

CANADA COUNCIL THEATRE SECTION
OUTLINE OF OPERATING PROGRAM REVISIONS
PROPOSED FOR 2013

The Canadian theatre community is dynamic, creative and constantly developing and changing. The community needs and deserves programs of support that are able to respond to that dynamism and change. The Theatre Section has discussed and debated extensively the best way to restructure the Operating program in order to do just that, and we are now at the point where we need feedback to confirm our ideas, to guide us in revising them. The Section has produced this document to outline its proposed changes to the program for feedback from the theatre community.

The document has two parts: in **PART 1**, we lay out the recent history of the program and the **OBJECTIVES** we have set for the program revision. We then explain the constants we want to maintain and the future goals we want to attain, and how these **CONSTANTS** and **FUTURE GOALS** have been incorporated into our revisions. We then detail the **CONTEXT** within which the program is to function, bringing added detail to the reasoning behind our revisions.

In **PART 2**, we lay out the structure of the proposed program revisions, the components, the objectives of each component, the eligibility criteria and the assessment criteria. This is the part with which the theatre community will deal directly, accompanied by guidelines and an application form, once the program is up and running in 2013. The structure of the components and the detail of the criteria and objectives will underline the steps we are taking to achieve our objectives for the program revision.

PART 1

The current Operating Grants to Professional Theatre Organizations Program was designed in 1997 and has been in use since March 1998. In 2013, the program will be 15 years old, and in need of revision. The Theatre Section, the Canada Council and, most importantly, the theatre community, have all evolved over the years, and it is essential that the tools used to allocate funding to the art be as effective as possible and contribute to the constant advancement of this dynamic community of artists.

All recommendations for funding in the Operating Grants program are the result of an exhaustive, informed and sensitive peer assessment process, supported by the extensive information provided by applicants and framed by the analysis of the Theatre Section. As part of the peer assessment process, the Theatre Section takes time to get feedback from the peers on the effectiveness of the program and the process, as well as feedback on the advancement of the art form. The Theatre Section officers meet with companies and artists on a regular basis to get feedback on how their work is developing, and the challenges they face in the current landscape. The Theatre Section also consults with a Theatre Advisory Committee to get feedback on the evolution of the community and test ideas regarding the revision of programs or processes.

In recent years, Peer assessors, artists, companies and the Advisory Committee have repeatedly commented on the lack of movement of funds in the program, and underlined changes that have occurred in the theatre community, the constant evolution of the form and the approaches to production. They have encouraged the Section to revise its programs to keep up with the community, and to review its criteria and processes to increase the effectiveness of peer assessment.

The Canada Council has also undergone change, with the launching of its 2008 and 2011 Strategic Plans, and with the revision of a number of internal policies, notably the Fair Notice policy. The Theatre Section has undertaken to clarify its role as well, and to modernize its processes through examination of the program architecture, and the peer assessment process.

The Theatre Advisory has specifically underlined the need to clarify exactly what an Operating Grant is intended to support, and how the programs are adapted to the roles and responsibilities of different types of organization in the theatre eco-system.

Given these factors, the Theatre Section has undertaken to revise the Operating Grants program, and it has set out the following **OBJECTIVES**, which we feel will allow this revision to improve on the current program, and better serve the development of the Canadian theatre community. The **OBJECTIVES** of this revision are to:

1. Modernize the program, allow it to recognize the different types of organizations in the theatre community, make it more relevant to the theatre community's evolution, in order to better support its creative potential.
2. Bring greater clarity and coherence to ongoing Theatre Section support.
3. Increase the possibility for change, increase flexibility in access and the movement of funds.
4. Increase the depth and quality of peer assessment, and use peer assessment more effectively.

CONSTANTS TO PRESERVE

As a base from which to explain the revisions, we would like to review the **CONSTANTS** that the Section would like to preserve in order to build on the success of the current Operating program:

1. Operating Grant funding has proven effective in fostering the growth and development of the theatre community. The Theatre Section is therefore maintaining its commitment to Operating Grants, while increasing the clarity of what it is supporting through those grants. This constant is present in the proposed revision by the expansion of the Operating Grants program with the addition of Component 1 offering Operating support to more companies.
2. The long term stability provided by multiyear commitments given through Operating Grants has proven to be effective in providing stability and enhancing planning. This constant is present in the proposed revisions with the potential extension of multi-year commitments to four years, and in the multi-year commitments possible for more companies through the addition of Component 1. That being said, it is important that this stability does not come to mean stagnation.
3. Recommendations by peer assessment have made Operating Grants responsive to the evolution of the theatre community. This constant is present in the proposed revision through changes proposed by the Theatre Section to enhance peer assessment by bringing a greater number of peers to the assessment process, by affording more time for discussion, and by giving an opportunity for discussion of the overall impact of decisions on the theatre community.
4. The peer assessment process supported by analysis from the Theatre Section, and guided by the priorities of the Canada Council, has kept the program responsive to the diversity of theatre production across the country. This constant is preserved in the proposed revision, and the Theatre Section hopes to enhance it by increasing the transparency of the analysis through a greater implication of the Theatre Advisory Committee, and by increasing the communication of this analysis to the community. The link to the Council's published priorities is also clarified through the Section's mandate and its guiding principles.
5. The publication of clear eligibility criteria, and weighted assessment criteria wherein the artistic criteria are dominant have kept the bar very high and served to encourage excellence in the theatre community. The proposed revision has preserved this approach to criteria, while enhancing them by making them more self reflective, and by adapting the criteria and weighting to make them more pertinent to different types of theatre organization.

While the Theatre Section is seeking to preserve these constants, the “modernizing” of the program will bring in nuances, as we respond to the issues that have developed over the years, because of the structure of the program and the evolution of the community.

FUTURE GOALS TO ATTAIN

These goals we are attempting to attain are improvements that the Section feels will increase the effectiveness of the program. They will bring greater clarity and flexibility to the program, broaden the view of assessors, and improve the quality of assessment, and make the program more able to respond to the dynamic nature of the community. Here are **FUTURE GOALS TO ATTAIN**:

1. **Increase the clarity on the intent of Operating Grant support.** In the current culture that has developed around “Operating” Grant support in general, some organizations have come to believe that because the grants cover operating costs, they support any activity the company could undertake. In the proposed revision, the intent of Operating Grants is clarified and focused through the stated program objectives and the criteria on the creation, production and dissemination of theatre works by professional artists. For Service Organizations and Play Development Centres objectives and criteria consistent with their activities and linked to the creation, production and dissemination of theatre works by professional artists are proposed. If a theatre company supported by the proposed Operating Grant program reduces its activities in the creation and production of theatre works by professional artists it would risk the reduction of its grant accordingly.
2. **Increase the flexibility of the program.** The one program for all types of organization – with the same criteria for all – could be better adapted to the roles and responsibilities of different types of structures in the theatre community. The changes proposed will allow for assessment of like organizations under criteria adapted to their role in the theatre community and consistent with the intent of Operating Grant support. The criteria and the weighting of the criteria will be adapted to respond to the role a company has in the theatre community.
3. **Make the program criteria more self reflective.** The current assessment criteria are quite prescriptive in certain areas (specifically Canadian Works and Canadian Artists). The Theatre Section feels that including Council priorities or directions in the assessment criteria, may affect the natural development of theatre organizations by inciting them to diversify their activities in a given direction to increase their funding. These activities may not always be relevant to the organization’s mandate, the skills of its leadership, or follow in its natural development. By trying to respond to these criteria-based directions, the leadership of the company may lose focus. In the proposed revision, the Theatre Section is opting for more self-reflective criteria (for example, assessing an organization’s performance against their mandate and vision statement, and their proposed impact in their community). We feel this gives a company greater freedom as to how they want to pursue their artistic goals, and how they want to participate in the development of the theatre community. This does not mean that the program will not continue to direct its investment in priority areas. However, the Council’s or the Section’s decision to invest in any particular area, will not influence the assessment of a company’s work, and will be done in collaboration with the peers.
4. **The inclusion of a broader discussion with the peers on the program’s overall investment in the theatre community.** The peer assessment process dedicates a large amount time to the in-depth assessment of applications from theatre companies. More time could be dedicated to examining the state of theatre and the program’s investment in the ongoing evolution of the theatre community. In the proposed revision, the creation of the four components will allow for an in-depth focused discussion on individual applications in order to get the best possible assessment. This will be followed by a broader discussion on the impact of the program’s investment in the community. With this two-step discussion, grant recommendations will be based on the outcome of peer assessment against criteria, and the allocation of funding will be guided by a discussion with the peers on the ongoing development of the theatre community.

5. **Increase the transparency regarding Canada Council priorities.** While the Canada Council has been stating its priorities in Strategic Planning documents since the late 1990's, the link between the Council's published priorities, directions and themes and the Operating Grant program could be made clearer for applicants and peers. Sometimes these priorities were made part of assessment criteria, which generated issues as noted above, or resulted in the creation of new programs. In the proposed revision, the Theatre Section is attempting bring greater clarity to the link between the program and the need to show results on Canada Council stated priorities. These links are noted in the **CONTEXT** section of this document, and the Theatre Section is proposing to communicate to applicants, through the guidelines of the program, all priorities that may influence funding allocation in the program. The Section will also transmit this information to peers that are called upon to assess applications.
6. **Increase the program's ability to accommodate different models of collaboration.** New models of production and coproduction are currently stimulating a considerable amount of work in the theatre community, and the peers have expressed interest in supporting this type of synergy when it is beneficial for all involved. Peers have been asking for more information from the application process to allow them to see how coproduction, co-presentation and other forms of collaboration are affecting the development and production of work. In the proposed revision, additional information and new criteria are added to allow peer assessors to evaluate the arrangements made between partners in collaboration.
7. **Increase the movement of funds in the program.** Without additional funds the program's ability to respond to excellence, access and growth is practically nil. In this revision the Theatre Section is proposing that at each multiyear evaluation, 10% of each organization's grant be made available to the peers to move in accordance with their evaluation. This mechanism is consistent with the Canada Council's new "Fair Notice" policy which increases the peer's ability to recommend that funds move between companies in a competition. The Theatre Section recognizes the value of stability for theatre companies, however it also realizes that the Operating program must be able to respond in an adequate manner to the evolution of a dynamic theatre community.

The Theatre Section is seeking some advancement on these future goals in the "modernizing" of the program, making the program more relevant and effective for the Canadian theatre community of today. The solutions we are proposing have been developed within a defined context: the mandate and structure of the Canada Council. In order to situate how this influences our revision, and indeed how this frames the work of the Section and the Operating program itself, we have noted the following information, which will be included in the guidelines of the revised program.

CONTEXT

The Canada Council for the Arts was created by an act of Parliament in 1957 to support the study, enjoyment and production of works in the arts. As Canada's national arts funding body, its core business is to provide grants and services and to award prizes to professional Canadian artists and arts organizations throughout Canada, in a wide variety of artistic disciplines and practices.

Two basic operating principles guide the Canada Council's work:

- ❖ its arm's length relationship with the federal government, which allows the Canada Council to make artistic decisions free from political interference; and
- ❖ peer assessment as the basis for the majority of its decisions as to which artists, artistic projects and arts organizations receive support.

The proposed revisions continue the established tradition of determining Operating Grant amounts on the recommendations of peers. However, the revisions also improve the peer assessment process in two areas. First, the revised program will be focusing peer assessment on smaller groups of companies. This will give a greater number of peers more time to discuss the individual applications. Second, the revised program will allow more time for the broader discussion, where the peers will be able to analyse the overall theatre community, and the distribution of funding in that community.

Another part of the **CONTEXT** are the Canada Council's values, directions and the themes as stated in its published Strategic Plan.

(see: <http://www.canadacouncil.ca/aboutus/StratPlan2011-16/default.htm>)

The implication of Canada Council Strategic Plan directions, priorities and themes has always been present in the operations of the Theatre Section. Sometimes these priorities have been incorporated into criteria (as noted above), sometimes they have led to the creation of new programs (some will recall the Canadian Creation program of the late 1990's) or targeted supplementary funding initiatives (for example the Capacity Building initiatives in the Equity Office of the Canada Council). The proposed revision has avoided adding new programs, or including Strategic Planning priorities in criteria, but has maintained the capacity to target funding within the program. The revisions will communicate the priorities more transparently to applicants and peers, and give the peers added ability to act on those priorities.

A brief review of some of the values, directions and themes in the current Strategic Plan that touch on the Operating Grant program includes the following:

- ❖ Value: "Respect for artistic merit". In the proposed revision, artistic criteria form the majority of the weighted criteria. The weight of the artistic criteria is also adapted to the roles and responsibilities of different types of companies.
- ❖ Value: "Historic commitment to diversity and equity", is present in the proposed revision by stating up front where the Theatre Section will be placing its priorities in the management of programs and in the assessment process (see Theatre Section Mandate and Guiding Principles below).
- ❖ Direction 2 on Arts Organizations states the Council will: Broaden (its) commitment to arts organizations to strengthen their capacity to underpin artistic practices in all parts of the country. The proposed revision will allow peers to get a better analysis of the individual strengths of applicants and to put that analysis into a better view of activities all parts of the country.

- ❖ Theme Synergy: the Strategic Plan states that the Canada Council will facilitate greater synergy in the arts infrastructure. As noted above, the proposed revision will allow the program to be open to the many more collaborative ways of producing. While the proposed revision does not have a “synergy” criterion, the program will gather more information on collaborations, and the criteria requires applicants to explain their collaborative ventures.

- ❖ Theme Public Engagement: the Strategic Plan states that the Canada Council will respond to the growing priority of public engagement in the arts. While the proposed revision does not have a “public engagement” criterion, the dissemination criteria requires applicants to explain their strategies in audience development, which may include public engagement activities.

PART 2

As part of its proposed revision to the Operating Grant program, and in order to frame activities in all of the programs it manages, the Theatre Section has developed a mandate statement. This mandate statement reflects the context provided above, and provides greater transparency on the activities of the Section:

MANDATE

The Theatre Section supports the creation, production and dissemination of professional theatre, and respects the diversity of practices and company mandates. This support helps ensure the presence of Canadian professional artists at home and abroad.

The Section places emphasis on artistic growth and vitality, effective management, synergy among diverse producing and presenting partners as well as the relationships that artists and companies develop with their audiences.

The Theatre Section adapts to changes in practice through analysis informed by the artistic community's viewpoints.

As the Theatre Section goes about creating and administering programs to support the theatre activity and the theatre community, the Section works with the following guiding principles, which reflect the values of the Canada Council and underline areas where particular attention is given in the development of the Canadian theatre community:

GUIDING PRINCIPLES

- **The importance of recognizing a diversity of practices and forms;**
- **The relevance of peer evaluation based on established criteria within a comparative and competitive context;**
- **Particular consideration is given to Canadian works and Canadian artists and the organizations that develop these works and artists ; Aboriginal artists, culturally diverse artists and the organizations that work with these artists, and theatre for young audiences and the artists and organizations that work in this sector;**
- **The allocation and adjustment of grant amounts based on peer evaluation, the development of the theatre community and the policies and directions of the Board of directors of the Canada Council;**
- **The providing of positive and negative feedback resulting from peer evaluation.**

The Section also affirms the importance of an ongoing dialogue with artists and companies in the theatre community.

Within the Theatre Section's Mandate and Guiding Principles and in the context of the Canada Council for the Arts, the proposed revisions of the Operating Program have been developed. The Theatre Section has developed the revisions to preserve the constants and to make progress on the future goals noted above. Below, you will find the details of the program.

OPERATING PROGRAM REVISIONS

UNDER CONSTRUCTION

SUPPORT FOR ARTISTIC AND OPERATIONAL ACTIVITIES IN THEATRE

Overall Objective

To support the artistic and operational activities of professional theatre companies, play development centres and certain professional theatre associations.

COMPONENT 1: Support for a Multi-Year Cycle (3 years) of Creation / Production

Objective	Eligibility Criteria	Assessment Criteria
<p>To support a cycle of creation and production grounded in exploration and guided by a strong artistic vision.</p>	<p>FIRST THREE SHARED CRITERIA;</p> <ul style="list-style-type: none"> ▪ Must be incorporated as a non-profit organization; ▪ Must employ professional artists; ▪ Must have as its principal mandate the creation, production and dissemination of theatre productions; <ul style="list-style-type: none"> ▪ Must have a previous history of production project grants within the past five years OR have received operating funding; ▪ The cycle must have a duration of three years, after which you must submit a new request; ▪ The cycle's activities may include tours, remounts and workshops, but must include at least one creation/production. 	<p>1. Artistic Merit (80%)</p> <ul style="list-style-type: none"> ▪ Why is this cycle of creation/ production essential to the artistic vision and mandate of your company (mandate and vision of the company's artistic direction must be reflected in activities)? ▪ What motivates your aesthetic choices, including the choice of collaborators (artistic team)? ▪ How will you approach the creative process? ▪ How will the proposed cycle benefit Canadian theatre practice and its practitioners (research, partnerships, originality of the artistic project, etc.). <p>2. Dissemination (10%)</p> <ul style="list-style-type: none"> ▪ Why are the anticipated presentation spaces appropriate to the proposed artistic cycle? ▪ How do you plan to reach audiences (tools, partnerships, strategies, past experiences, etc.)? ▪ If appropriate, what are your plans to tour in Canada AND/OR abroad, as well as links with presenters and touring circuits? <p>3. Administration (10%)</p> <ul style="list-style-type: none"> ▪ How do you plan to manage your cycle of creation/production: budgetary viability, diversification of revenues, judicious use and sharing of resources and, if appropriate, description of partnerships?

COMPONENT 2: Support for Independent Producing Companies (2 – 4 year cycle)		
<p>Objective</p> <p>To support the ongoing artistic and operational activities of professional theatre companies that produce regularly, have a long term vision grounded in artistic growth and vitality, effective management, and an ongoing relationship with audiences</p>	<p>Eligibility Criteria</p> <p><u>FIRST THREE SHARED CRITERIA;</u> and</p> <ul style="list-style-type: none"> ▪ Not be responsible for a performance venue, or a production or creation centre; ▪ Must have received at least one project grant in the past three years OR have received an operating grant in the past OR have been supported for a Multi-Year Cycle of Creation/production; ▪ Must produce a minimum of four productions over four seasons, of which three are new productions, (including co-productions). Other activities can be remounts and tours; ▪ Must have two paid permanent personnel (not necessarily full time); one dedicated to artistic leadership and one dedicated to management AND/OR production; ▪ Must sustain an administrative structure built to meet artistic needs. 	<p>Assessment Criteria</p> <p>1 Artistic Merit (70%)</p> <ul style="list-style-type: none"> ▪ How does Artistic Director’s long-term vision correlate with the company’s mandate as well as further the artistic development of the company? ▪ What motivates your aesthetic choices, including the choice of collaborators? ▪ What motivates your co-production and hosting activities? ▪ How does your company contribute to the artistic growth of theatre practice (development of new work, professional development, research, outreach, links with touring circuits, festivals and presenters, etc.)? ▪ If your company targets more than one audience, how does this translate into the company’s artistic vision and activities? <p>2. Dissemination (15%)</p> <ul style="list-style-type: none"> ▪ Who is your target audience(s), what are the relationships you are building with them and what are the strategies, partnerships and tools developed that deepen this link? ▪ Why are the anticipated performance spaces appropriate to the proposed programming and targeted audiences? ▪ If appropriate, what are your plans to tour in Canada AND/OR abroad, as well as links with presenters and touring circuits? <p>3 Administration (15%)</p> <ul style="list-style-type: none"> ▪ What is your administrator’s vision and how does it serve and support the proposed artistic plan? ▪ What is your management structure and how does it serve this vision (administrative resources, umbrella management, etc.)? ▪ What is your management plan: budgetary viability, judicious use of financial resources, human resources and description of partnerships (co-productions, co-presentation, etc.)? ▪ How does your company shape its board of directors and what are the members’ roles and responsibilities as well as their contribution to the artistic objectives of the company? ▪ If applicable, describe reserve funds and explain how you intend to use them (new work, touring vehicles, equipment, etc.).

COMPONENT 3: Support for Companies with Venues (2 – 4 year cycle)

Category 1: Companies with a Season of Three Productions or More

- Companies in this category must produce a season of three productions or more. At the very minimum, a season must include two in-house productions produced alone by the company and a coproduction. The season as a whole will be evaluated, including hosting, co-presenting, etc.

Category 2: Companies With a Season of Two Productions or Less, and Other Activities

- Seasons must be composed of at least one in-house production or coproduction, tours, presenting activities and projects in development

<p>Objective</p> <p>To support the ongoing artistic and operational activities of theatre companies that regularly produce, have a long term artistic vision grounded in artistic growth and vitality, and effective management, that maintain a relationship with an audience and that are responsible for a building.</p>	<p>Eligibility Criteria</p> <p><u>FIRST THREE SHARED CRITERIA;</u> and</p> <ul style="list-style-type: none"> ▪ Must have received at least one project grant in the past three years OR have received an operating grant in the past OR must have produced five preceding seasons with an average of two productions per year; ▪ Must own a building or manage a building with a long-term lease and, in general, be able to receive audiences. ▪ Must have three paid permanent personnel (not necessarily full time); one dedicated to the artistic leadership and two dedicated to production, financial management and the needs of the building <p>NOTE: Co-productions must be conceived in the spirit of artistic exchange, as reflected in the choice of participating artists.</p>	<p>Assessment Criteria</p> <p>1. Artistic Merit (60%)</p> <ul style="list-style-type: none"> ▪ How does the Artistic Director's long-term vision correlate with the company's mandate and further the artistic development of the company? ▪ How does this vision translate in the proposed program of activities and engages with the company's targeted audience(s)? ▪ What motivates your aesthetic choices, including the choice of collaborators? ▪ What motivates co-productions and hosting activities? ▪ How does your company contribute to the artistic vitality of theatre practice (development of new work, professional development, research, outreach, etc.)? <p>2. Collaborations (10%)</p> <ul style="list-style-type: none"> ▪ How does your company ensure that its infrastructure is accessible to the theatre community (co-productions, co-presentations, residencies, mentoring activities, workshops, etc.). ▪ How does your company ensure that its infrastructure is accessible to the artistic community at large (relationship with other arts communities, loans or rentals at reduced rates, etc.). <p>3. Dissemination (15%)</p> <ul style="list-style-type: none"> ▪ Who is/are your targeted audience(s) and the strategies used to ensure their development? ▪ If appropriate, what are your plans to tour in Canada and abroad, and what are the links you have built with presenters and touring circuits? <p>4. Administration (15%)</p> <ul style="list-style-type: none"> ▪ What is your administrator's vision and how does it serve and support the proposed artistic plan? ▪ What is your management structure and how does it serve this vision? ▪ What is your management plan: budgetary viability, description of sources of public and private revenue, judicious use of financial resources, human resources, description of signed agreements (coproduction and co-presentation), etc.? ▪ How does your company shape its board of directors and what are the members' roles and responsibilities as well as their contribution to the artistic and global objectives of the company? ▪ How do you plan to manage an artistic AND/OR administrative succession process? ▪ If appropriate, describe reserve funds and explain how you intend to use them (new work, maintenance of space, construction, etc.).
<p>Not eligible in this component:</p> <ul style="list-style-type: none"> ▪ Specialized presenters and festivals; ▪ Multidisciplinary presenters; ▪ Schools or training facilities. ▪ Producers with only a rehearsal space 		

COMPONENT 4 : Support for Play Development Centers and Service Organizations (2 – 4 year cycle)

Objective

To support certain activities of non-producing theatre organizations that contribute to the vitality of Canadian theatre practice.

Category 1

Play Development Centres

Objective

To support the activities of non-producing organizations that facilitate the development of playwrights and theatre creators in a national perspective.

Eligibility Criteria

- Must be incorporated as a non-profit organization;
- Memberships must be composed exclusively of professional producing structures AND/OR artists ;
- Must employ professional artists;
- Must have received at least one project grant in the past five years OR have received an operating grant in the past;
- Must sustain an administrative structure built to meet development activities ;
- Must have two paid permanent personnel not necessarily full time); one dedicated to artistic activities and one dedicated to management.

Category 1

Play Development Centres

Assessment Criteria

1. Artistic Merit (50%)

How does your centre approach the development of new work (dramaturgs, readings, exploration with a director, etc.)?

- What are the processes and criteria used for establishing your program of activities?
- How does your centre situate itself in the larger development and producing ecology, in Canada AND/OR abroad?
- How do you contribute to the professional development of your members?

2. Impact (30%)

- How does your centre enable the building of links between primary creators and producers in Canada AND/OR abroad and what are the repercussions (productions, readings, playwright tours, etc.)?
- How do you promote and distribute your members' work?

3. Administration (20%)

- What is your administrator's vision in support of your centre's program of artistic activities?
- What is your management structure and how does it serve this vision (administrative resources, umbrella management, etc.)?
- What is your management plan: budgetary viability, judicious use of financial resources, human resources and description of partnerships?
- How does your centre shape its board of directors and what are the members' roles and responsibilities as well as their contribution to the objectives of the centre?
- If appropriate, describe reserve funds and explain how you intend to use them (new work, maintenance of space, construction, etc.)

COMPONENT 4 : Support for Play Development Centers and Service Organizations (2 – 4 year cycle)

Objective

To support certain activities of non-producing theatre organizations that contribute to the vitality of Canadian theatre practice.

Category 2

National Service organizations

Objective:

To support certain activities of national organizations that represent and group together the stakeholders in the Canadian theatre community.

Eligibility Criteria

- Must be incorporated as a non-profit organization ;
- Must have as its principal mandate the long-term sustainability and vitality of professional theatre practice;
- Members must be exclusively professional producing structures AND/OR artists ;
- Must have received at least one project grant in the past five years OR have received an operating grant in the past;
- Must sustain an administrative structure built to meet programming needs ;
- Must have at least one paid permanent personnel.

Category 2

National Service organizations

Assessment Criteria

1. Impact and Relevance (70%)

- Who makes up your membership and explain its composition in an inclusive and federative perspective?
- What is your program of activities and how is it relevant in light of changes influencing the theatre community (forums of discussion, exchange AND/OR debate, analysis and dissemination of information, etc.)?
- How does your organization impact practitioners and companies, as well as their partners?

2. Administration (30%)

- What is your administrative vision in support of your organization's mandate?
- What is your management structure and how does it serve this vision (administrative resources, umbrella administration, etc.)?
- What is your management plan: budgetary viability, judicious use of financial resources, human resources and description of partnerships, etc.?
- How does your association shape its board of directors and what are the members' roles and responsibilities as well as their contribution to the objectives of the association?
- If applicable, describe reserve funds and explain how you intend to use them.