familiar.*

*Perchance Theatre features some of the province's best stage actors and captures stories reminiscent of John Guy's England, particularly what the settlers might have seen, heard, or written about in 1610. Perchance Theatre continues to provide established and emerging artists an environment for ensemble creation and professional development, and create unique experiences for audiences, inspired by open-air Elizabethan playhouses.*

*Founded as New World Theatre Project in 2010 by Geoff Adams, Aiden Flynn and Brad Hodder as part of the Cupids 400 celebrations, the inaugural season of New World Theatre Project focused on the cultural landscape of 1610. Marking the founding of the first English settlement in North America, the company approached these celebrations with an imagined narrative of John Guy and his 39 settlers, who brought with them not only their ambition and daring sense of adventure, but also their stories and songs. Some of these stories would have played out on the stages of theatres like The Globe, The Rose and The Curtain. These shared cultural experiences had a direct effect on those who first settled in Newfoundland and continue to have a significant impact on those who live here today. In 2014, the company re-branded as Perchance Theatre. (Perchance Theatre at Cupids, 2016, para 1).*

### **9.3 WHY A STRATEGIC PLAN**

Since the building of Perchance Theatre in 2010, significant changes to cultural, social, technological, environmental and economic developments have occurred in Newfoundland generally and in the Legendary Coasts Region in particular. A strategic plan is necessary for Perchance Theatre at Cupids to assess and leverage these changes. In addition, an up to date strategic plan is part of general good governance practices for non-profit organizations.

### **9.4 RESEARCH PROCESS AND ENGAGEMENT**

The strategic planning process, an important part of the sustainability project, included: project development, researching, and community engagement, visioning and dissemination.

The sustainability project employed a holistic development research model guided by community based participatory processes. These participatory processes were used to assist organizations, communities and institutions in evaluating and building frameworks as conceptual structures for use in planning and development. As such, it followed a malleable methodology which emerged from the participants, sensitive to local ways of knowing and respectful of local cultures. It did not impose approaches but listened to the data as it emerged and followed research methods and tools developed with projects participants while balancing ethical

research practices. Methods included gathering qualitative data through small group format, online surveys, in-depth interviews with key informants and community focus groups which included key organizations and community members. Quantitative data was gathered through the use of anonymous online surveys including audience engagement surveys; artist engagement surveys and donor engagement surveys.

The semi-structured interviews collected data from selected informants. These interviews provided an environment for a free flow of information and natural conversations. The interviewing process allowed probing on unclear answers enabling a deeper understanding of the issues. Interviews also assisted in understanding of how participants related to the issues. Purposive sampling was used to select participants. This sampling technique focused on particular characteristics of a population that are of interest to the project. According to Creswell & Plano Clark (2011) purposive sampling involves identifying and selecting individuals or groups of individuals with knowledge and experience with a phenomenon of interest. The participants selected for this project have an in-depth knowledge of the theatre sector generally, and/or of Perchance in particular. Participants selected included key people that also lead other non-profit professional theatre organizations in rural Newfoundland. Other participants were chosen because they were once or are still involved with Perchance theatre either as audience members, artists, volunteers, donors, funders, board members or connected in some other way. Unstructured in-depth interviews were also conducted with a number of audience members who attended Perchance performances. These interviews explored whether the audience members found the performances exciting, engaging and relevant to their needs. In-depth interviews, according to Creswell (2003), have the advantage of allowing for follow ups and controlling the line of questioning.

After the collection of data, the raw data was assembled, organised, classified and edited into a manageable and accessible package with a narrative report. Information collected from document analysis that included Perchance annual reports, budgets and policy documents were subjected to 'stringent criticism'. According to Welman and Kruger (2001) stringent criticism deals with the authenticity, accuracy and credibility of the content and sources. The authenticity of the information was established. The findings from Perchance were interpreted, evaluated, qualified and conclusions were made. Content analysis was conducted on data gathered from focus groups, interviews, and surveys and categorized according to key themes. This collected information was classified in terms of the key themes of regional relevance, artistic vibrancy, financial sustainability and governance.

Online surveys were developed with the assistance of Perchance audience members and artists. The survey was sent to Perchance audience members through their online newsletter. One hundred audience members participated in this online survey. Eight in-depth interviews were conducted with a diverse cross-section of audience members living in St. John's and on the Legendary Coasts Region (the location of Perchance Theatre). An online survey designed for the Perchance artists was emailed to 30 of Perchance's employees from the last 4 years to which 11 responded. This included actors, tech, stage crew, costume designers, directors and other staff.

A series of one-to one-interviews were held with prominent theatre professionals including theatre managers, performers, producers, and artists. Interviews with experts in financial

management were also conducted. Documentary analysis was also conducted on Perchance documents: annual budgets and reports from 2014-2017; business plan; financial plan; bylaws, grant applications, and operational policies. Policy analysis was also conducted on relevant documents from TCII, ACOA and other government departments.

A regional advisory committee was formed to assist with the regional research component of the project. The committee was composed of representatives of regional stakeholders and funders. The role of the advisory committee included advising on participants for, location of, and format for focus groups. It reviewed key findings that emerged from focus groups and aided in the development of the dissemination plan. Finally, it contributed to action steps for recommendations in this strategic plan for sustainability.

Engaged dissemination is a critical component of holistic development research and for long-term sustainable development. The final portion of this research project included a planned process with the Regional Advisory Committee for the dissemination of research findings. The Regional Advisory Committee considered target audiences (i.e. government departments, regional organizations, and groups), and the settings in which research findings were to be received. Research findings were communicated to stakeholders including government departments and regional tourism businesses to facilitate implementation of research findings.

The dissemination plan goes beyond the traditional approach of one directional communications of released key findings. Project participants and key stakeholders were given an opportunity to give feedback on the recommendations emerging from the project. Their input contributed to the concretizing action components of the recommendations in this strategic plan for sustainability.

The strategic plan aims to support Perchance Theatre's Board of Directors in a holistic approach toward sustainability, accomplished through a growth plan based on recommendations from detailed research analysis.

## **9.5 SUSTAINABILITY OF NON-PROFIT THEATRE: EXTERNAL FACTORS**

The most recent literature shows a steady increase in the number of Canadians attending live performing arts generally. Hill Strategies Inc. estimated that 37.6 percent of Canadians (over 9 million people) over the age of 15 attended a live performing arts event in 1998. More recently, in 2012, 44.3 percent of Canadians (approximately 12.4 million people) attended a theatre performance in that year (Hill Strategies Research Inc., 2012). Statistics Canada reported that non-profit performing arts organizations attracted approximately 14 million people in 2010. This was a growth of 2.3 percent from 2008 (Statistics Canada 2013). Of those 14 million, 57.2 percent attended non-profit theatre performances (Statistics Canada 2013). The revenues of both for-profit and non-profit performing arts organizations point to the industry's consistent growth; in 2010 total operating revenues for the Canadian industry reached \$1.5 billion, up 11 percent in just one year (Statistics Canada, 2013).

Non-profit theatre organizations in Canada, like Perchance, are heavily dependent on donors. There were approximately 760,000 donors to Canadian arts and culture organizations in 2010. These donors provided \$108 million, an increase of 7 percent since 2007 (Hill 2014).

Within the province, there is a substantial increase in the percentage of residents attending cultural festivals between 1998 (15.9 percent) and 2010 (32.4 percent). 60.2 percent of residents attended a performing arts cultural event in 2010 (262,000). In 2010, it was reported that almost all residents (99.1 percent) age 15 and older participated in at least one arts, culture, or heritage activity that year. Furthermore, 60.2 percent of residents attended a performing arts event or a cultural festival. Of the province's population, an estimated 40 percent of residents attended a theatre performance (Hill Strategies Research Inc., 2012). Non-profit performing arts organizations in the province attracted almost 58 percent of the total number of spectators (Statistics Canada 2013; Lang, Park and Bhutani 2015).

According to Heritage Canada, nearly 9 in 10 Canadians attended arts performances or events in 2016 (87% of Canadians). Of these, 41% attended theatre performances, and 51% attended arts or cultural festivals in respondents' local communities (Environs Report 2017). "Among Canadians who attended at least one arts event in the past year, the most popular venues... are the outdoors (66%) and performing arts facilities (60%)" (Environs Report 2017, p9). "Since 2012, there has been an increase in the proportion who strongly agree with several statements including: arts and culture makes communities better (62%, up 7 points), is a valuable way of bringing people together (62%, up 10 points), is important to helping people think and work creatively (61%, up 11 points), its important to individual wellbeing (51%, up 9 points)" (p2). "There is widespread support that governments in Canada have an important role in supporting arts and culture in Canada" (p3).

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"The most common way in which Canadians report supporting the arts community is through donating money, goods or services" (Environs Report 2017, p19). In 2012, 26% of Canadians donated money, goods and services to the arts, in 2017 this increased to 31%.

Tourism is also an area of growth for theatre in Newfoundland and Labrador. For the period ending in August 2014, a reported 335,421 automobile and air visitors travelled to the Province. This showed an increase of 0.9 percent since the prior year (Lang, Park and Bhutani 2015). More specifically, in 2011 approximately 263,118 tourists visited the Avalon Region of Newfoundland for an overnight stay. These tourists spent an average of \$1052.50 and approximately 15 percent of them said that live performing theatre presentations, plays or dinner theatres were an important part of their visit (Lang, Park and Bhutani 2015).

Andrea Stack (2018), Chair of the St. John's Board of Trade, states:

*Consider our tourism industry. Last year, we welcomed over 553,000 visitors to our beautiful province. Non-resident visitor spending reached an estimated \$575 million in 2017, an increase of two per cent over the previous year. The result is the highest annual level of non-resident visitation and tourism spending in the history of the province. This success highlights the incredible product that exists in our province and the tremendous effort of tourism operators (para 12).*

## 9.6 CURRENT POSITION OF PERCHANCE

**Long-Term Financial Support System of Perchance:** Financial sustainability refers to the ability of administrators to maintain a non-profit organization over time (Bowman 2011). Financial capacity consists of resources that give an organization the ability to seize opportunities and react to unexpected threats while maintaining general operations of the organization and having managerial flexibility to reallocate resources for both opportunities and threats (Bowman 2011). Bowman states that the challenges of establishing financial capacity and financial sustainability through financial support systems are central to organizational function.

For a non-profit theatre to be sustainable, it has to have diversified income sources that include earned income and contributed income (Brown et al 2011). Perchance diversified income currently includes: Direct Government Funding, Charitable Donations, Earned Income (box office sales and products) and Fundraising.

The World Summit on Sustainable Development acknowledges that partnership building and collaboration are essential for sustainable development (In E. Okazaki 2008). Since non-profit theatres like Perchance are dependent external factors such as tourism, “partnerships ought to involve multiple stakeholders, featuring non-profit, private sectors and public sector partnerships” (Okazaki, 2008).

Perchance is working to diversify its funding sources through growing diverse partnerships as outlined in Chapters 3 and 5.

The current financial position of Perchance is presented in Chapter 7: Financial Sustainability and includes the Perchance Financial Plan. As Chapter 7 indicates, board members, staff and artists are concerned the current financial position of Perchance has led to serious understaffing and an over-reliance on volunteers. Participants say the current financial situation fosters a crisis management style which contributes to fatigue and an unsustainable organization.

**Location:** The location of Perchance and the significance of that location is thoroughly described in Chapter 3 of this report. Key strengths identified by research participants are both the rural location and unique theatre. Perchance Theatre at Cupids is located in Cupids in the Legendary Coast region of the province which is significant historically as the first English colony in Canada. Perchance with its outdoor performance stage was designed by Adams to imitate Shakespeare’s ‘The Globe’.

The theatre is located on the private grounds of the Cupid’s Haven Bed and Breakfast. The Cupid’s Haven’s owners have been generously supportive of the theatre as outlined in Chapter 3 of this report. The unique theatre is identified as essential to Perchance brand by research participants. Moreover, Perchance Theatre is perceived by regional partners as an anchor event for experiential tourism growth in the Legendary Coasts Region.

Perchance’s rural location and unique theatre enhances professional classical productions with rare connections to history and culture. The location and theatre have been identified by participants in the Sustainability Project as exceptional and essential to the Perchance brand. Research participants say that Perchance is the only professional company offering a connection to the Elizabethan era which brings history and culture alive for both residents and tourists.

Perchance is also seen as a focal point and leader providing experiential tourism in the Elizabethan era.

In, addition, the theatre in its early days began exploring the implications on the first contact between First Nations peoples and English settlers with the support of First Nations. Research participants say that the unique location of Perchance has potential for deeper explorations of conflicted experiences with first contact through theatre and related events.

Education and income levels have been highly correlated with theatre attendance (Environics 2017). In addition, Canadian research also indicates that rural theatres have a loyal base (Environics 2017). Perchance theatre with its rural location and proximity to St. John's (highest income and education demographics in the province) has the advantage of education level, income level and location demographic factors as well as a loyal rural and urban base.

Moreover, Environics (2017) reports that Canadians identified "the most popular venues...are the outdoors (66%), and performing arts facilities (60%). Perchance which is an outdoor and performing arts venue meets both criteria for popular venues in Canada.

The challenges of the location of Perchance are explored thoroughly in Chapters 3, 4 and 7. Briefly, the original theatre infrastructure is temporary, approximately nine years old, is aging and on borrowed land. The infrastructure analysis included in this report outlines that the structure is currently solid however the board will have to consider major maintenance costs in three to five years.

Seating in the current structure is a challenge for some audience members. Research participants have identified seating as their main area of dissatisfaction in their Perchance experiences. The seating currently consists of wooden slats that can hold up to 145 people, with ten additional ground seats. Accessible seating has been added in the past few years. Some participants also raised the issue of accessibility including access to the building, seating and washrooms. The audience is mostly well sheltered from the weather however artists are not.

**Stage of Development:** Perchance continues to be in the growth stage of the non-profit lifecycle. Perchance's challenges related to this growth stage include an increase in customer base with many new opportunities bidding for more time and money. Effective management is required to cope with the increased responsibilities including growing staffing needs. More formal business and governance operations will be necessary to manage the company's changing needs. The rural non-profit theatre industry in the province is expanding according to theatre leaders. This is also addressed further in Chapter 5: Financial Overview.

**Market:** Marketing growth challenges and opportunities are addressed in the Marketing Strategy developed by Target Marketing & Communications Inc.; included in Chapter 6 of the Sustainability Project Report. The Perchance audience research shows over a three-year period (2014-2016) that three demographic factors are the greatest influencers in the Perchance Theatre's Market: education level, income level, and location.

An analysis of 2014-2016's box office information and customer surveys show that Perchance Theatre's target market has been identified as residents of the St. John's metropolitan area, ages 45 and up, with an annual household income of at least \$70,000. The data from the in-depth

interviews and other research tools show high levels of loyalty audience and patron which also contributes to audience growth. Target Marketing & Communications Inc. also draws on data from the Sustainability Project to develop the marketing strategy.

## **9.7 OUR FUTURE PERCHANCE THEATRE: STRATEGIC PLAN**

The strategic plan outlines strategic directives for: Strengthen Community and Regional Relevance; Optimize Artistic Vibrancy; Ensure Sound Financial Management and Strengthen Governance. Goals and detailed actions provide a roadmap for achieving these strategic directives. The Board of Directors will review, approve and rank strategic directives and goals. The Board will also establish a realistic timeline to complete actions and achieve goals.

Perchance Theatre At Cupids (formerly New World Theatre Project) is a non-profit organization governed by a volunteer board of directors. Located in rural Newfoundland and Labrador, Perchance is the provinces only professional, classical theatre company. It was established in 2010 as part of the Cupids 400 Celebrations and continues to operate between St. John's, the capital city, and Cupids, NL. During a 2017 board retreat, the vision and mission of Perchance was updated to reflect its rapidly growing position in the provincial, national, and international artistic communities:

**Vision:** Perchance Theatre at Cupids is a world-renowned destination that draws the participation of artists and audiences from around the globe (Falk 2017).

**Mission:** Perchance Theatre at Cupids is a non-profit professional, classical theatre company that reflects the diverse histories and connections between the old and new worlds. We make Shakespeare, and other stories, accessible to and reflective of modern audiences. We provide opportunities and professional development to theatre practitioners from around the world (Falk 2017).

## **9.8 LIST OF RECOMMENDATIONS FROM SUSTAINABILITY REPORT**

### **Chapter 3 Strategic Directive: Strengthen Community and Regional Relevance**

**GOAL:** 3.7.1 Strengthening Partnerships for Long Term Sustainability: Building Regional Networks

#### **ACTIONS**

1. Continue to build long term partnerships throughout the region
2. Increase involvement between Perchance and Cupids community members
3. Increase connections between Perchance and the Cupids town council, Cupids Haven, local groups and organizations

**GOAL:** 3.7.2 Improving the Visibility of Perchance, Regionally and Provincially

#### **ACTIONS**

1. Create webpage links with Town Council offices, town online newsletters, and regional organizations

2. Create small events with actors from Perchance travelling to other communities to raise awareness of Perchance regionally
3. Develop full scale productions for the season at other venues throughout the region
4. Produce local events like “Shake the Leg” to increase regional visibility, networking and general excitement about Perchance
5. Increase Perchance signage throughout the province
6. Create a merchandizing plan for products such as t-shirts, posters, pillows, etc.

**GOAL: 3.7.3 Maintaining Quality and Uniqueness of Experiential Tourism for the Region**

**ACTIONS**

1. Develop a leadership role with other regional stakeholders to create experiential tourism opportunities.
2. Develop workshops and training programs to enhance regional capacity for regional experiential tourism

**GOAL: 3.7.4 Improve Regional Infrastructure**

**ACTIONS**

1. Work with Regional stakeholders to advocate for improved regional infrastructure (i.e. signage, roads, cell phone service)
2. Develop joint applications with partners in the region for experiential tourism development
3. Prioritize environmental sustainability and seek funding for green jobs

**GOAL: 3.7.5 Regional Regeneration Strategies**

**ACTIONS**

1. Create training programs and internships for local residents to increase local employment opportunities and provide theatre with greater pool of local talent
2. Provide and promote auditioning in Cupids
3. Create opportunities for local entertainers in Perchance venues
4. Develop heritage and cultural training for young people
5. Strengthen relationship with regional school sector
6. Develop more programming with local schools, Rogue Gallery Youth Camp and youth workshops so youth can learn about opportunities in experiential tourist industry
7. Tour and perform for schools around province
8. Provide audience members with information about the region to encourage in-migration.
9. Hire more local people for all aspects of the productions including costume making, acting, ticket sales, etc.

**GOAL: 3.7.6 Expanding Experiential Tourism**

**ACTIONS**

1. Develop academic oriented tourist opportunities with MUN theatre, Folklore and English departments
2. Develop Perchance and Cupids partnerships for more experiential tourist opportunities including: walking theatre experience on local trails, Newfoundland version of Shakespeare, local folklore and fairy stores as experiential theatre, using community names and history in Shakespeare productions, adding picnics to productions
3. Extension of Perchance Theatre throughout the fall or all year round
4. Develop tour packages in partnership with regional businesses
5. Develop Perchance experience to include Shakespearean thematic foods with partners in the region
6. Develop Perchance experience to include a marketplace for local artisans and crafts in the venue
7. Develop Perchance merchandise to sell in local stores

**GOAL: 3.7.7 Recommendation for Location, Infrastructure and Accessibility**

**ACTIONS**

1. Keep location of theatre within the community of Cupids because of the historic link between the Shakespearean period and the founding of Cupids
2. Spread productions throughout the region with the main theatre base remaining in Cupids
3. Extend the season and accessibility by having productions throughout the region in different venues
4. Renovate current location to meet accessibility needs: accessible washrooms and comfortable seats; more and better parking; and a bar for drinks at intermission

**Chapter 4 Strategic Directive: Optimize Artistic Vibrancy**

**GOAL: 4.5.1 Maintain Its Current Approach for High Levels of Artistic Vibrancy**

**GOAL: 4.5.2 Develop Financial Strategies to Maintain Artistic Vibrancy**

**ACTIONS**

1. Evaluate the time and effort needed for fundraising activities to see if they are effective
2. Expand applications to wider variety of Provincial and federal governments to seek more core funding and multi-year funding

**GOAL: 4.5.3 Develop Broader Marketing Strategies to Increase Audience Base and Educate Stakeholders**

**ACTIONS**

1. Enact Target's marketing plan to increase public awareness of their brand, show Shakespearean theatre as relatable to the average consumer, and to educate local and

governmental stakeholders on the uniqueness of Perchance's productions. See Target's marketing plan in Chapter 6 for specifics

**GOAL: 4.5.4 Improve Location, Infrastructure and Accessibility to Assist Audience Experience**

**ACTIONS**

1. Develop strategies for transportation issues, i.e. shuttle bus
2. Increase comfort of seating
3. Increase accessibility of theatre and washrooms
4. Provide tables and chairs for picnics
5. Provide indoor and outdoor concession stands for intermission snacks

**GOAL: 4.5.5 Strengthen Collaboration in Region to Support Improvements in Regional Infrastructure**

**ACTIONS**

1. Improve signage for the town of Cupids and more signage with directions for Perchance
2. Increase options for dining and staying in area
3. Include recommendations for local food, drink and other activities in Perchance programmes

**Chapter 5 Strategic Directive: Ensure Sound Financial Management**

**GOAL: 5.6.1 Continue Current Financial Record Management**

**ACTIONS**

1. Maintain current practices of financial day-to-day record management of the theatre

**GOAL: 5.6.2 Diversify Long-Term Financial Support System**

**ACTIONS**

1. Continue to provide clear communications to donors about the impact of their donations on Perchance programs through regular newsletters and patron events.
2. Incorporate actionable plans and timeline for Endowments, Capital Campaigns and Planned Giving in long-term fundraising strategy, currently being developed
3. Work with provincial non-profit rural theatres to develop strategies to promote multiyear funding from TCII, CEDP, ETCR and Heritage Canada similar to that provided by NL Arts Council and Canada Council for the Arts.
4. Work with the tourism sector in the Legendary Coasts region to inform governments of the economic intersection between Perchance Theatre and tourism.
5. Develop long-term partnerships with funders and regional tourist organizations to contribute to long-term experiential tourism development in the region
6. Establish The Duke of Leslie Ambassadors as a fundraising committee which would include donors who have a history with Perchance and to assist in the development of the long-term funding strategy currently in progress
7. Develop a social enterprise project to contribute to social benefits in the region such as supporting community youth mentorship and employment

**GOAL: 5.6.3 Strengthen Human Resources**

**ACTIONS**

1. Develop full-time year-round positions for Artistic Director and General/Production Manager
2. Apply for multi-year government funding to pay for year-round positions for Artistic Director and General/Production Manager
3. Develop collaborative strategies to deal with long-term understaffing issues

**GOAL: 5.6.5 Strengthen Long-Term Collaboration with Region and Communities**

**ACTIONS**

1. Grow the regional audience by continuing to give complimentary tickets to B&B's and households in region (to be used in the first week of opening).
2. Work with regional tourism organizations to address accommodation issues for audience members seeking short term stays during the tourism season
3. Strengthen its role within the Legendary Coasts region to guide local experiential tourism events through enhancing local practices of engaging with local history, culture and language
4. Develop a system of young volunteers from the region, matching them with appropriate assignments
5. Training staff to work with young volunteers

**GOAL: 5.6.6 Optimize Rural and Unique Location**

**ACTIONS**

1. Develop and market with partners one day bus tours from St. John's metro areas.
2. Identify alternate venues to deal with infrastructure issues such as accessibility and weather-dependent performances
3. Establish a communication system to track information about operations between administration and artists for issues such as daily transportation to Cupids

**GOAL: 5.7 Advocate for Change with Allies**

**ACTIONS**

1. Work with allies such as other Non-profit theatres in the province to establish a provincial government committee to support their sustainability
2. Work with allies to encourage the committee to serve as a conduit through which the expertise and sustainability of rural non-profit theatres can be integrated into government policy-making process
3. Encourage the committee to advocate for relevant federal and provincial government departments to ensure multi-year funding
4. Strengthen Community and Regional Relevance; Optimize Artistic Vibrancy; Ensure Sound Financial Management and Strengthen Governance.

## **Chapter 6 Strategic Directive: Ensure Effective Marketing**

### **GOAL: 6.1.1 Implement Marketing Strategy**

#### **ACTIONS:**

1. Follow recommendations as listed in Marketing Strategy by Target Marketing & Communications Inc. in Chapter 6

## **Chapter 7 Strategic Directive: Maintain and Improved Infrastructure**

### **GOAL: 7.6 Implement Infrastructure Report**

#### **ACTIONS:**

1. Follow Rolling Maintenance plan
2. Create Long-term plan for future infrastructure

## **Chapter 8 Strategic Directive: Strengthen Governance**

### **GOAL: 8.7.1 Long-Term Board Development Process**

#### **ACTIONS:**

1. Maintain current financial record keeping practices
2. Apply for funding for a part-time accountant to support financial operations in special project applications and fundraising
3. Develop this part-time accountant position to take care of *special projects* and *fundraising events*

### **GOAL: 8.7.2 Recommendations Long-Term Financial Support System**

#### **ACTIONS**

1. Increase the time period to 3 years to meet Board governance and financial management goals

### **GOAL: 8.7.3 Clarify Fundraising and governance responsibilities**

#### **ACTIONS**

1. Define the distinction between the responsibilities of fundraising and the responsibilities of governance
2. Establish The Duke of Leslie Ambassadors to assist in the development of the Fundraising Strategic Plan and its implementation
3. Nominations to The Duke of Leslie Ambassadors will be made to Board members with CVs provided to support nominations.
4. Appoint a Board member to serve as liaison between the Board and The Duke of Leslie Ambassadors
5. Appoint Board Chair and artistic Director as ex officio members of The Duke of Leslie Ambassadors

**GOAL: 8.7.4 Strategies for Succession Planning and Board Retention**

**ACTIONS**

1. Increase the number of Board members to a minimum of ten with a maximum of twelve members, to alleviate the current Board workload
2. Increase role of Governance Committee to identify gaps in skills on the Board
3. Create a succession plan for use in nomination of new board members
4. Obtain CVs to demonstrate candidates' skills that fit the needs of the Board
5. Identify nominees time commitment to Board
6. Develop a well-organized orientation session for new board members which includes financial information and workload expectations
7. Review current bylaws related to terms of office for Board members and either adjust them to meet current needs or follow the directions of the bylaws

**GOAL: 8.7.5 Board investment in Long-Term Collaborations**

**ACTIONS**

1. Continue to maintain and grow collaborations and partnerships within the Legendary Coasts Region and with the many Perchance communities (artists, donors, audience)
2. Assign the responsibilities for long-term collaboration with the Legendary Coasts Region to a Board member
3. Establish a regional advisory committee with representatives from regional partners and chaired by Board member.

**GOAL: 8.7.6 Enhance Board and Staff Relationships**

**ACTIONS**

1. Identify the roles and responsibilities of a Human Resource Officer (paid or volunteer) for the Board to address issues identified by Board and Staff members
2. Apply for a capacity building grant in order to develop and implement a Human Resource Strategy.
3. Develop an outline for governance training with CCB grant to address issues identified by board and staff including written job descriptions of board and staff, create board and staff handbooks, clarifying lines of communication between board and staff positions
4. Schedule Board meetings both with and without the presence of staff members the Artistic Director and General/Production Manager
5. Schedule regular team building events for both Board and staff

**GOAL: 8.7.7 Inclusion of Region in Perchance Governance**

**ACTIONS**

1. Designate 3 board seats for members living year-round in the Legendary Coasts Region
2. Locate Board Meetings several times a year in Cupids

**GOAL: 8.7.8** Evaluate costs and benefits of Legal Name Change

**ACTIONS**

1. Assess the cost and benefits of changing legally registered name once the company has made its final decision about the permanent location

**9.9 CHARTS OF RECOMMENDATIONS**

Chapter 3 Strategic Directive: Strengthen Community and Regional Relevance		
GOAL	ACTIONS	TIMELINE
<b>3.7.1 Strengthening Partnerships for Long Term Sustainability: Building Regional Networks</b>	<ol style="list-style-type: none"> <li>1. Continue to build long term partnerships throughout the region</li> <li>2. Increase involvement between Perchance and Cupids community members</li> <li>3. Increase connections between Perchance and the Cupids town council, Cupids Haven, local groups and organizations</li> </ol>	TBD
<b>3.7.2 Improving the Visibility of Perchance, Regionally and Provincially</b>	<ol style="list-style-type: none"> <li>1. Create webpage links with Town Council offices, town online newsletters, and regional organizations</li> <li>2. Create small events with actors from Perchance travelling to other communities to raise awareness of Perchance regionally</li> <li>3. Develop full scale productions for the season at other venues throughout the region</li> <li>4. Produce local events like “Shake the Leg” to increase regional visibility, networking and general excitement about Perchance</li> <li>5. Increase Perchance signage throughout the province</li> <li>6. Create a merchandizing plan for products such as t-shirts</li> </ol>	TBD
<b>3.7.3 Maintaining Quality and Uniqueness of Experiential Tourism for the Region</b>	<ol style="list-style-type: none"> <li>1. Develop a leadership role with other regional stakeholders to create experiential tourism opportunities.</li> <li>2. Develop workshops and training programs to enhance regional capacity for regional experiential tourism</li> </ol>	TBD
<b>3.7.4 Improve Regional Infrastructure</b>	<ol style="list-style-type: none"> <li>1. Work with Regional stakeholders to advocate for improved regional infrastructure (i.e. signage, roads, cell phone service)</li> <li>2. Develop joint applications with partners in the region for experiential tourism development</li> <li>3. Prioritize environmental sustainability and seek funding for green jobs</li> </ol>	TBD
<b>3.7.5 Regional Regeneration Strategies</b>	<ol style="list-style-type: none"> <li>1. Create training programs and internships for local residents</li> <li>2. Provide and promote auditioning in Cupids</li> <li>3. Create opportunities for local entertainers in Perchance venues</li> <li>4. Develop heritage and cultural training for young people</li> <li>5. Strengthen relationship with regional school sector</li> <li>6. Develop more programming with local schools, Rogue Gallery Youth Camp and youth workshops</li> </ol>	TBD

	<ol style="list-style-type: none"> <li>7. Tour and perform for schools around province</li> <li>8. Provide audience members with information about the region to encourage in-migration.</li> <li>9. Hire more local people for all aspects of the productions including costume making, acting, ticket sales, etc.</li> </ol>	
<b>3.7.6 Expanding Experiential Tourism</b>	<ol style="list-style-type: none"> <li>1. Develop academic oriented tourist opportunities with MUN theatre, Folklore and English departments</li> <li>2. Develop Perchance and Cupids partnerships for more experiential tourist opportunities including: walking theatre experience on local trails, Newfoundland version of Shakespeare, local folklore and fairy stores as experiential theatre, using community names and history in Shakespeare productions, adding picnics to productions</li> <li>3. Extension of Perchance Theatre Season to all year round</li> <li>4. Develop tour packages in partnership with regional businesses</li> <li>5. Develop Perchance experience to include Shakespearean thematic foods with partners in the region</li> <li>6. Develop Perchance experience to include a marketplace for local artisans and crafts in the venue</li> <li>7. Develop Perchance merchandise to sell in local stores</li> </ol>	TBD
<b>3.7.7 Recommendation for Location, Infrastructure and Accessibility</b>	<ol style="list-style-type: none"> <li>1. Keep location of theatre within the community of Cupids because of the historic link between the Shakespearean period and the founding of Cupids</li> <li>2. Spread productions throughout the region with the main theatre base remaining in Cupids</li> <li>3. Extend the season and accessibility by having productions throughout the region in different venues</li> <li>4. Renovate current location to meet accessibility needs: accessible washrooms and comfortable seats; more and better parking; and a bar for drinks at intermission</li> </ol>	TBD

Chapter 4 Strategic Directive: Optimize Artistic Vibrancy		
GOAL	ACTIONS	TIMELINE
<b>4.5.1 Maintain Its Current Approach for High Levels of Artistic Vibrancy</b>	<ol style="list-style-type: none"> <li>1. Maintain current practices for high levels of artistic vibrancy</li> </ol>	TBD
<b>4.5.2 Develop Financial Strategies to Maintain Artistic Vibrancy</b>	<ol style="list-style-type: none"> <li>1. Evaluate the time and effort needed for fundraising activities to see if they are effective</li> <li>2. Expand applications to wider variety of Provincial and federal governments to seek more core funding and multi-year funding</li> </ol>	TBD
<b>4.5.3 Develop Broader Marketing Strategies to</b>	<ol style="list-style-type: none"> <li>1. Enact the Target's marketing plan to increase public awareness of their brand, show Shakespearean theatre as relatable to the average consumer, and to educate local and governmental</li> </ol>	TBD

<b>Increase Audience Base and Educate Stakeholders</b>	stakeholders on the uniqueness of Perchance's productions. See Target's marketing plan in Chapter 6 for specifics	
<b>4.5.4 Improve Location, Infrastructure and Accessibility to Assist Audience Experience</b>	<ol style="list-style-type: none"> <li>1. Develop strategies for transportation issues, i.e. shuttle bus</li> <li>2. Increase comfort of seating</li> <li>3. Increase accessibility of theatre and washrooms</li> <li>4. Provide tables and chairs for picnics</li> <li>5. Provide indoor/ outdoor concession stands for intermission</li> </ol>	TBD
<b>4.5.5 Strengthen Collaboration in Region to Support Improvements in Regional Infrastructure</b>	<ol style="list-style-type: none"> <li>1. Improve signage for the town of Cupids and more signage with directions for Perchance</li> <li>2. Increase options for dining and staying in area</li> <li>3. Include recommendations for local food, drink and other activities in Perchance programmes</li> </ol>	TBD

<b>Chapter 5 Strategic Directive: Ensure Sound Financial Management</b>		
<b>GOAL</b>	<b>ACTIONS</b>	<b>TIMELINE</b>
<b>5.6.1 Continue Current Financial Record Management</b>	<ol style="list-style-type: none"> <li>1. Maintain current practices of financial day-to-day record management of the theatre</li> </ol>	TBD
<b>5.6.2 Diversify Long-Term Financial Support System</b>	<ol style="list-style-type: none"> <li>1. Continue to provide clear communications to donors about the impact of their donations on Perchance programs through regular newsletters and patron events.</li> <li>2. Incorporate actionable plans and timeline for Endowments, Capital Campaigns and Planned Giving in long-term fundraising strategy, currently being developed</li> <li>3. Work with provincial non-profit rural theatres to develop strategies to promote multiyear funding from TCII, CEDP, ETCR and Heritage Canada similar to that provided by NL Arts Council and Canada Council for the Arts.</li> <li>4. Work with the tourism sector in the Legendary Coasts region to inform governments of the economic intersection between Perchance Theatre and tourism.</li> <li>5. Develop long-term partnerships with funders and regional tourist organizations to contribute to long-term experiential tourism development in the region</li> <li>6. Establish The Duke of Leslie Ambassadors as a fundraising committee which would include donors who have a history with Perchance and to assist in the development of the long-term funding strategy currently in progress</li> <li>7. Develop a social enterprise project to contribute to social benefits in the region such as supporting community youth mentorship and employment</li> </ol>	TBD
<b>5.6.3 Strengthen Human Resources</b>	<ol style="list-style-type: none"> <li>1. Develop full-time year-round positions for Artistic Director and General/Production Manager</li> </ol>	TBD

	<ol style="list-style-type: none"> <li>2. Apply for multi-year government funding to pay for year-round positions for Artistic Director and General/Production Manager</li> <li>3. Develop collaborative strategies to deal with long-term understaffing issues</li> </ol>	
<b>5.6.5 Strengthen Long-Term Collaboration with Region and Communities</b>	<ol style="list-style-type: none"> <li>1. Grow the regional audience by continuing to give complimentary tickets to B&amp;B's and households in region (to be used in the first week of opening).</li> <li>2. Work with regional tourism organizations to address accommodation issues for audience members seeking short term stays during the tourism season</li> <li>3. Strengthen its role within the Legendary Coasts region to guide local experiential tourism events through enhancing local practices of engaging with local history, culture and language</li> <li>4. Develop a system of young volunteers from the region, matching them with appropriate assignments</li> <li>5. Training staff to work with young volunteers</li> </ol>	TBD
<b>5.6.6 Optimize Rural and Unique Location</b>	<ol style="list-style-type: none"> <li>1. Develop and market with partners one day bus tours from St. John's metro areas.</li> <li>2. Identify alternate venues to deal with infrastructure issues such as accessibility and weather-dependent performances</li> <li>3. Establish a communication system to track information about operations between administration and artists for issues such as daily transportation to Cupids</li> </ol>	TBD
<b>5.7 Advocate for Change with Allies</b>	<ol style="list-style-type: none"> <li>1. Work with allies such as other Non-profit theatres in the province to establish a provincial government committee to support their sustainability</li> <li>2. Work with allies to encourage the committee to serve as a conduit through which the expertise and sustainability of rural non-profit theatres can be integrated into government policy-making process</li> <li>3. Encourage the committee to advocate for relevant federal and provincial government departments to ensure multi-year funding</li> <li>4. Strengthen Community and Regional Relevance; Optimize Artistic Vibrancy; Ensure Sound Financial Management and Strengthen Governance.</li> </ol>	TBD

## Chapter 6 Strategic Directive: Ensure Effective Marketing

GOAL	ACTIONS	TIMELINE
<b>6.1 Implement Marketing Strategy</b>	<ol style="list-style-type: none"> <li>1. Follow recommendations as listed in Marketing Strategy by Target Marketing &amp; Communications Inc. in Chapter 6</li> </ol>	TBD

**Chapter 7 Strategic  
Directive: Maintain and  
Improve Infrastructure**

GOAL	ACTIONS	TIMELINE
<b>7.6 Implement Infrastructure Report</b>	<ol style="list-style-type: none"> <li>1. Rolling Maintenance plan</li> <li>2. Create long-term plan for future infrastructure</li> </ol>	TBD

**Chapter 8 Strategic  
Directive: Strengthen  
Governance**

GOAL	ACTIONS	TIMELINE
<b>8.7.1 Long-Term Board Development Process</b>	<ol style="list-style-type: none"> <li>1. Maintain current financial record keeping practices</li> <li>2. Apply for funding for a part-time accountant to support financial operations in special project applications and fundraising</li> <li>3. Develop this part-time accountant position to take care of special projects and fundraising events</li> </ol>	TBD
<b>8.7.2 Recommendations Long-Term Financial Support System</b>	<ol style="list-style-type: none"> <li>1. Increase the time period to 3 years to meet Board governance and financial management goals</li> </ol>	TBD
<b>8.7.3 Clarify Fundraising and governance responsibilities</b>	<ol style="list-style-type: none"> <li>1. Define the distinction between the responsibilities of fundraising and the responsibilities of governance</li> <li>2. Establish The Duke of Leslie Ambassadors to assist in the development of the Fundraising Strategic Plan and its implementation</li> <li>3. Nominations to The Duke of Leslie Ambassadors will be made to Board members with CVs provided to support nominations.</li> <li>4. Appoint a Board member to serve as liaison between the Board and The Duke of Leslie Ambassadors</li> <li>5. Appoint Board Chair and artistic Director as ex officio members of The Duke of Leslie Ambassadors</li> </ol>	TBD
<b>8.7.4 Strategies for Succession Planning and Board Retention</b>	<ol style="list-style-type: none"> <li>1. Increase the number of Board members to a minimum of ten with a maximum of twelve members, to alleviate the current Board workload</li> <li>2. Increase role of Governance Committee to identify gaps in skills on the Board</li> <li>3. Create a succession plan for use in nomination of new board members</li> <li>4. Obtain CVs to demonstrate candidates' skills that fit the needs of the Board</li> <li>5. Identify nominees time commitment to Board</li> <li>6. Develop a well-organized orientation session for new board members which includes financial information and workload expectations</li> </ol>	TBD

	7. Review current bylaws related to terms of office for Board members and either adjust them to meet current needs or follow the directions of the bylaws	
<b>8.7.5 Board investment in Long-Term Collaborations</b>	<ol style="list-style-type: none"> <li>1. Continue to maintain and grow collaborations and partnerships within the Legendary Coasts Region and with the many Perchance communities (artists, donors, audience)</li> <li>2. Assign the responsibilities for long-term collaboration with the Legendary Coasts Region to a Board member</li> <li>3. Establish a regional advisory committee with representatives from regional partners and chaired by Board member.</li> </ol>	TBD
<b>8.7.6 Enhance Board and Staff Relationships</b>	<ol style="list-style-type: none"> <li>1. Identify the roles and responsibilities of a Human Resource Officer (paid or volunteer) for the Board to address issues identified by Board and Staff members</li> <li>2. Apply for a capacity building grant in order to develop and implement a Human Resource Strategy.</li> <li>3. Develop an outline for governance training with CCB grant to address issues identified by board and staff including written job descriptions of board and staff, create board and staff handbooks, clarifying lines of communication between board and staff positions</li> <li>4. Schedule Board meetings both with and without the presence of staff members the Artistic Director and General/Production Manager</li> <li>5. Schedule regular team building events for both Board and staff</li> </ol>	TBD
<b>8.7.7 Inclusion of Region in Perchance Governance</b>	<ol style="list-style-type: none"> <li>1. Designate 3 board seats for members living year-round in the Legendary Coasts Region</li> <li>2. Locate Board Meetings several times a year in Cupids</li> </ol>	TBD
<b>8.7.8 Evaluate costs and benefits of Legal Name Change</b>	<ol style="list-style-type: none"> <li>1. Assess the cost and benefits of changing legally registered name once the company has made its final decision about the permanent location</li> </ol>	TBD

## 9.10 SUMMARY

This sustainability project identified the promising practices and strategies Perchance is currently implementing and recommended further practices and strategies for the long-term holistic sustainability of the company using the four components for long-term holistic sustainability of non-profit theatre companies: community relevance; artistic vibrancy; financial sustainability and good governance.

## DEMONSTRATION PROJECT MODELS FOR PROMISING PRACTICES

Perchance Theatre at Cupids was identified in this project as a high-performing non-profit rural theatre. Perchance provides a valuable model of experiential tourism for the study and replication of its promising practices throughout the region. To promote historical and cultural knowledge transfer, Perchance Theatre at Cupids should be designated as a demonstration model and receive additional government funding to document their practices and provide coaching to other business and non-profits. This will promote the continuation of the early settlement era as a cultural theme in experiential tourism for the region of the Legendary Coasts, NL.

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## **Chapter 10: Dissemination Strategy**

### **10.1 INTRODUCTION**

The Sustainability Project is part of a larger Perchance approach to collaboration and partnerships with stakeholders including funders (i.e. government departments, donors); regional partners (i.e. Cupids Haven B&B, Cupids Legacy Centre, the Legendary Coasts Organization); and communities (i.e. artists, audiences). The Sustainability Project, in keeping with the Perchance model of engagement, employed a community based participatory research model. The development and implementation of a Dissemination Strategy is a crucial step in this research model. It goes beyond the traditional, one directional approach of releasing key findings by promoting engagement with stakeholders. Perchance stakeholders give feedback on the recommendations and assist in creating actionable steps emerging from the research. This unique interactional approach to dissemination contributes to actionable recommendations.

This Chapter is organized under the following headings: 10.1 Introduction; 10.2 Objectives; 10.3 Role of Advisory Committee and Other Stakeholders; 10.4 Dissemination Content; 10.5 Dissemination Materials; 10.6 Dissemination Methods; 10.7 Stake Holders; and 10.8 Points of Contact.

The following strategy was developed and continues to be implemented with input and support from both the Regional Advisory Committee as well as the Project's Research Team.

### **10.2 OBJECTIVES**

- Promote General Awareness of the Unique Experiences Offered by Perchance Theatre at Cupids
- Promote General Awareness of Key Research Findings
- Inform and Improve Communications with Stakeholders
- Sustain and Enhance Perchance Collaborations and Partnerships Through Sharing Key Findings and Recommendations
- Sustain and Enhance Perchance collaborations and Partnerships Through Identifying Shared Interests and Concerns
- Identify Opportunities for Collective Responses to Shared Interests and Concerns
- Contribute to a Well Considered and Concrete Strategic Plan for the Sustainability of Perchance

### **10.3 ROLE OF ADVISORY COMMITTEE AND OTHER STAKEHOLDERS**

The roles of the Regional Advisory Committee and other stakeholders are to assist in developing the dissemination plan; determine who would be most interested in learning about project findings and recommendations; identify most effective ways of reaching these people; assist in identifying available resources to implement the dissemination plan; suggest who would be interested in working with Perchance to further develop and possibly assist in implementing recommendations in the Sustainability Plan.

#### **10.4 DISSEMINATION CONTENT**

Research findings are to be approved by the Board of Directors before dissemination. The Research Team will determine which of the approved findings are suitable for fact sheets and other materials.

#### **10.5 DISSEMINATION MATERIALS**

Dissemination materials offer a concise and visually appealing ways to disseminate key findings to different stakeholders as well as broad audiences. These include: fact sheets, brochures and posters.

#### **10.6 DISSEMINATION METHODS**

Dissemination methods include key findings fact sheets; web-based tools; oral presentations; meetings with stakeholders. Feedback, where appropriate is included in the final report.

#### **10.7 STAKEHOLDERS**

Stakeholders and contact points includes: communities, regional small businesses, tourist, organizations, government departments, non-profit organizations, funders, donors, artists and audiences.

#### **10.8 POINTS OF CONTACT**

Points of contact include: publications, websites, social media, list serves, local events, conferences, community meetings, regional meetings, government departments, non-profit organizations, theatre organizations, Perchance annual general meeting, letter of thanks to project participants posted on Perchance and community/organization websites; asking partners to feature the research project in their newsletter/website.

## Appendix 1: Interview Guide for Perchance Professionals

### INTERVIEW GUIDE

*My name is ..... We are conducting a Sustainability Project for Perchance Theatre at Cupids (Perchance). I have a few questions that I would like to discuss with you about your experiences working with the Company in the last 4 years. Your responses are confidential.*

1. How many seasons have you worked with Perchance?
2. What do you think are the company's strengths?
3. What do you think have been its challenges?
4. Please describe your thoughts on the artistic works the theatre produced during your time with the company.
5. What can Perchance do to improve the quality of its artistic works?
6. Perchance produces a variety of different "events" each year for its patrons including; its 3 main Productions, Rouges Gallery, Muses and Minstrels fundraisers as well as participates in other events like the Regatta, Blueberry Festival and the Cupids Soiree ect. Please describe your involvement in the various Perchance programs.
7. What are the strengths any of these programs?
8. What are the challenges of these programs?
9. What can Perchance do to improve these programs?
10. In your opinion is Perchance and its programming seen as relevant by people living in the area?
11. What can Perchance do to enhance its relevance to the people in the area?
12. What strengths have you experienced in the day to day operations of perchance?
13. What operational challenges have you experienced?
14. What can Perchance do to improve its day to day operations?
15. How are you supported by management? Please describe.
16. In what ways can management enhance their support?
17. How do you feel you contribute to the operation of the company as a whole?
18. Do you feel you would like to contribute more to the operation or growth of Perchance? In what ways?
19. How has your time with Perchance allowed you to grow as an artist?
20. In what ways can Perchance enhance your professional growth as an artist?
21. Please describe your ideal target audience for Perchance.
22. Does Perchance actively engage this target audience? Please describe.
23. In what ways can Perchance better engage this target audience?
24. Do you feel you know the company's policies?
25. What are the strengths and challenges of the company's policies?
26. What can Perchance do to improve the way it communicates its policies?
27. What is your opinion of the financial status of Perchance?
28. What do you think the organisation could do to ensure financial sustainability?
29. Do you have any more comments?

## Appendix 2: Interview Guide - Rural Theatre Practitioners and Leaders

### INTERVIEW GUIDE

*My name is .... We are doing a sustainability plan for Perchance Theatre in Cupids. We have identified you as a critical stakeholder in the theatre sector in Newfoundland who can assist in this research. I have a few questions that I would like to discuss with you about the subject of our study, which is 'The sustainability of Perchance theatre, a not-for-profit' professional theatre in rural Newfoundland.*

1. What has been your experience with rural not-for-profit professional theatre in the past ten years?
2. What are some of the challenges that have been facing professional not for profit theatre in rural Newfoundland, especially over the past decade?
3. How have these challenges affected the professional not for profit rural theatre?
4. Many people in theatre and other stakeholders speak a lot about sustainability of rural professional not for profit theatre organizations. What is your understanding of sustainability?
5. Do you think sustainability should be a goal for rural not-for profit professional theatre organizations and is it achievable?
6. In relation to sustainability, what do you think are some of the successes and challenges of the Newfoundland professional not-for-profit rural theatre sector in the past decade?
7. In your opinion (a) are there any challenges and (b) strengths in the governance and management of rural not for profit professional theatre organizations in Newfoundland?
8. What is your view with regards to the artistic work produced by rural not-for profit professional theatre in Newfoundland in relation to quality and innovativeness?
9. How can these theatre organisations achieve or continue to achieve artistic excellence?
10. Do you think relevance of artistic work to the rural context is an important outcome for these theatre organizations?
11. Do you think the work that is produced by these theatre organisations in rural Newfoundland has any relevance to the province/country/region?
12. If you think they need to be more relevant, how do you think these theatre organizations can enhance their relevance?
13. Do you think these theatre organisations can be financially sustainable? How important is it to you that these organizations can be financially sustainable?
14. How can these theatre organisations achieve or enhance their financial sustainability?
15. Can you comment on the environment that not-for profit theatre organizations are operating under in relation to the political, social, economic and technological aspects?
16. What can these organizations do to attain sustainability in the environment you have described?
17. Can you comment on your experience with the funding mechanisms currently in Newfoundland and Canada and if you think they have the capacity to sustain theatre organizations?
18. What role should government play if theatre organizations are to be sustainable?
19. Can you comment on your experience with the governance of rural not for profit professional theatres? Could you share some of the challenges and best practices you have experienced?
20. Do you have any other issues that you would add in relation to sustainability/ relevance of these theatre organizations in general and Perchance in particular?

## **Appendix 3: Cupids Focus Group Outline**

Focus Group Outline

Nov. 23rd, 2017

Guidelines for the Focus Group

Sustainability for Perchance Theatre in the town of Cupids

### **Invited Participants**

- 10 women, 9 men
- Community Leaders from Cupids

### **Moderators**

- Sharon Taylor
- Zoe Balsom
- Tori Balsom

### **Environment**

- Legacy Centre in Cupids, multipurpose room 7pm-9pm
- Environment familiar to most participants
- U shaped seating
- Light refreshments provided

### **Format**

- Sign in sheet
- Small group discussions
- Pre-determined question guide
- Inclusive and welcoming environment
- Recording of observations of non-verbal actions
- Written record of group discussion
- Small group drawings
- Personal written statements
- Flip-chart record of discussion

### **Analysis and Reporting**

- Systematic analysis of flip charts and written records (i.e. small group discussion, personal and moderators' records) to identify themes
- Meeting with Research Team Dec. 11th
- Meeting with Advisory Committee Dec. 14th

## **Moderators (Sharon, Zoe & Tori)**

### **Sharon, Zoe & Tori**

- Create warm and friendly environment
- Observe the participants for seating arrangements
- Regulate personal reactions
- Mindful of personal verbal and nonverbal responses
- Short verbal responses from moderators

### **Sharon**

Strategies for focus group questions:

- "Would you explain further?"
- "Would you give an example?"
- Use pauses and probes

### **Use appropriate conclusion**

Three Step Conclusion

1. Summarize with confirmation
2. Review purpose and ask if anything has been missed
3. Thanks

### **Zoe**

- Record the discussion and observations on the computer

### **Tori**

- Record the discussion and observations on the flip chart

### **Tori and Zoe**

- Acquire equipment & refreshments
- Set up the materials on location
- Arrange the room
- Welcome participants as they arrive
- Sit in designated location
- Take notes throughout the discussion
- Do not participate in the discussion
- Ask questions when invited
- Debrief with moderator
- Give feedback on analysis and report

## Note taking

Note taking is the primary responsibility of the assistant moderators Zoe and Tori. Sharon will not be expected to take written notes during the discussion.

## Clarity and consistency of note taking

Anticipate that others could use the field notes. Consistency and clarity are essential.

## Field notes contain different types of information

It is essential that this information is easily identified and organized. Field notes will contain:

**Notable quotes:** They are statements that illustrate an important point of view. It is important to capture as much as possible with attention to the key phrases, using three periods ... to indicate that part of the quote is missing.

- 1. Key points and themes for each question** Typically, participants will talk about several key points in response to each question. These points are often identified by several different participants. Sometimes they are said only once but in a manner that deserves attention. Throughout the focus group the assistant moderators, Zoe and Tori will share these themes with participants for confirmation.
- 2. Follow-up questions** Sometimes the moderator may not follow-up on an important point or seek an example of a vague but critical point. The assistant moderators, Zoe and Tori, will follow-up with these questions at the end of the focus group.
- 3. Recording moderator impressions** It is important to note any new concepts or themes identified by the assistant moderators. These insights are helpful in later analysis.
- 4. Additional factors** Passionate comments, body language and non-verbal behaviour are important to note as they are indicators which aid analysis. Other indicators include such non-verbal behavior as head nods, physical excitement, eye contact between certain participants that would indicate levels of agreement, disagreement, interest, or disinterest.

## Focus Group Script

### 1. Welcome

Good evening and welcome to our session. Thanks for taking the time to join us to talk about the sustainability of Perchance Theatre. My name is Sharon Taylor and assisting me is Zoe Balsom and Tori Balsom. We are with the Perchance Theatre Sustainability Project. My role as moderator will be to guide the discussion. Zoe will be taking notes on the computer and Tori will be taking notes on the flip chart. Well, let's begin. We've placed name cards on the table in front of you to help us remember each other's names. Let's find out some more about each other by going around the table. Tell us your name and the kind of things you do in the community.

### 2. Overview of the topic

The purpose of this gathering is to figure out how we can be more connected with people like yourselves and create stronger links with your community and regional economic plans. Specifically, we want to understand your experience with Perchance Theatre in your community and what has worked for you and what hasn't. You have a better understanding of what works for you than we do. That is why we are here listening to you. We are having discussions like this

with several groups around the region. You were invited because you have been identified as a community leader by others living in Cupids and the surrounding areas.

### **3. Guidelines**

- One person speaking at a time
- There are no wrong answers but rather differing points of view
- Share your point of view even if it differs from others mentioned
- We are just as interested in negative comments as positive comments, and at times the negative comments are the most helpful
- You don't need to agree with others, but please listen respectfully as others share their views
- We ask that you turn off your phones or pagers. If you cannot and if you must respond to a call, please do so quietly and rejoin us when possible
- We are taking notes from this session because we don't want to miss any of your comments.
- We will be on a first name basis tonight, and we won't use any names in our reports
- You can be assured of complete confidentiality in our reports and from all our project members
- The reports will go back to: ACOA, The Atlantic Canada Opportunities Agency (which is the [Government of Canada](#) agency responsible for helping to create opportunities for economic growth in the [Atlantic Provinces](#)); TCII, Department of Tourism, Culture, Industry and Innovation (the department is the lead for the economic, culture, and innovation agenda of the provincial government); and to the Perchance Theatre at Cupids Board of Directors to help with future plans.

### **4. Beginning the Question Period**

Divide participants into two groups. Participants will work in small group. One of the group members will record and present their discussion to the larger group.

**1. In the last four years, what connections have you had with Perchance? Please give examples.**

**2. Perchance and the Cupids community have supported each other in many different ways over the last 4 years.**

- a. Lets brain storm a list of these partnerships.
- b. What were some positive aspects of these partnerships?
- c. What aspects of these partnerships need improvement, and in what ways?

**3. 10 years from now, how do you see Perchance in Cupids?**

- a. Describe and draw a picture of the group's vision
- b. What can we do now to develop this vision for the future?

**4. Of all the things we've talked about, is there anything we've missed that you would like to contribute? What is most important to you? Please write your confidential notes on the paper provided, no names please.**

**5. Conclusion and thank you**

Appendix 4: Perchance Audience In Depth Individual Phone Interview Guideline

*Perchance Theatre at Cupids (Perchance) invites your feedback on your experiences with us. Your responses will be extremely helpful in guiding our thinking about future programs. Your answers are confidential.*

**In a typical Season, approximately how many times do you attend Perchance productions? (tick one)**

- ☐ 1 or 2 times a year
- ☐ 3 to 5 times year
- ☐ 6 or more times a year
- ☐ This was my first time at a Perchance performance
2. **Whose decision is it generally to attend Perchance productions? (tick one)**
- ☐ Mine
- ☐ My spouse or partner’s decision
- ☐ A joint decision
- ☐ Someone else’s decision
3. **What type of ticket do you usually use? (tick one)**
- ☐ General Admission
- ☐ Student Ticket
- ☐ Complimentary ticket
- ☐ Senior Ticket

**Reflecting on Your Most Recent Perchance Experience**

4. **Please name the title of the most recent Perchance performance you attended**
5. **Beforehand, did you do anything in order to prepare for the performance and understand what to expect? i.e. read the play, etc. (select one)**
- ☐ No
- ☐ Yes
- If Yes, please give an example of what you did to prepare specifically for this performance.**
6. **Prior to purchasing tickets, did you...? (tick all that apply)**
- ☐ Read a preview (i.e., an article about the upcoming show)
- ☐ Read a review by a professional critic
- ☐ Read comments on the show written by friends, family members, or audiences members (e.g. on Facebook)
- ☐ Speak with a friends, family members, or audiences members about their experience (i.e. on Facebook)
- ☐ Other (please specify)

7.

How important were the following reasons for attending the performance... (circle a number)	Not at All					Very Much
Because someone invited you	1	2	3	4	5	
To spend quality time with friends	1	2	3	4	5	
To energize your own creativity	1	2	3	4	5	
To expose others to the arts	1	2	3	4	5	
To revisit a familiar story or play	1	2	3	4	5	
To see the work of a specific actor or director	1	2	3	4	5	

To discover an unfamiliar, artist, playwright or play	1	2	3	4	5
To celebrate or observe your cultural heritage	1	2	3	4	5
To learn about cultures other than your own	1	2	3	4	5
To be emotionally moved or inspired	1	2	3	4	5
For work or educational purposes	1	2	3	4	5

8.

<b>Before the performance...</b> (circle a number)	<b>Not at All</b>				<b>Very Much</b>
Overall, how much were you looking forward to this performance?	1	2	3	4	5

9.

<b>In regards to the performance...</b> (circle a number)	<b>Not at All</b>				<b>Very Much</b>
Overall, to what degree were you absorbed in the performance?	1	2	3	4	5
Overall, how much did the skill and artistry of the actors impress you?	1	2	3	4	5
To what extent did you feel a bond or connection with one or more of the characters in the play?	1	2	3	4	5
To what extent were you satisfied with the costumes?	1	2	3	4	5

10.

<b>In regards to the performance...</b> (circle a number)	<b>Not at All</b>				<b>Very Much</b>
Overall, how strong was your emotional response to the performance?	1	2	3	4	5

11. **What emotions were you feeling as you left the performance?**

12.

In regards to the performance... <i>(circle a number)</i>	Not at All				Very Much
How much did you feel a sense of connection to others in the audience?	1	2	3	4	5
How much were your eyes opened to an issue, idea or point of view that you hadn't fully considered?	1	2	3	4	5
To what extent were you exposed to a style or type of theatre or a playwright that you didn't know about previously?	1	2	3	4	5
During the performance, how much did you think the themes of the play reflected your life?	1	2	3	4	5

13.

In regards to the performance... <i>(circle a number)</i>	Not at All				Very Much
To what extent did anything about the performance offend you or make you uncomfortable?	1	2	3	4	5

If "Yes", how so?

14.

In regards to the performance... <i>(circle a number)</i>	Not at All				Very Much
To what extent did the performance spur you to take some action or make a change?	1	2	3	4	5
Are you any more likely than you were before the performance to explore the works of Shakespeare in the future?	1	2	3	4	5

15.

To what extent did the performance celebrate your cultural heritage or express a part of your identity?	1	2	3	4	5
---	---	---	---	---	---

Did you leave the performance with questions that you would have liked to ask the actors, director or playwright? *(select one)*

☐ No

☐ Yes

16. If "Yes", what were one or two of your questions?

17. Afterwards, did you discuss the performance with others who attended? (tick one)

- ☐ No ☐ Yes (casually) ☐ Yes (intensely)

18. After the performance, did you plan to do any of the following activities? (tick all that apply)

- ☐ Attended a post-performance discussion  
☐ Read the program booklet more closely  
☐ Searched for more information online  
☐ Reacted to the performance online or through social media  
☐ Emailed or spoke with a friend about the performance after you got home  
☐ Reflected privately about the meaning of the work, without discussing with others

19.

	None				A lot
If you did any of these activities after the performance, how much additional perspective did you gain?	1	2	3	4	5

20.

	Below Expectations		Met Expectations		Above Expectations
Overall, at what level were your expectations fulfilled for this performance? (circle a number)	1	2	3	4	5

21. How could your experience have been improved?

22. Given your past experience with our theatre, do you think the artistic quality of our programming is...?

- ☐ Getting worse ☐ Consistent with the past ☐ Getting better ☐ Don't Know

23. Which age category do you fall under?

- ☐ 15 – 24 ☐ 25 – 34 ☐ 35 – 44 ☐ 45 – 54 ☐ 55 – 64 ☐ 65 – 74 ☐ 75+

24. Where is your permanent residence?

- |  |   |
|--|---|
| <input type="checkbox"/> Cupids/Brigus/Bay Roberts | <input type="checkbox"/> Conception Bay North/Trinity Bay South |
| <input type="checkbox"/> St. John's metro area     | <input type="checkbox"/> Elsewhere in Newfoundland and Labrador |
| <input type="checkbox"/> Elsewhere in Canada       | <input type="checkbox"/> Outside of Canada                      |

25. Please rate your level of satisfaction with Perchance Theatre in the following categories:  
(Disappointing 1 ..... 5 Exceptional)

Your experience with the website	1	2	3	4	5
Your experience with online ticket purchase	1	2	3	4	5
Your experience with the box office	1	2	3	4	5
Your experience with seating comfort	1	2	3	4	5
Your experience with accessibility in Perchance spaces	1	2	3	4	5
Your experience with bathroom facilities	1	2	3	4	5
Your experience with access to purchasable food and beverages	1	2	3	4	5
Your experience with programs	1	2	3	4	5
Your experience with finding the Theatre	1	2	3	4	5
Your satisfaction with the performance	1	2	3	4	5

26. Which category best corresponds to your annual household income before taxes and deductions:

- |   |  |
|---|--|
| <input type="checkbox"/> Less than 40,000 | <input type="checkbox"/> 40,000 – 69,999   |
| <input type="checkbox"/> 70,000 – 99,999  | <input type="checkbox"/> 100,000 – 149,999 |
| <input type="checkbox"/> 150,000 or more  | <input type="checkbox"/> Prefer not to say |

**27. While in the region, what other activities did you plan to engage in? (tick all that apply)**

- ☐ Dine at local restaurant   ☐ Stay at a local B&B  
☐ Hike on a local trail   ☐ A scenic drive  
☐ Visit a historic site or museum

**28. How did you hear about Perchance Theatre? (tick all that apply)**

- ☐ Word of mouth  
☐ Radio ads  
☐ Poster  
☐ Facebook  
☐ Perchance Theatre website  
☐ Other website (please specify)  
☐ Have attended previous performances  
☐ Other (please specify)

**29. Do you plan to return to our theatre?**

- ☐ Yes   ☐ No

**30. Would you recommend to a friend?**

- ☐ Yes   ☐ No

**Please tell us why you would or would not recommend Perchance to a friend?**

**What are some other shows/performances you have attended in the past?**  
(concerts, etc.)

**31. Do you regularly attend theatre shows?**

- ☐ Yes   ☐ No

**if yes, what types? (musical, drama, classical, etc.)**

**32. Additional comments:**

## **Appendix 5: Perchance Audience Feedback Online Survey**

### **Email sent to the Perchance Theatre Mailing list inviting participation in online survey:**

"Strong reasons make strong actions" King John

At Perchance Theatre at Cupids we are dedicated to providing you with the best theatre experience possible.

In an ongoing effort to make our shows the best experience possible, we would like to know what elements of our productions are important to you, and how well we are doing. We would appreciate your assistance in filling out the confidential survey on the link below. Your reasons will help us take action. Thank you so much for your help!

Sincerely,

Danielle Irvine

Artistic Director of Perchance Theatre in Cupids

### **Online Survey Questions on Survey Monkey website:**

Perchance Audience Feedback Survey: How are we doing?

Perchance Theatre is conducting a survey to assist us to enhance the experience of our Guests. Please take a few minutes to provide us with your feedback by filling out this questionnaire. Thank you.

1. How would you rate the quality of Perchance productions? Poor, Fair, Good, Very Good, Excellent, N/A
2. How would you rate your experience with purchasable food and beverages? Poor, Fair, Good, Very Good, Excellent, N/A

Comments:

3. Do you prefer day shows or evening shows? Day/Evening

How much does daylight affect your choice of performance time?

4. Do you prefer weekend or weekday shows? Weekend/Weekday
5. Would you pay to use a bus from St. John's to Cupids to watch a Perchance production? Yes/No

If yes, what would you consider a reasonable price?

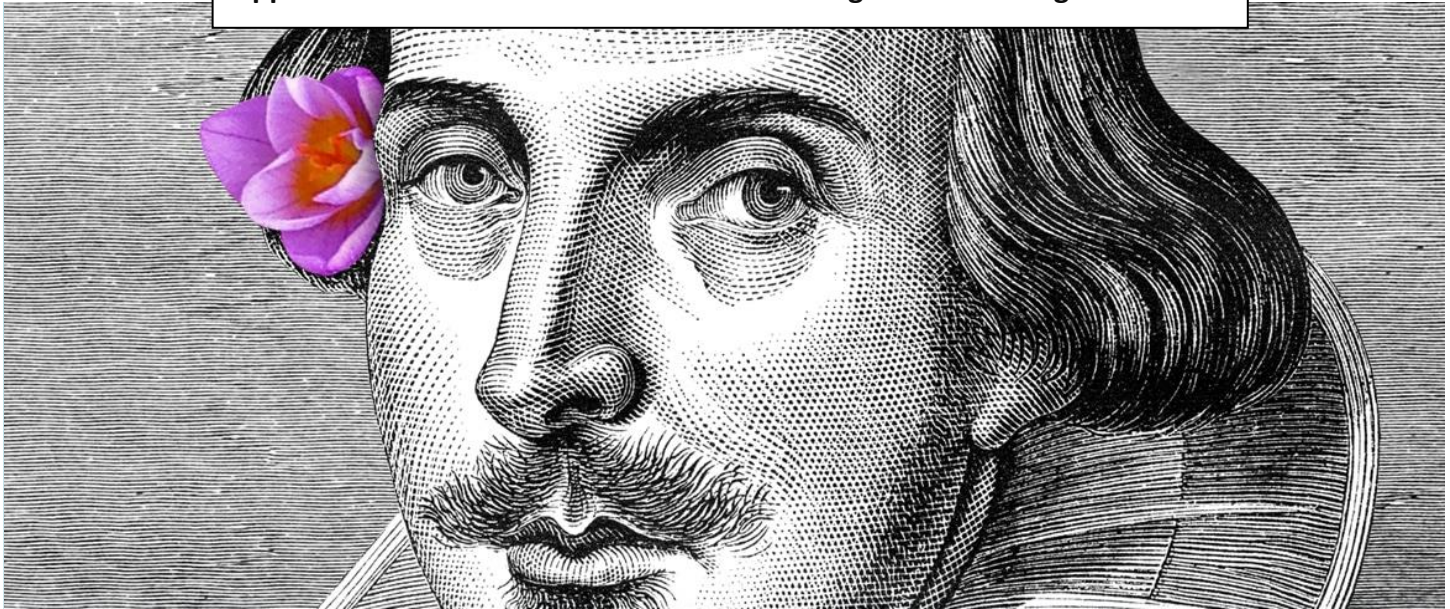
6. Do you see more than one Perchance show in a day? Never Rarely Sometimes Often
7. Are you staying overnight in the area when you see a Perchance production? Yes/No
8. Would you be interested in packages that include other events in the area? Yes/No

Comments:

9. Would you recommend Perchance events to a friend? Yes/No

Why or why not?

10. Is there anything else you would like to share about your experience with Perchance? How could your experience be improved?



**Save the Date**

**FEBRUARY 3<sup>RD</sup>  
THE STONE JUG**

# **PERCHANCE TO DREAM**

**BUILDING REGIONAL PARTNERSHIPS FOR EXPERIENTIAL TOURISM  
ON THE LEGENDARY COASTS**

- A Peek at Perchance: Experience Newfoundland's only Classical Professional Theatre
- Presentations on Local Partnerships with Perchance Theatre  
Including: Cupids Legacy Centre and Cupid's Haven
- Networking and Partnership Opportunities
- Performances throughout the day by Perchance Actors
- Set in the enchanting venue of the Stone Jug, Carbonear

You are Invited to Participate in a Workshop to Help Envision the Future of  
Experiential Tourism on the Legendary Coasts

**JOIN US FOR A FUN PRODUCTIVE DAY OF NETWORKING AND IDEA SHARING!**

February 3, 2018 from 9:30 am – 3 pm, \$20.00 per person

To Register call Pauline at 709-595-3020 or email

[pauline.masters@legendarycoasts.com](mailto:pauline.masters@legendarycoasts.com)

RSVP by January 30, 2018





## Appendix 7: Handout for Regional Gathering

# PERCHANCE TO DREAM

BUILDING REGIONAL PARTNERSHIPS FOR EXPERIENTIAL TOURISM ON THE LEGENDARY COASTS

## ***BEST PRACTICES FOR COMMUNITY ENGAGEMENT***

Led by artistic director **Danielle Irvine**, Perchance Theatre produces classical theatre with a focus on Shakespeare each summer in Cupids. Perchance Theatre features some of the province's best stage actors and captures stories reminiscent of John Guy's England, particularly what the settlers might have seen, heard, or written about in 1610. Perchance Theatre continues to provide established and emerging artists an environment for ensemble creation and professional development, and create unique experiences for audiences, inspired by open-air Elizabethan playhouses.

Perchance Theatre is currently engaged in an ACOA (Atlantic Canada Opportunities Agency) and TCII (Department of Tourism, Culture, Industry and Innovation) sustainability project. As part of this project, Perchance Theatre and Legendary Coasts have partnered to cohost today's event. Participants will be collaborating to envision the future of experiential tourism on the Legendary Coasts.

Storytelling is often used as an essential tool for building meaningful partnerships in community engagement projects such as this one. Danielle Irvine has identified some of her practices in community engagement to stimulate discussion for this event in the following stories.

### **DANIELLE'S STORIES:**

I make it a priority to be out in the community as often as I can. Even just to drop by and say hello to the other folks living and working there. We are all in this together and the only way to be a good community member is to be a contributing community member. And to be a contributing member, I need to know what is going on and what the priorities of the community are, so that is the lens I use with everything I do. This also is the same lens I use with the provincial arts community, the national arts community and the international arts community. We need to keep listening and sharing and being a part of the whole, in order to be relevant.

I started with a meeting with the Cupid's Haven to get the ball rolling in 2014. Every year we try to be better partners to them. We find ways we can each ameliorate the other's product, cross-promote and more. Cupid's Haven continues to be our biggest partner by letting us be on their land, use their facilities

and feeding us and our audiences. They also navigate tricky waters in the community for us. They are great advisors in the community. They offer picnics. They put us on their signs. They offer discounts to us. They offer meal and a show and, Charmaine in particular, has been trying to help us sell group tickets to big events.

I also had a meeting with members of the Legacy Centre, Heritage Society and the Archaeology Dig in January 2014. We talked about various partnership opportunities. For example, Perchance could offer practical training in performance to staff for living interpretation pieces. Perchance could connect sites with professional writers to write living interpretation pieces based on historical moments or figures chosen by the sites. For example, the first woman to give birth in the settlement, the shipwrecks and fairy stories.

Another way I engage in community partnerships is by buying tickets for local group fundraising activities to support other groups in the community. We attend community events in Cupids wherever possible, as well as in surrounding communities (Cupid's Pancake Breakfast, Cupid's Soiree and Brigus Blueberry festival, for example).

I also joined the Cupid's Legacy Centre Board as New World Theatre Representative for 2014 – 2015. I have attended regular meetings since then with the Executive Director and staff. We have offered packages through the Department of Tourism Site that the Legacy Centre sold for us. This includes tours and shows with meals with the Cupid's Haven and Skipper Bens. We are also trying to build a joint offering for schools for a day in Cupids, where students would be studying life in 1610 using the Legacy Centre, the Archaeology Dig and the Theatre.

I have had discussions with members of the Cupid's Historical Society and the Trail Association to find ways to incorporate the company into broader packages (i.e. hike on a local trail). Perchance has also joined with Legendary Coasts and has been going to meetings and events since 2014 (heritage forums, dory races, etc.) This is helpful for networking with other groups in the area about everything from creating shared projects to shared difficulties.

Another way we connected with Cupid's Community is through our Shake the Leg Fundraising Event. Participants included Minister Tom Hedderson; Kathi Stacey of the Legendary Coasts; Mayor Phil Wood of Bay Roberts; Mayor Akerman of Cupids; Photographer Dennis Flynn; Peter Laracy from the Cupids Legacy Centre; Patrick Laracy of Vulcan Minerals; Roy Dawe, Ross Dawe and Rosalind Dawe (all residents and active community members from Cupids); Paul Wilson of Harbour Grace; as well as other company members.

Perchance Theatre started the Rogue's Gallery Theatre Camp in 2015, which has continued every summer since. This is something new for kids in the area and from St. John's. Participants engage in classical theatre, fun games and have up close experiences with a live theatre show where they meet professional actors. Paul Wilson and Erin Mackey, local actors, have both been mentors in this program.

Perchance's Muses and Minstrels' Series and Presentation Series' provide outreach in the arts community across the province as well as extending our programming for our local audience. Storytellers, musicians, circus performers and more augment season offerings. These are just a few of the ways that I have been working to promote Perchance and to build partnerships within the Legendary Coasts for experiential tourism. We will continue to strengthen these partnerships and hope to begin new ones here today.



## Appendix 8: Agenda for Regional Gathering

# PERCHANCE TO DREAM

BUILDING REGIONAL PARTNERSHIPS FOR EXPERIENTIAL  
TOURISM ON THE LEGENDARY COASTS

**AGENDA 10 AM - 3 PM, FEBRUARY 3, 2018**



### MORNING AGENDA

**Welcome from Legendary Coasts: Purpose of Gathering**

Kathi (10 mins)

**A Peek at Perchance**

Danielle (15 mins)

**Overview of Perchance Sustainability Project**

Michelle (5 mins)

**Presentation of Promising Practices #1: Legacy Centre and Perchance**

Claudine and Danielle (15 mins)

**Presentation of Promising Practices #2: the Haven and Perchance Owner and Danielle** (15 mins)

**Break** 11 am – 11:15

Light Refreshments and Entertainment

**Confidentiality Agreements**

All participants sign confidentiality form (5 mins)

**Small Group Work Question #1**

In the last 4 years have you created partnerships with other businesses/Not-For-Profits in the region? What are some of the strengths of these partnerships? What are some of the barriers to these partnerships? (25 mins)

**Small Groups Report**

Group members report back to larger group on question #1 (15 mins)

**Lunch Break** 12 pm – 1 pm

Lunch and Entertainment

## **AFTERNOON AGENDA**

### **Presentation of Promising Practises #3: The Doctor's House and Perchance**

Jerry Byrne and Danielle (15 mins)

### **Small Group Work Question #2**

Ten years from now, what is your vision of the Legendary Coast as a tourist destination? Describe and/or draw a picture of the group's vision. (25 mins)

### **Small Groups Report**

Group members report back to larger group on question #2 (20 mins)

### **Break 2 pm - 2:15**

Light Refreshments and Entertainment

### **Small Group Work Question #3**

Can you imagine developing a partnership with Perchance to enhance your business/organization in the region? What concrete steps would be needed to realize this partnership goal? (25 mins)

### **Small Groups Report**

Group members report back to larger group on question #3 (20 mins)

### **Individual Participant Feedback Question #4**

Of all the things we've talked about, is there anything we've missed that you would like to contribute? What is most important to you? Please write confidential notes on the paper provided; no names please. (15 mins)

### **Conclusion and Thank You**

Danielle, Kathi, and Entertainment

## Appendix 9: Participant Consent Form

### Perchance Theatre Sustainability Research Project Consent Form

Focus Group Purpose: The purpose of this gathering is to figure out how Perchance Theatre can be more connected with people like yourselves and create stronger links with your community and regional economic plans. Specifically, we want to understand your experience with Perchance Theatre in your community and what has worked for you and what hasn't. You have a better understanding of what works for you than we do. That is why we are here listening to you. We are having discussions like this with several groups around the region.

I agree to take part in the Cupids Focus Group aspect of the Perchance Theatre Sustainability Research Project, as specified above. I have read and understand the study purpose as described. I understand that agreeing to take part means that I am willing to be involved in this focus group.

I understand that my participation is voluntary and that I can withdraw at any point in the without being penalized or disadvantaged in any way.

I understand that any data that the researchers extracts from the focus group for use in reports or published findings will not, under any circumstances, contain names or identifying characteristics.

Participant's name:

Signature:

Date:

## **Appendix 10: Perchance Theatre Donor Feedback Survey**

Thank you so much for your support. We could not do it without you! Please take five minutes to complete this confidential survey. Tell us what you need, to improve your experience as a donor.

1. Please tell us in your own words why you choose to be a donor of Perchance Theatre?
2. How much of an impact do you feel your donation makes?
3. How easy or difficult was the process of donating to Perchance Theatre?
4. How well did Perchance Theatre explain how your donation will be spent?
5. How well does Perchance Theatre recognize donors for their contributions?
6. What are your preferred methods of donation? Check all that apply
7. Would you recommend becoming a donor of Perchance Theatre to a friend or colleague?
8. How often do you want to hear from Perchance Theatre about fundraising?
9. Would you consider putting Perchance Theatre in your will?
10. Is there anything we have not discussed that would increase your level of satisfaction as a donor?

## **Appendix 11: Perchance Theatre Internal Professionals Survey**

Q1 How many seasons have you worked with Perchance?

Q2 Please write about your overall experience with Perchance Theatre: What do you think are the company's overall strengths and challenges?

Q3 Please write about the artistic quality of Perchance Productions: Please describe your thoughts on the artistic works the theatre produced during your time with the company. What can Perchance do to improve the quality of its artistic works?

Q4 Please write about the operational aspects of the company: What strengths and challenges have you experienced in the day to day operations of Perchance? What can Perchance do to improve its day to day operations?

Q5 Please write about Perchance's management: How are you supported by management? In what ways can management enhance their support?

Q6 Please write about your contribution to Perchance? How do you feel you contribute to the company as a whole? In what ways do you feel you would like to contribute more to the growth of Perchance?

Q7 Please write about your artistic growth with Perchance: How has your time with Perchance allowed you to grow as an artist? In what ways can Perchance enhance your professional growth as an artist?

Q8 Do you feel you know the company's policies?

Q9 Please write about Perchance as an innovative theatre: In what ways do you think Perchance is artistically innovative? In what ways can Perchance be more innovative?

Q10 Is there anything else you would like to share about your experience with Perchance?

## Appendix 12: Perchance Theatre at Cupids Bylaws

### By-Laws No.1

#### A By-law relating generally to the Conduct and affairs of New World Theatre Project Inc. ("the Corporation")

#### 1. Interpretation

- 1.01 In this by-law and all other by-laws of the Corporation, unless context otherwise specifies or requires;
- a) "Act" means *the Corporations Act, R.S.N.L. 1990*, Chapter C-36, as from time to time amended and every statute that may be substituted therefor and, in case of such substitution, any references in the by-laws of the corporation to provisions of the act shall be read as references to the substituted provisions therefor in the new statute or laws;
  - b) "Articles" means the Articles of Incorporation of the Corporation as from time to time amended;
  - c) "by-law" means any by-law of the Corporation from time to time in force and effect;
  - d) All terms which are contained in the by-laws of the Corporation and which are defined in the Act or Regulations shall have the meanings given to such terms in the Act or Regulations;
  - e) The singular shall include the plural and the plural shall include the singular; the masculine shall include the feminine and the feminine shall include the masculine; and the word "person" shall include bodies corporate, corporations, companies, partnerships, syndicates, trusts and any number of aggregate persons; and
  - f) The headings used in the by-laws are inserted for reference purposes only and are not considered or taken into account in construing the terms or provisions thereof or to be deemed in any way to clarify, modify or explain the effect of such terms or provision.

#### 2. Membership

##### 2.01 General

A member is any resident of Canada that is over the age of 19 years and who is registered and has donated in excess of \$25 to the Corporation within the fiscal year. Each member shall be entitled to one (1) vote at any meeting of members.

##### 2.02 Classification of Members

The Board of Directors may from time to time create other classifications of membership or establish other relationships to the Company involving special status.

#### 3. Directors

##### 3.01 Number

Subject to the Articles of the Association and any unanimous member's agreement, the number of Directors constituting the Board of Directors

(henceforth referred to as Board) shall be no less than three (3) and no more than fifteen (15). A majority of Directors shall be resident in the Province of Newfoundland and Labrador.

##### 3.02 Term of Office

A Director's term of office, subject to the provisions of section 175 of the Act, shall be from the date on which s/he is elected or appointed until the close of the annual meeting two (2) years following and shall be renewable upon appointment at the Annual General meeting.

### 3.03 Vacation of Office

The office of Director shall ipso facto be vacated in accordance with section 177 of the Act, and if:

- a) he suspends payments of his debts generally or compounds with his creditors or makes authorized assignment or is declared insolvent; or
- b) by notice in writing to the Corporation he resigns her/his office. Any such resignation shall be effective at the time it is sent to the Corporation or at the time specified within the notice, whichever is later.

### 3.04 Election and Removal

Directors shall be elected by the membership on a show of hands unless a ballot is demanded in which case such election shall be by ballot. A whole Board of Directors shall be elected annually by the membership in general meeting assembled in Newfoundland and Labrador or such other location outside Newfoundland and Labrador as may be approved by unanimous resolution of the membership.

The membership of the corporation may, by ordinary resolution at a special meeting of the membership, remove any Director or Directors from office and a vacancy created by the removal of a Director may be filled at the meeting of the membership at which the Director is removed.

Any Director missing three (3) consecutive board meetings shall be removed from the Board. Any exceptions to this ruling will be made by the Board.

### 3.05 Vacancies

Where at any election of the Directors of the company the full number of Directors is not elected, the Directors elected at that election may exercise all powers of the Board.

Where a vacancy exists on the Board, Directors may be appointed by an affirmative vote of a majority of the existing Board of Directors and may assume office at any time. Such appointments shall be subject to election at the next general meeting or special meeting of the membership.

### 3.06 Duties and Powers

Directors shall:

- a) set both short and long range objectives in accordance with the vision and mission of the Corporation;
- b) oversee the business of the Corporation as required;
- c) appoint such employees and/or agents as may be necessary to conduct business of the Corporation as required;
- d) make all rules and regulations which they deem necessary and proper for governing the Corporation;
- e) formulate, approve and facilitate an annual budget, production budgets, and fundraising projects for the Corporation;
- f) attend board meetings regularly;

- g) undertake to prepare for meetings by reading agendas, minutes, reports and other documentation required to actively participate in them;
- h) contribute skills and knowledge by participating actively in meetings and committee work;
- i) understand and monitor the Corporation's financial affairs;
- j) make inquiries when clarification or more information is needed;
- k) avoid any potential conflicts of interest;
- l) understand and maintain confidentiality; and
- m) ensure the Corporation is complying with all legal and regulatory requirements.

#### 3.07 Qualification

Directors shall:

- a) have attained the Age of Majority in the Province of Newfoundland and Labrador; and
- b) be resident in Canada.

### 4. Officers

#### 4.01 Appointment and Term

The Board of Directors may annually or more often as may be required appoint a Chairperson of the Board, a Vice-Chair, a Treasurer, a Secretary, or a SecretaryTreasurer. Notwithstanding the foregoing, each incumbent officer shall continue in office until the earlier of:

- a) her/his resignation
- b) The appointment of his successor,
- c) his ceasing to be a Director, and
- d) The meeting at which the Directors annually appoint the officers of the Corporation

A Director may be appointed to any office, but none of the officers, except the chair of the Board are required to be members of the Board of Directors. Two or more of the aforesaid offices may be held by the same person.

An Officers term shall be one year and shall be renewable upon appointment at the Annual General meeting to a maximum of three (3) consecutive terms.

#### 4.02 2012 Annual General Meeting

Notwithstanding the foregoing, at the 2012 Annual General meeting the positions of officers shall be subject to a vote of the membership

#### 4.03 Removal

All officers shall be subject to removal by resolution of the Board of Directors at any time with or without cause.

#### 4.04 Power and Duties

All officers shall sign contracts, documents or instruments in writing as require their respective signatures and shall respectively have and perform all powers and duties respectively as may from time to time be assigned to them by the Board.

4.05 Duties may be delegated

In case of absence or inability to act or for any other reason that the Board of Directors may deem sufficient any officer of the Corporation or the Board of Directors may delegate all or any of the powers of such officer to any other officer or to any Director for the time being.

4.06 Specific Responsibilities of the Officers

The Chair:

- a) Provides leadership to the Board of Directors;
- b) develops agendas for meetings in consultation with the General Manager and Artistic Director (if any);
- c) chairs meetings of the Board of Directors;
- d) recommends to the Board which committees are to be established;
- e) serves ex officio as a member of committees and attends their meetings when invited; and
- f) helps guide and mediate Board actions with respect to the Corporation's priorities and governance concerns.

The Vice-Chair:

- a) acts as the Chair in his or her absence;
- b) reports to and works closely with the Chair to assist with his or her duties; and
- c) performs other duties as assigned by the Chair.

The Secretary:

- a) Maintains records of the Board and ensures effective management of the Corporation's records;
- b) manages the minutes of board meetings;
- c) ensures minutes are distributed to members in a timely manner after each meeting;
- d) is sufficiently familiar with legal documents (articles, by-laws, etc.) to note applicability during meetings.

The Treasurer

- a) Manages the finances of the Corporation, including the Board's review of and action related to, financial responsibilities;
- b) ensures appropriate financial reports are made available to the Board
- c) works with the Artistic Director and General Manager to prepare production budgets and provides annual budget to the Board for members' approval;
- d) recommends to the Board whether the Corporation should have an audit;
- e) Assists in the selection of an auditor, if needed, and meets with him annually; and
- f) Ensures that all financial reporting required by law is completed.

## 5. Meetings of Directors

5.01 Place of Meeting

Meetings of the Board of Directors and of the committee or committees of Directors may be held either at the head office of the Corporation or elsewhere within the Province of Newfoundland and Labrador as the Directors may from time to time determine.

**5.02 Notice**

A meeting may be convened by the Chair or any two Directors at any time, and the secretary when authorized or directed to do so by the Chair or any two Directors shall convene a meeting of Directors. Notice of any such meeting shall be in the manner specified in paragraph 9.01 of this by-law and not less than two days, exclusive of the day on which notice is delivered or sent but inclusive of the day for which notice is given, before the meeting is to take place; provided always that a Director may in any manner waive notice of a meeting and attendance of a Director at a meeting shall constitute such waiver, except where the express purpose of such attendance is to object to the transaction of any business on the grounds that the meeting is not lawfully called.

**5.03 Quorum**

The number of Directors necessary to constitute a quorum shall be one (1) more than half the members of the Directors serving and, notwithstanding a vacancy among the Directors, a quorum of Directors may exercise the powers of the Directors.

A Director may, if all Directors consent, participate in a meeting of Directors or of a committee of Directors by means such as telephone or other communication facilities as permit all persons participating in the meeting to hear each other and a Director participating in such a meeting by such means is deemed to be present at the meeting.

**5.04 Voting**

Questions arising at any meeting of the Board of Directors shall be decided by a majority of votes of Directors present at a meeting at which a quorum is present. Each Director shall have one vote. In case of an equality of votes the chairman of the meeting in addition to his original vote shall have a second or casting vote.

**5.05 Resolution in lieu of Meeting**

Notwithstanding any of the foregoing provisions of this by-law, a resolution in writing, acknowledged in writing by a majority of the Directors entitled to vote on that resolution shall be valid as if it had been passed at a meeting.

**6. Meetings of the Membership**

**6.01 Annual Meeting**

Subject to section 215 of the Act, the annual meeting of the membership shall be held on such day in each year and at such times as the Directors may by resolution determine at any place within the province of Newfoundland and Labrador, or, if all members entitled to vote at such a meeting so agree, at a place outside of Newfoundland and Labrador.

**6.02 Special meetings**

Special meetings of the membership may be convened by order of the chairperson of the Board or by the Board of Directors at any date and time and at any place within the province of Newfoundland and Labrador or, if all members entitled to vote at such a meeting so agree, at a place outside of Newfoundland and Labrador.

**6.03 Notice**

A printed, written, typewritten notice stating the day, hour and place of meeting shall be given by serving such notice on each member entitled to vote at such a meeting, on each Director and

on the auditor (if any) of the Corporation in the manner specified in paragraph 9.01 of the by-law not less than fifteen (15) days or more than fifty (50) days, in each case exclusive of the day on which the service is delivered or sent and of the day for which notice is given, before the date of the meeting.

Notice of a meeting at which special business, as defined in section 222 of the Act, is to be transacted shall state:

- a) the nature of that business in sufficient detail to permit the member to form a reasoned judgement thereon, and
- b) the text of any special resolution to be submitted to the meeting.

6.04      Waiver of notice

A member or any other person entitled to attend the meeting may in any manner waive notice of a meeting of the membership and attendance of any such person at a meeting shall constitute such waiver, except where the express purpose of such attendance is to object to the transaction of any business on the grounds that the meeting is not lawfully called.

6.05      Omission of Notice

The accidental omission to give notice of any meeting or any irregularity in the notice of any meeting or the non-receipt of any notice by any member(s), Director(s) or the auditor (if any) of the Corporation shall not invalidate any resolution passed or any proceedings taken at any meeting of the membership.

6.06      Votes

Every question submitted to a meeting of the membership shall be decided by a show of hands unless a person entitled to vote at the meeting demands or has demanded a ballot. Each member shall have one vote. In case of an equality of votes the chairperson of the meeting in addition to his original vote shall have a second or casting vote.

At any meeting, unless a ballot has been demanded, a declaration by the chairperson of the meeting that a resolution has been carried, carried unanimously or lost shall be conclusive evidence to the fact.

The Chairperson of the Board shall chair meetings of the membership, or failing him the Vice-Chair of the Board. In the event that neither the Chairperson nor Vice-Chair are available to chair a meeting, the persons who are present and entitled to vote shall choose another Director as a chairperson.

6.07      Proxies

Voting at meetings of the membership may be given either personally or by proxy. A proxy shall be executed by the member in writing and is valid only at the meeting with respect of which it is given. A person appointed as proxy need not be a member.

## **7. Remuneration**

7.01      Remuneration

Directors shall not be entitled to remuneration for their service as a Director of the Corporation.

Notwithstanding the foregoing, Directors shall be entitled to any remuneration to be paid to them for activities other than routine work ordinarily required of the Director by the Corporation. The Directors shall also be entitled to be paid for expenses properly incurred and documented by them in connection with the affairs of the Corporation.

## **8. Indemnification of Directors and Officers**

8.01 Subject to the provisions of section 205 of the Act, the corporation shall indemnify a Director or officer, a former Director or officer, and his heir and legal representatives, against all costs, charges, expenses, including an amount paid by him to settle an action or satisfy a judgment, reasonably incurred by her/him in respect of any civil, criminal or administrative action or proceeding to which he is made party by reason of being or having been a Director or officer of the Corporation, if:

- a) he acted honestly and in good faith with a view to the best interests of the Corporation; and
  - b) in the case of a criminal or administrative action or proceeding that is enforced by a monetary penalty, he had reasonable grounds for believing his conduct was lawful.
- The Corporation may also indemnify any such persons in such other circumstances as the Act or law permits or requires. Nothing in this by-law shall limit the right of any person entitled to indemnity to claim indemnity apart from the provisions of this by-law to the extent permitted by the Act.

## 9. Notice

### 9.01 General

Any notice or other document required by law, the Articles or this by-law to be sent to any member or Director or to the auditor (if any) shall be delivered personally, sent by pre-paid mail, by telegram, cable, facsimile or electronic mail to any such member, Director at his latest address as shown in the records of the corporation or in the last notice filed under sections 175 and 183 of the act, and to the auditor at her/his business address; provided always that such notice may be waived in any manner or in writing, where required by law.

## 10. Amendments

10.01 This By-Law may be amended, or repealed, and new By-Laws adopted by the following procedure.

- a) The prospective change(s) in the By-Laws shall be presented in writing at any regular Board meeting. Those Directors not present at this meeting shall have prospective changes sent to them.
- b) A vote of two-thirds of the Directors then holding office at the next regular meeting shall adopt the change.
- c) For the purpose of this paragraph only, Directors may in writing, give their proxy to the Secretary.

### 10.02 The Board shall have no power to adopt By-Laws which:

- a) Prescribe quorum or voting requirements for action by Directors different than those prescribed by law.
- b) Allow the Corporation, or any Director, officer, employee or agent thereof, on behalf of the Corporation, to engage in any activity which is inconsistent with the non-profit community, and vision and mission of the Corporation.

Enacted and adopted on \_\_\_\_\_, 2012

\_\_\_\_\_  
Chair

\_\_\_\_\_  
Treasurer