

Online Continuing Learning Webinar Series

“A Time to Reflect: A Conversation with New Young Audience Presenters”

Recorded: Wednesday, March 20, 2024

Land Acknowledgement

We honour the past, present and future stewards of the land, and we recognize that we have a shared responsibility for reconciliation and decolonization, as well as stewardship of the natural environment.

Ontario Presents also specifically recognizes the legacy of colonization embedded in many aspects of the performing arts sector, including the technologies, structures, and ways of thinking we use every day.

Until recently, many Indigenous communities were legally prevented from practicing their own cultural and artistic traditions, and to this day

Indigenous people still have less access to the performing arts both as audiences and artists. Other barriers such as cost and physical accessibility also disproportionately impact Indigenous people. Actively dismantling the colonial approaches embedded in our work and our tools is critical to reconciliation and Indigenous resurgence.

I'm Your Host

Good afternoon, I'm your host for today's webinar. My name is Joanne Churchill and I currently work as a Special Projects Consultant for Ontario Presents. I am also the author of "From Seed to Season" and the Project Lead for the New Young Audience Presenter Project.

My background is in developing opportunities for children to access the performing arts in communities and schools. I'm a middle-aged white woman and my pronouns are she/her. I am wearing an olive-green shirt with metal feather earrings. I have unruly blonde curls and am wearing dark glasses. My background screen is my home-office, but it is blurred out so nobody can see my teenagers' messy shoes.

What's This Webinar About?

This session is the third webinar in Ontario Presents' Continuing Learning Series in support of the digital document "From Seed to Season: How to Grow as a New Young Audience Presenter."

The document was written to support new and emerging presenters in rural, remote, and underserved communities to achieve their vision of connecting artists with children and youth in their community. This e-document is part of a larger project, called the New Young Audience Presenter Project, that aims to support the ongoing sustainability of

young audience presenting. This final webinar will be an opportunity to discuss with **3 participants of this project** as they reflect on their presenting journey to date. Each of our guests will have a unique viewpoint as they are all approaching their presenting process differently - with different backgrounds, experiences, and goals.

More About the New Young Audience Presenter Project

The New Young Audience Presenter Project is intended to support and uplift new young audience presenters as they navigate the various elements of developing arts opportunities for children and youth in their communities.

The project offers **personalized consultations, professional development and other resources** that are tailor made to address the specific needs and challenges of each participant. It's not a project that offers one type of support for all, rather it's crafted to be highly responsive to the respective needs and challenges of its participants,

their audience, and their community. The participants of this project fundamentally understand that creating a presenting series propels the cultural development of children in their community and helps to develop creative leaders for our future.

Today's Topics and Format

Today we will be having a casual but informative **chat with 3 project participants** that I have had the pleasure of working with since last fall.

We will be discussing the following:

1. Their **successes and challenges** as they begin their respective presenting journeys.
2. Their biggest **“take-away” or “a-ha moment”** from participating in this project to date.
3. What they **need to propel** their team/organization/initiative to the next level.

Welcome Robin Zettel, Victoria Jubilee Hall, Walkerton

I'd like to welcome our first guest, Robin Zettel, who is the Chair of the Music Committee for the Victoria Jubilee Hall in Walkerton. Her organization is not new to presenting but definitely new to presenting for young audiences. Robin, thank you for your participation today and would you be able to share a little about yourself and why you have begun this presenting journey.

Robin Zettel: Introductions

Hi Joanne, thank you very much. Thank you to all the other participants and the members and all the supporters of the network.

I'm Robin, I live in Walkerton. And I would first of all like to take this moment just to acknowledge the traditional territories of the Anishinabek Nation: The People of

the Three Fires known as the Ojibwe, Odawa and Pottawatomie Nations. And to further give thanks to the Saugeen First Nation and the Chippewas of Nawash Unceded First Nation, now known as the Saugeen Ojibway Nation as the traditional keepers of this land.

I myself am a volunteer, I volunteer through the community. I'm a mom of four young children. I am a musician. And part of my volunteering. I am the chairperson of the Jubilee Arts and Music Committee at Victoria Jubilee Hall. The VJH for short is a 126-year-old heritage building. It is volunteer led, and it's a nonprofit organization.

And through this long history, we've always had something on stage for the community. Our journey into presenting for a younger audience has developed over this past season, through the understanding that it really comes from what our community needs. And we that's where we are striving for today.

Host: Question #1

Robin has been part of the New YA Presenter Project since the fall and is working towards programming for the 2025-2026 season. Considering that you are in the early development stage of your presenting journey, can you share with the viewers what you consider your biggest success and how you were able to achieve that success.

Robin Zettel: Answer #1

I would say our biggest success is actually **having started discussions** this past season and **taking the first steps to decide to expand onto our stage programs for a younger audience.**

We strive to grow as our community grows and using “From Seed to Season” and working with you, it has inspired us to **explore the values** at

the VJH and **develop, expand our values related to our community.**

So, we were **building upon our relationship with our community to foster that creativity and teamwork** and hopefully build lasting memories. So, the success was initially just deciding to take those first steps to present for younger audiences.

Host: Question #2

Starting a presenting series for young audiences in a small community where none had existed before is a significant undertaking for any individual or team, can you share some of the **challenges you have experienced** since you have started this journey?

Robin Zettel: Answer #2

So, in our community we are growing, and we have a lot of families here. Through the history of the community, there's always been shows - high schools, doing presentations and plays and such - but **to put together a younger audience that's more available to a wider range of people, not just for school systems** is somewhat of a challenge. But our biggest challenge that we had to overcome was to **change the mindset of our organization** itself. We've had to change what we're putting on the stage to incorporate programming for younger audiences, because for the past 25 years, it's been geared towards older audiences, retirees,

more senior people, for our shows. So that has been a challenge to overcome - as a collective group – to **simply get used to the idea of having a younger audience and train our volunteers to get into that mindset**. And because these new shows have a younger audience, they're opening up at different times of the year - which we don't normally do - and that has been a challenge. These are challenges that we're working through to overcome and work out the kinks. And obviously there's going to be kinks as the years go by as we learn, so we have to figure that out and making sure we have the volunteers in place.

Host: Question # 3

Robin and I have been connecting almost every month since last fall. We've chatted about all sorts of topics and resources and have worked through portions of the the e-document "From Seed to Season." So, Robin, is there **one main**

“take-away” or “a-ha!” moment from your participation in the New YA Presenter Project that you could share with our viewers.

Robin Zettel: Answer #3

Yes, definitely the “a-ha moment” for me and for more of my committee members **was understanding “the WHY?”** Why do we want to do this? How do we figure out our WHY? And after 25 years of presenting, it can sometimes bring a slowdown of what inspires you. So, this has helped to inspire us to figure out our WHY. We want to start this journey to present to younger audiences, and **we're**

rediscovering the importance of arts and culture in our community, and the lasting impacts that it can bring. And we want to be leaders in our community to inspire our audience, foster creativity and create unique experiences for younger audiences as well as our volunteers and the community as a whole.

Host: Additional Information

So, for our viewers, Robin was referring the exercise “understanding the WHY” which is from the e-document “From Seed to Season.” In Chapter 2 there is a whole section that talks about defining your individual and organizational why fore embarking on any presenting

decisions. And so, I would encourage everybody to take a look at that part of the document that starts on page 10. It gives you and your team some foundational, evocative, and reflective questions that can help you make decisions down the road.

Host: Question #4

Considering what you have already been able to establish so far, **what do you need that will propel your team and organization** to the next level in your presenting journey?

Robin Zettel: Answer #4:

For us, it's having **multiple community relationships**. And we continue to work on those, build on them and learn from them. What we can do now is just **continue to build upon our community relationships to create those sustainable audiences**. Relationships such as the local Optimist Club, or the local

government, or local community theater groups are some great community relationships. So from these community relations we will hopefully **develop our volunteer recruitment strategies**, and **gain volunteers and audiences**, and **implement a plan for the future** of the venue as a whole

Welcome Alec Harmer, Mohawk College, Hamilton

I'd like to welcome our next guest, **Alec Harmer**, who is the Supervisor of Theatre Operations at Mohawk College and has taken on the task of implementing Mohawk College's first ever performing arts education series for elementary students. Welcome Alec to the webinar, before I start asking my questions would you be able to share with our participants a little about yourself and why you have begun this presenting journey for young audiences.

Alec Harmer: Introductions

Thanks, Joanne. And thanks to Ontario Presents for making this all happen. It's really been an incredible blessing to be on this journey. So here at Mohawk College and the McIntyre Performing Arts Center, we are very fortunate that we're in this large institution, we have a huge resource. At our hand, we have the second largest theatre in Hamilton. And it has been under-utilized for what it was. So as part of "building

back better' from COVID, we looked to implement a general programming season and a big key element of that was initiating a young audience performance for young audiences.

And you know, it's important to us, to me, because everybody starts their love of the performing arts, or a career in performing arts with a young audience show. You know, if you ask almost anybody that's

working in the industry, they can trace it back to that one time when they walked into a theater as a kid and looked up and experienced the magic of whatever they were there to see whether it was playing a musical instrument on stage, whether it was seeing a show as a kid, or just experiencing in a workshop. So, for us being part of as many of those

experiences we can in Hamilton is great for us. There's nobody else in Hamilton doing this kind of programming. We're surrounded but there was nobody in Hamilton doing this exact stuff. So, we're hoping to step in in a significant way to fill the gap and to keep building audiences and opportunities for our kids.

Host: Question #1

While Mohawk College has past presenting experience, can you share with the viewers what you consider your **biggest success** and **how you were able to achieve that success** as you have just finished your **first year of presenting for a student audience**.

Alec Harmer: Answer #1

So, our biggest success came right off the top - completely unexpectedly - with our first two performances sold to about 900 students and staff at each performance. So, we did 1800 kids, and about a million buses through our space one day in November. **And it was fantastic to just hear the theatre in the building come alive with the giggles, and the screams, and the cheers of, you know, five to four- to six-year-olds, as they experienced a cool show on stage.**

And we're going to **build on that success** because next year, we have planned three shows and six performances for a variety of different age groups. So, we're super excited about **building that momentum**. And, you know, **hearing the feedback from teachers** that they'll be back and **making those connections** has given us hope that it's not a sort of "one and done" experiment and we can **start to build, and we can expand**. Yeah, certainly after the massive months of lockdown, and nobody thinking about

any theater whatsoever, it's really nice to see little kids parading through the halls and throughout the

theater and the venue. It's nice to see.

Host: Question # 2

Understanding that building an education series is very different than your regular presenting engagements in your performing arts centre, can you **share some of the challenges you experienced** this past season?

Alec Harmer: Answer #2

Absolutely. So, as you know, I went into this relatively naively, I think, and assuming, if we build it, they will come. You put your shingle on the door and wait for wait for the ticket sales to roll up and surprisingly programming for young audiences and for education is completely different. **It's so much about reaching out and making individual connections and individual relationships with teachers and educators.** And we only had to make 12 sales to get our 1800 tickets sold.

But reaching those 12 people was very, very difficult. You know, teachers are hard to get to individually, it's very hard to reach them by email, it's hard to reach them by phone. We sent physical mailers, we sent emails, we did all the things we were supposed to, and I feel

fortunate that we had the success we did. We were pulling from 50,000 plus students in the Hamilton area. So, I'm amazed that we got as much as we did for the work we did, but once we make those connections, that's the key.

The other challenge we had a little bit is with **pricing and costs**. Because it took a little bit of realization that the ticket price is not the only expense for schools. There's busing, there's - as you get an older audience - potentially substitute teacher coverage. So, we have started to more actively look into sponsorships to cover bus subsidies and to do ticket subsidies for priority neighborhoods and priority schools. So, this was a big learning year for us. And I think we're gonna take away a lot of lessons from this year to move forward.

Host: Question # 3

We have been working together for some time now and I think it's safe to say that you've been very invested in learning as much as you possibly can, is there one **main "take-away" or "a-ha!" moment** from your participation in the New YA Presenter Project that you could share with our viewers.

Alec Harmer: Answer # 3

It's just so **much more about relationships than any other programming**. It's about **relationships with teachers and principals** and **building the trust of teachers** to know that you are bringing in shows that are applicable to them and their studies. It's also about getting to a point where they don't even need to know what the show is, they trust you, you've picked it, we're going to assume that it's going to be awesome, you know, let me bring as many students as possible. Getting to that stage is the huge super goal. And I think we can do it, but it takes time. And it's going to **take years to develop those connections** in that audience. But once we do, we're not only **building connections with teachers, but we're also actually building in**

recognition of the hall in the theatre, and we're building a theme, a broader theater audience. Because we can all use that.

COVID has stopped a lot of live theatre and has put a big dent in all sorts of life energy. And so having relationships with teachers, having the relationships with the school boards, builds trust, and **it's about playing the longer game**. We had a show that was not as successful as our first one. But it was still a success because we **had five schools that had not come to any other programming before and ALL five had said they'll be back**. So not necessarily successful in the short term but a great success for long term audience and relationship building.

Host: Question # 4

My last question looks to the future. In your opinion, **what do you need that will propel** Mohawk College to the next level in your presenting journey?

Alec Harmer: Answer # 4

We need to **create advocates in the teacher and educational community**. So that it's **not all on us to sell our programming and our ideas and our shows**. I want us to get to a point where our teachers are going out and extolling the virtues of coming to see us to their colleagues, to their friends to their Sunday night

dinner table that they we went to see this great show at Mohawk College. **I want to create an army of people that love theater and are passionate about having their students experience it so that it's not all just us pushing it because we're never going to do it alone.**

Welcome Fran Côté, Iroquois Falls Arts Council

I'd like to welcome our last guest, **Fran Côté**, who is the Chair of the Iroquois Falls Arts Council. She has taken on the task of revitalizing a performing arts series for children in her community that has been lapsed for many decades.

Welcome Fran to the webinar, please tell us a little about yourself and why you have begun this presenting journey for young audiences.

Fran Côté: Introductions

Well first, I'd like to say thank you to both my colleagues Robin and Alec. That was very, very interesting. Okay, so a little bit about myself. I became the Chair of the Iroquois Falls Arts Council in 2019 that was incorporated in 1988. And back then,

what they wanted to do was to turn an inner courtyard of the high school into an auditorium. So that got done with lots of funding from all three levels of government and a 385-seat auditorium was built inside the high school.

So, during the 90s, the goal of the Art Council at the time was to create a Performance Series for children called the Jack and Jill Parade, and a Performance Series for adults as well. They had English and French performances for children and English and French performances for adults. Because we're completely bilingual community, I'd say 50/50, English and French.

The really interesting thing is that my own children grew up with the Jack and Jill Parade for their whole childhood. And one of my board members, his name is Jesse, and he grew up as a child of the Jack and Jill Parade. And when we reestablished the Iroquois Arts Council 2019, with a steering committee in 2017-2018, we started making our goals and we knew that we wanted to revive a performance series for children and start off with that. We did a survey in the community as well. And the community said that they wanted us to make better use of the auditorium because it had been really busy for a while, and then it became underutilized. So, we knew the community wanted this. So, we had our WHY, right from the start.

So, we knew where we wanted to go and what we wanted to do. So, we

had been on the lookout for something about bookings, trying to determine where we could find out about different performances. And just as luck would have it, I had a newsletter from an organization called SPARC Réseau which stands for Supporting Performing Arts in Rural and Remote Communities. So, I signed up for a session in September 2023 and I felt like Alice in Wonderland when she goes down the rabbit hole in a good way. And a whole new world opened up. This block booking idea was just so good. It was just what we had been looking for.

So, I then got linked with the group that was specifically for Northern Ontario (NTYA Network) which was nice. And we had people on this on this first call and on subsequent calls that were from Northwestern Ontario, like Dryden, Fort Francis, and Red Lake and all those places out there. Okay, so what I learned was that they (Ontario Presents) have this whole series of meetings or Zoom calls (block booking conference calls) where they listen to pitches, discuss different performances that Ontario Presents has curated for them, and they discuss options and then they all

decide which ones they'd like to bring to their community.

So, under Joanne's encouragement, I sat in for all of the fall September 23, until now, as a fly on the wall, because after reading the document

(From Seed to Season), I realized it was too much to learn at once. So, this year I'm going to be a fly on the wall, read the document, learn how it works, and then join more formally in September 2024 to plan the 25/26 season.

Host: Question # 1

Like Robin in Walkerton, you aim to launch a full presenting series for the 2025-2026 season, considering that you are indeed in the beginning stages of creating a series, can you share with the viewers what you consider your **biggest success** and **how you were able to achieve that success**.

Fran Côté: Answer # 1

Okay, so I'm going to say that the **biggest success so far involves a little bit of not following the original plan**. Because as I'm listening to the presentations (block booking sessions of the Northern Young Audience Theatre Network), I heard about something called Mistatim (a performance by Red Sky Performance). And it just seemed like people didn't really speak too much about it, but it intrigued me, it was a show that was kind of added on to the 2023/2024 season at a time when the 23/24 programming was already set. So, I don't think anybody else in the network was interested in it, but it still intrigued me. So, I worked with

Deborah and Joanne, to rekindle my connections from being a teacher and bring the show to Iroquois Falls as an educational show. So, it wasn't going to be a fundraiser at all for the for the Iroquois Falls Arts Council – as it was originally intended - instead, it was to bring the show that was already going right by our door here in North Northeastern Ontario and have it stop in three communities – Cochrane, Matheson, and Iroquois Falls.

So, we had to work with the five principals. I know I heard you say, Alex, that you work with teachers, I happen to have worked with the five

principles to get them on board, work out the pricing and all that. The Mistatim show is about to start on April 17th, 18th and 19th. So, I'm considering that a success. That's something that I hadn't thought I was going to do but ended up doing. So, I kind of cheated, because I've jumped in on something that's part of the 23/24 season with Mistatim.

And there was something else that intrigued me for the 2024-2025 season, which was a show called Pop Pop (by Carousel Players) for young children ages two to five and not too many people were picking

that one up as one of their choices. When I asked Joanna about it, she thought maybe there were some concerns about going with children that young. So, I thought oh, well sounds like there's room in that one. And sure enough, Deb said yes, you could, you could join in on that one if you wanted to. So, again, I kind of jumped the gun a little bit. And we'll be bringing hopefully, if we get funding, Pop Pop to Iroquois Falls October 2024. So, it's part of the 2024-25 season, but we're doing that one is a little bonus. So, I would consider that another second success.

Host: Introductions

Thank you. Fran has been doing a little bit of programming in 2024 as kind of a 'proof of concept.' You know, dabbling, a little bit of shows here and there, to kind of whet the appetite for the community. This allows the community to see what can happen through the Arts Council, in the schools and in the Early Years centers. This will just be a great opportunity to build interest in the presenting series when it comes to its fullness in 2025-2026. This process helps to build audiences as well. So, congratulations on that.

Host: Question #2

Understanding that you are still in the development stages of presenting for your community, can you **share some of the challenges you've experienced** thus far?

Fran Côté: Answer # 2

Well, the **challenge for me is finding volunteers**. Because if I throw in my 'a-ha' moment as well, it's the idea **that I've got to build a team**. So, I keep thinking I've got a volunteer and then they think about it, and then they'll see me later on and they'll say "Oh, I thought about it and I think it's going to be too much work." And then, I keep having my balloon burst. Just when I think I've got a lead (for a volunteer) it doesn't pan out. So that'd be my challenge.

And then there's the funding as well. The reason I jumped in on Mistatim is because Red Sky Performance themselves had gotten some funding and I was able to entice the principals to join because it was going to be so inexpensive. They all said they could cover it out of their budgets. I had first thought about busing the students from the five schools to one spot - our auditorium here in Iroquois Falls - but the principals didn't want to do that, instead they wanted to have the performance right in their own schools. So, the fact that they didn't have to bus - like you said, Alex,

that's a big cost for them - they liked having it right there in their community, right there in their school.

So, funding will always be an issue. But another thing I've learned from Ontario Presents is they always **talk about grant applications**. At first, I didn't really know how that all fit in. But I soon **learned that with the schedule (for deciding on programming)**, presenters start picking their performances in September and continues to December and into January. And then in February, it seems to be the date when everyone applies for funding. So, we've done that, and we're waiting to hear from the Ontario Arts Council to see if, if we'll get some funding for this.

And that's another thing that's from the document, you want to keep the prices affordable. It's not really realistic, I guess, to think that you can cover all of your expenses, just through ticket sales. So, funding becomes quite essential. So that would be my challenges - finding volunteers and finding funding.

Host: Question #3

Fran you've been very invested as a new presenter these past few months, is there any one **main "take-away" or "a-ha!" moment** from your participation in this project that you could share with our viewers.

Fran Côté: Answer #3

Well, the thing that I've carried with me from almost from the very start is this idea of **building a team**. It can't be a one man show, you must have different people working on it, so you can share the load. And so that **becomes more sustainable**. So ever since I've started on this journey, it's always been in my head, build a team, build a team.

And another thing that another piece of advice that Joanne had given me was the idea of **hanging out (volunteer recruitment) where the kids and families (potential audiences) are hanging out**. So, I was showing off this lovely poster that we just made and so far, it's in our in our library and the EarlyON Center, and soon I'm going to bring it to the pool and the bowling alley. And I have a few other places in mind where I know the kids hang out and see if I can find this team.

So, if I can cheat and say more than more than just the one main takeaway, I would say building a

team is my number one takeaway, but **also how important it is to be prepared**. This is what I've been doing right from the start. Not jumping in without a plan, especially when you don't really know what you're doing. So, **reading the document is really helpful**. The other thing that is really helpful is **leaning on the colleagues on these zoom calls (block booking conference calls) and learning how they help each other out**. These calls and one on one conversations are good and it's nice to know that there's somebody just down the highway from me that I can connect with and listen to advice.

Another thing that they (NTYA network) were talking about just recently in the block booking meetings, is how important it is to **watch (video content of selected young audience performances prior to show selection) videos**. It's important to watch not just trailers but the full video (to determine audience

suitability, quality of work, technical compatibility) so when it's time in September 2024 I have to promise myself to do homework.

Another important 'aha' moment for me is to understand to arrive at the

meetings (NTYA network block booking meetings) prepared to discuss. So that's an important thing. And then the last thing would be this online tool database called the Arts Tour Connector. And I want to learn more about that.

Host: Question #4:

My last question looks to the future. In your opinion, **what do you need that will propel** your presenting journey to the next level?

Fran Côté: Answer #4:

Well, making **good choices when we do pick our shows for next year**. So that would be something really important. I like that idea of somebody who has seen the show - and has experience with them - and who says that this is this is going to be good, the children are going to like

this. And that's where that trust comes in.

Finding amazing volunteers will be another thing that will propel us forward. And then getting **funding** from the OAC or what other whatever granting agencies we can find.

Questions for the Guest Panel

Fran Côté: Question

I wrote one thing down while Alec was talking. How do you get four- to six-year-olds in the theater. And can you explain the ratio of kids to teachers at that age?

Alec Harmer: Answer

The ratio is quite high, something like 6:1. And fortunately, we have a lot of seats, so we can give away a lot of teacher tickets. And so, you know, we line them up and if somebody

needs it there's a lot of people leaving to go to the bathroom.

Fran Côté: Question

And the reason I'm asking is because when we were thinking about bringing in Pop Pop it will be for two- to four-year-old or two- to five-year-olds, one of the two. So, we will take in the preschoolers and the JKs in the case of the schools. And when I first talked to the Early ON Centre they said "Oh, you don't want those kids in an auditorium. All they'll do is bounce on the seats and make the seats go up and down." And they suggested that we do it in one of our other halls with no seats, so they would be on the floor. They could bring a cushion to sit on or something. But that was advice that we got from this EarlyOn Center. Does that sound like something?

Alec Harmer: Answer

I think that becomes a scale thing. I mean, if you're only doing 50 kids, sometimes it's easy to find a space in an auditorium. But there's also some challenges when you've got hundreds coming and everybody's dragging their blanket and a pillow on a bus from school. We've found that the

length of the show is critical. And then it can't go too long because there is a precise amount of attention span and once that time limit is over - it's over. It's 45 minutes, roughly, it's not more than an hour - maybe more like under an hour. And you just roll with it. The shows (and performers) are used to it. They're programming to a specific age group and therefore the show is designed for that age group. It's engaging for kids of that level.

Joanne Churchill: Comment

Yes, I think Alec is right. When you're working with an Early Years audience, it's all about the **right programming for the right audience**. The show will have a different tone and a different tenor because it's curated for, crafted, and produced for a very young audience. And therefore, it's often like a half an hour or less.

And here's another thing, I think the **venue needs to address and acknowledge how to deal with a different audience**. How can anyone expect a five-year-old, or a two- to five-year-old, to sit still for an hour or more. That's unrealistic. So, the show (nor the venue) doesn't necessarily require (or expect) that child to sit on

his or her bum for 45 minutes, till the end. So instead you train, and you work with your Front of House staff and your ushers to deal with the things Alec was saying, like the constant bathroom breaks and the types of things that come with a younger audience.

That comes with experience and training. There's also some information in the document as well that deals with various Front of House elements (specifically to young audience performances) and how to manage a young audience

and their families in a completely different manner.

And it's also a little bit like what Robin was saying - **it's a mindset set change**. You have to **change your mindset to acknowledge the differences and value a younger audience**. They're going to have different experiences with the show and different expectations, and you (as a presenter) have to meet them halfway and make sure that their performing arts experience is a great experience for them whichever age and abilities they're coming to the theater with.

Appreciation and Thank You

A sincere thank you to our guests **Robin Zettel, Alec Harmer, and Fran Côté**, for sharing their unique experiences and insight as they take on the task of bringing performing arts for children to their communities. I would also like to thank **The Department of Canadian Heritage** for their financial support.

I welcome any questions you might have and if you know of any volunteer groups/teams/ organizations in your community who might also be interested in becoming a presenter, please share this information or have them contact me at joannechurchill2@gmail.com. Additionally, I encourage you to go to the Ontario Presents website to access the e-document "**From Seed to Season**" and browse the other **essential presenting resources** on the site.