



Webinar Series

“A Time to Review”

From Seed to Season: How to Grow as a New Young Audience Presenter

By Joanne Churchill
Joanne Churchill Arts Consulting
2023

This project has been made possible in part by the Government of Canada.

Funded by the
Government
of Canada

Financé par le
gouvernement
du Canada

Canada

Introductions!

While we are waiting for all the participants to get settled...

- A little about myself...
 - My name is Joanne Churchill, I currently work as the Special Projects Consultant for Ontario Presents. I am the author of “From Seed to Season” and the Project Lead for the New Young Audience Presenter Project which aims to support new and emerging presenters.
 - My background is in developing opportunities for children to access the performing arts in communities and schools.
 - And it my pleasure to tell you a bit more about this e-document that’s been recently released.
 - I will be putting a link in the Chat to access the full document
- Before I start, tell me about yourself? If you feel comfortable, please jot down your name, what organization or group you are representing, and your community in the Chat functions so we can say hello to each other.

Let's Get Ready!

- Can't hear? Try turning up your **speaker volume** or use headphones.
- If you have any questions, there will be an opportunity to ask questions at the end of the session. Please use the **Chat function** for you questions.
- Should we run out of time, I will try to send written answers to all participants the with other downloadable contents.
- Have a technical question? Kiera is here to help, just post your concern in the Chat function.
- Available after the webinar, the following will be sent:
 - Presentation Slides
 - Full document "From Seed to Season"
 - Recording of this webinar

Ontario Presents' 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.

Where Do You Reside on Ancestral Lands?

I encourage you to go to <https://native-land.ca/> to learn more about the ancestral lands in which we live, and determine how we can be part of a larger conversation about reconciliation and decolonialization.

I personally live in Oakville, Ontario originally home to the Anishinabek Nation, Haudenosaunee, Attiwonderon, and the Mississaugas of the Credit First Nation.

My relationship to this territory is felt in the mornings when I walk next to Bronte Creek, through the Moccasin Trail. Dotted along the pathways are beautiful Indigenous stories and illustrations that give thanks to Mother Earth, water, plant life, and animals native to my neighbourhood. It provides me with a wonderful opportunity to reflect on and appreciate our shared land.

What's this Webinar all about?

This webinar is an overview 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. The document shares various benchmarks necessary for developing a young audience presenting series or organization.

The document is meant to be a useful **toolkit** or **resource library** that offers meaningful information and practical resources. It is intended to support presenters wherever they are in their journey, their level of experience, volunteer support, and community involvement. Therefore this afternoon, we are going to have an overarching look at it's contents and I'll provide some real-world examples in which the content can be used to further your presenting journey.

How is information formatted?

How Does Presenting for Young Audiences Contribute to a Community?

According to the Canadian Association for the Performing Arts' (CAPACOA) [The Value of Presenting](#), presenters contribute to their community by nurturing cultural development, supporting local businesses, enhancing health and well-being and developing new and sustainable audiences.

Presenting and Children's Cultural Development

By being the first point of access to live performing arts experiences, presenters drive the *cultural development of children in their community*. Community presenters intrinsically understand the value of a child's first cultural experience and feel compelled to nurture that engagement forward. Presenters also understand that in remote or rural communities, a volunteer community presenter is often the only access point for a child's early cultural development.

Presenting and Local Businesses

Presenters *support local businesses and increase community identity and belonging* by inviting various community sectors to be part of the shared performing arts experience. Local retailers are called upon to help promote and sell tickets, local marketing and tourism businesses help spread the word, while hotels and restaurants provide hospitality to visiting artists and companies. The community as a whole works towards a common goal and shares in the satisfaction of being part of a child's cultural growth.

Presenting and Well-Being

A presenter not only acknowledges that early exposure to new cultural experiences sparks a lifelong appreciation for the arts but also nurtures and sustains a *community's sense of well-being*. A community that shares performing arts experiences also tends to foster feelings of belonging, identity, and connection with each other.

Presenting and Building Future Arts Audiences

The most enduring aspect of presenting for young audiences is *the building and sustaining of performing arts audiences for the future*. Children who access arts experiences and see themselves and their experiences reflected on stage, will grow up to be more connected to and invested in arts and culture as adults.



INFOGRAPHIC: [Benefits of Performing Arts Presentation](#), and [Performing Arts for All: Utopia or Destiny](#) (CAPACOA's illustration describes who benefits from the performing arts, the effects of attendance as well as the far reaching socio-economic impacts of various cultural experiences.)



WEBPAGE: [Vital Signs: Arts and Belonging](#). (Community Foundations of Canada and CAPACOA looks closely at how arts and culture makes communities a better place to live by helping people to better understand their identity and connect through shared arts experiences.)

To the left is a sample from the e-document "From Seed to Season". As you can see there are digital links embedded throughout the document to direct readers to additional information.

Since everyone accesses and absorbs information differently, we've included the various **ICONS** to highlight how the digital information can be accessed:

Infographics



PDFs



Webinars



Videos

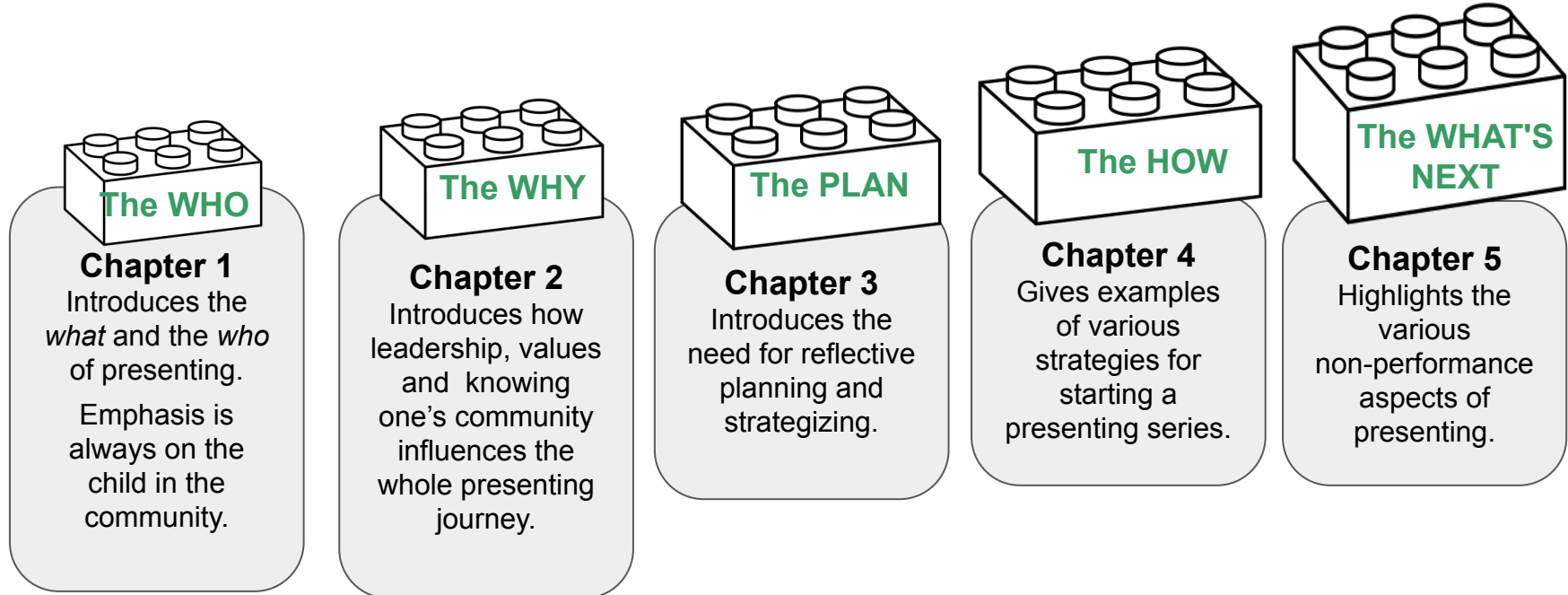


Websites



How is the document designed?

The document has been designed as if each chapter were building blocks. There are no rules to say you “must” follow the document sequentially, but here’s the reasoning behind the format:



Chapter One: Seeding

This chapter provides a basic **understanding** of the presenting ecology and the impact of performing arts.

Role of the Presenter:

It's vitally important to fully understand the *roles and responsibilities of a presenter* and how the presenting season unfolds at the very beginning of the presenting journey.

This knowledge helps volunteers and leadership manage expectations, time commitments and minimize burnout.

Appendix A & B offers a sample list of roles and responsibilities of a presenter.

Impact of Young Audience Performances on Community:

Young audience performances not only contributes to a *child's cultural development*, they can ALSO impact local businesses, increase the health and well-being of a community, and build audiences for the future.

Further information on the impact of the performing arts can be found in Chapter 1 and used to help recruit volunteers and inspire community collaborators.

Impact of Arts and Culture on Children:

In addition to the impact on the wider community, presenters need to be versed on the *impact of arts and culture on children and youth*.

Resources found in the e-document can help convince otherwise sceptical funders, sponsors, and partners to work with you on this journey.

They just need to be inspired by your knowledge and conviction.

Real-world usage of Chapter One

As a presenter, it's your *responsibility to share* how arts and culture impact children in your community. Not only do you need to be familiar with statistical information about how arts experiences impact cognitive development, you need to *shout out loud* that our young audiences are *capable of big feelings, understanding detailed narratives, and processing personal and societal issues with empathy and resilience*.

Appendix D is a one pager that clearly communicates the impact of arts and culture on children and youth. Hand it out to your municipal council, local community foundation, and neighbouring business to encourage funding, sponsorships, donations and other community involvement.

Chapter Two: Sprouting

This chapter explores the **foundational work** required before any programming and ticketing begins.

Leadership:

Good leadership is one of the foundational blocks of your presenting experience.

A good presenting leader needs not only artistic skills, but also administrative, technical, interpersonal and communication skills too.

The document provides a handy list of skill sets for leaders and templates for job descriptions.

Knowing your own WHY and Values:

Understanding WHY you want to start presenting and determining what your organization's VALUES are is a vital first step.

Use the EXERCISES in the document to help clarify your WHY and to pinpoint a set of VALUES that are important to the leadership and team.

Understanding your community:

Often in our haste to book shows, plan events, and sell tickets we forget WHO we are presenting for.

This document provides useful steps to gain more information about your own community.

This research can be used when appealing to specific groups, associations, businesses and individuals for collaboration, partnerships and volunteer prospects.

Real-world usage of Chapter Two: Sprouting

One of the most important initial steps of being a new presenter is asking one of the world's simplest questions - **WHY?** What's your reasoning, your motivation, your origin story. Why do you want to start presenting for young audiences in your community?

When a presenter understands their individual and collective WHY, all other aspects of building a presenting series will be more focused, articulated, and better executed. Your WHY will inform how you create your vision and mission, and will be reflected in your programming, marketing and so much more.

Chapter Three: Growing

This chapter highlights how meaningful **planning** is integral to the presenting journey.

Planning:

Good planning is not just for budgets, timelines, schedules and events but also for planning how we are going to engage one another with empathy and humility.

The document provides many resources on how to embed equity, diversity, inclusion, accessibility and decolonization efforts in all decision making processes going forward.

Consensus Building:

Since young audience presenters usually work within a larger volunteer team, organization, council or network working within a mindset of consensus is not only valuable but essential.

The document provides some useful tips for your team/group to develop a spirit of consensus where success is achieved when the WHOLE not just the majority benefits.

Crafting your Vision, Mission & Objectives:

Since Chapter 2 helped define your WHY and VALUES, Chapter 3 will take is a step further and guide the reader to infuse those priorities into your vision, mission and objectives.

The document offers a useful **WORKSHEET** to help presenters brainstorm their VMOs.

Real-world usage of Chapter Three: Your Strategies

In Chapter 3, we explore how to integrate the foundational elements from Chapter 1 and Chapter 2 into a various strategies so your aspiration of presenting becomes a reality.

Admittedly, it is extremely hard to develop strategies for something you've never done before and have limited knowledge of. Therefore, the upcoming Chapter 4 explores 9 **SAMPLE strategies** that could be implemented by new young audience presenter.

After reviewing the 9 sample strategies, new presenters will be better positioned to devise their **own strategies** and build realistic and meaningful **action plans** to realize the vision and mission of their presenting series/organization.

Chapter Four: Budding

This very large chapter offers presenters 9 sample strategies to consider:

1. **The Team** - Building a Supportive Team
2. **The Money** - Budgeting and Sustainability
3. **The Child** - Building Audiences
4. **The Venue** - Venue & Technical Elements
5. **The Talent** - Programming and Curatorial Decision Making
6. **The Sell** - Ticketing
7. **The Story** - Marketing
8. **The FOH** - Front of House
9. **The Connection** - Artist/Agent/Manager Liaison

These Sample Strategies may not be needed by all presenters. For example, if you are associated with a theatre venue, you might already have some strategies covered for ticketing and front of house considerations. Additionally, you may have a strategy that's not listed above but is important for your series, audience and community. The above list is a suggestion not a rule!

Chapter 4 – Strategy 1: The Team

This strategy highlights that volunteers are your **best and brightest champions**.

Value of Volunteering:

Volunteering is often the lifeblood of a presenting organization and their varied skills sets improve the organization's capacity.

The document shares resources on the benefits of volunteering and expertise on how to increase volunteer participation and engagement.

Engaging Volunteers:

Since volunteers are so important to the success and diversity of a volunteer organization, it's imperative to understand how to maximize the volunteer experience.

The document suggests ways in which a presenter can prepare for and manage their volunteer team even before the recruitment process begins.

Volunteer Roles & Responsibilities:

Successful volunteering depends on crafting and communicating specific volunteer roles and responsibilities.

The document offers sample LISTS of volunteer skill sets, responsibilities and sample TEMPLATES for volunteer role descriptions.

Leadership Self-Care:

Leading a presenting group as a volunteer yourself, while managing other volunteers, AND maintaining a healthy work-life balance is an ongoing challenge.

The document lists many excellent self-care resources and associations that can support a new presenter.

Real-world usage of Strategy 1 – The Team

As mentioned, before any recruiting of volunteers takes place, it's imperative for the leadership team to define the volunteer skill sets, role descriptions and responsibilities required to accomplish what needs to get done. But, admittedly, it's difficult creating role descriptions for positions when you only have limited knowledge of how presenting works.

Therefore, it's recommended that presenters take a deep breath and review all the sample strategies and the accompanying [Task Lists for each Strategy](#) that are available in [Appendices](#) in order to determine what needs to be done.

Strategy 2: The Money

This strategy is about becoming **financially sustainable** so your presenting series thrives.

Planning:

The strategy of financial sustainability isn't just about getting money, it's about building a plan that ensures your presenting series/ organization thrives for generations to come.

The document provides excellent learning resources on financial management using practice tools for creatives.

Budget Elements:

Unfortunately, for many presenters it's unrealistic to assume that ticket sales alone will cover the expense side of your budget.

Therefore building a budget with multiple revenue streams is advisable.

A Simple Budget TEMPLATE is included in the document to help you build your budget.

Funding Sources:

Since tickets sales rarely cover all the expenses, finding alternative funding sources is an essential task for presenters.

Additional revenue can come from municipal, provincial, federal grants, foundations, sponsorships and individual donations.

The document provides links to various funding sources.

Grant Writing:

Most presenters will have to apply for a grant at some point.

Grant writing doesn't have to be an arduous task - think about it as formalized way of telling others what your organization is about, what you want to do, how it benefits your community, and what you need financially to make it happen. Tell the funders your story!

Real-world usage of Strategy 2 – The Money

Budgeting will become an essential element of your presenting responsibilities. Rest assured there are many resources available that can speak directly to your non-profit, volunteer driven needs.

- WorkInCulture.ca has exceptional learning modules/lesson plans on Financial Management
- Generatorto.com provides theory and practical tools to teach the financial management fundamentals to creatives
- The resource section on the [Ontario Presents website](http://OntarioPresents.com) offers a webinar dedicated to budgeting, cashflow, revenues, expenses and more.

Strategy 3: The Child

This strategy is about using **research and listening** to your community to **build audiences**.

Research:

Developing a consistent and reliable audience base is the goal of any presenter. But building an audience where none previously exists requires extra care and vigilance.

This document encourages presenters to reach out to their community and ask some pointed questions at the outset.

Use the Community Assessment List that was created Chapter 2 to start the process.

Incorporating Results:

Asking all sorts of questions of your community is useless if you're not ready and willing to implement the answers in your decision making process.

Therefore the document lists various sample "feely" and "number" questions and provides resources on how to conduct surveys, interviews and questionnaires.

All of which will help during this essential research this process.

Value in Partnerships:

All this talk of community research is another way of saying "listen, learn and lean on the knowledge from your community partnerships."

Listen to the voice of your community. Remember you are presenting for and with them.

Real-world usage of Strategy 3 – Building Audiences

This section relies on the [community assessment completed in Chapter Two](#). Now is the time to take out that list and ask some very specific questions that will help you learn more about your community and your future audience.

[Appendix I](#) offers some sample questions like:

- *“What type of performing arts would you **like to experience**?” This question will help you hire artists that connect with your children and families.*
- *“How do you want to **interact** with a series/organization that offers performances for children?” This question will help you determine what kind of pre-show or post-show activities or outreach you want to offer your community.*

Remember the research done early in the presenting planning process will inform many decisions down the road. For example, this research will help you choose programming, design marketing materials, set ticket price, and develop meaningful outreach activities.

Strategy 4: The Venue

This strategy is about understanding **Venue and Technical Elements** so it can be shared with the artists.

Venue Basics:

The document lists the minimum venue requirements for hosting a young audience performance

Remember, YA performances don't necessarily need traditional spaces, they can often perform in parks, heritage sites, community centres and libraries.

Venue Inventory:

A venue inventory is a description of your venue and its technical capabilities.

It will list the dimensions of your stage, audience configuration, lighting and sound equipment available (or not available). This inventory can be shared with the visiting artists.

A Venue Inventory TEMPLATE is provided in the document.

Technical Production:

As a presenter, it is unlikely you will have to set up microphones and lighting. But it is important to have a basic understanding of the technical capabilities and limitations of your venue.

The document includes educational links to technical theatre terms, lighting and sound basics.

Understanding Tech Riders:

The technical rider is a document provided by the artist that shares the technical, touring and accommodation requirements of a touring artist/company.

The document offers resources that explain the various components of a technical rider.

Real-world usage of Strategy 4 – The Venue

This Strategy discusses a policy called **Relaxed Performances** that some may, or may not, be familiar with. Relaxed Performances are characterized by being **radically accessible and welcoming** to children and their caregivers. Historically Relaxed Performance protocols were introduced in theatre for children and individuals with cognitive and/or physical disabilities and those who are neurodiverse.

Understandably, new and emerging presenters can't implement all aspects of a Relaxed Performance, but making a few adjustments can make a huge difference:

- **Work with your technicians and performers to keep lights and sound at reduced levels if you are presenting to Early Years or very young audiences.**
- **Announce before the show how families can easily leave the performance space to access a quiet zone, if necessary, without guilt or judgment**

Strategy 5: The Talent

This strategy is about **programming and curatorial decision making** for your young audience.

Uniqueness of Young Audience Programming:

Young audiences thrive in a cultural environment that is **sensory, responsive, and reflective of the world they live.**

A presenter's primary responsibility is to be educated and prepared to curate high quality performing arts for their audience and community.

The document defines what is programming and curatorial decision making.

Where to find YA artists and companies:

The document provides a list of organizations and associations who have experience with artists and companies specializing in young audience work.

Seeing YA performances live is always best and the document provides information on various conferences, networking events and festivals that you can attend. If travel is an issue many artists have websites with trailers or full length show videos upon request.

Contracting and Negotiating Fees:

The process of contracting the services of an artist/company and negotiating a fair and equitable performance fee is dependent on whether you are working within a presenting network or independently.

Either way, the document lists various PDFs and webinars that guide you through the contractual process.

Real-world usage of Strategy 5 – The Talent

One of the biggest challenges of any new presenter - regardless of location - is where to find the Talent? The document provides a starter list of artists/companies, conferences, festivals, and agents who specialize in work for Early Years, children, and youth. It is so important to try to go out and see a performance live to determine if the work is suitable for your audience, compatible with your venue and technical capabilities, or within your financial limitations etc...

Most importantly, go back and revisit Chapter 2's [Exercise Sheet](#) for defining your WHY and your [Values Checklist](#). Are you still aligned with these foundational concepts? Have you strayed from your initial intentions? Are your values being reflected in your programming?

Strategy 6: The Sell – Ticketing

This strategy discusses the **4 Questions of Ticketing** - What, How, How much, and When are addressed?

What?

What type of tickets to sell?

Individual tickets?
Family packs?
Subscription series?
Or a combination of all three?

How?

How are you going to sell your tickets?

Box office? Online sales platform? Physical tickets available to sell through the community retailers and associations?

How Much?

How much will your tickets cost?

How much can your community support? What are the artist expenses in relation to expected earned revenue? What are your non-artistic expenses?

When?

When are you going to start selling your tickets?

Real-world usage of Strategy 5 – Ticketing

Ticketing decision making depends again on the research compiled in [Strategy 3 - Building Audiences](#). Remember the sole reason for asking all those questions earlier was to help you make decisions in the future. Well that time is now!

Questions like *“What **barriers** are keeping you and your children from attending performances?”* and *“How **much** are you willing to pay for a cultural experience for your children?”* will help you figure out the cost of tickets and accessibility concerns that need to be addressed.

Maybe the biggest barrier isn't ticket prices, it's post-covid hesitancy - then you know that you have more flexibility in pricing but you need to prioritize health and safety measures.

Strategy 7: The Story – Marketing

This strategy stresses the importance of **sharing your story** with an audience and community.

A Marketing Plan:

All the excellent marketing content in the world will be worthless if not supported and guided by a strong marketing plan.

The document offers exceptional webinars and training modules on marketing basics for culture organizations.

Storytelling to Connect:

Storytelling is a powerful tool and an excellent mechanism to connect with your community on an emotional level.

Remember to refer to the research compiled earlier in Strategy 3. It will tell you what motivates your community and what appeals to the younger generation?

And you can use that research to inform what type of storytelling needs to be shared.

Choosing Your Tactics:

The document will help guide presenters in choosing the appropriate tactic for their marketing content.

Whether it is using print materials, social media or other more traditional methods, the document provides a series of webinars and videos on the fundamentals of email, digital, and social media marketing.

Real-world usage of Strategy 7 – Marketing

For a new presenter trying to make first time connection with their community, I recommend to go back to [Chapter 2](#) and revisit the parts about *storytelling*. A good story will help capture one's attention, build relationships and cultivate empathy.

Furthermore a *really good story* will motivate someone to *action*. Maybe even to purchase a ticket!

Therefore the key to marketing in the early stages of presenting is to be authentic and to share with your community what is meaningful to you and your team.

Share a story about your:

- **Origin:** *why and how the presenting series began.*
- **Volunteers:** *what is the contribution of volunteers, how volunteers can be included in future.*
- **Community:** *how is the community involved now and could be more involved in the future.*

Strategy 8: The FOH – Front of House Elements

This strategy informs the presenter about **Front of House considerations and tasks.**

Front of House:

FOH covers all the various aspects of the audience experience from the time they enter the venue, during the performances, and after the show.

FOH has to deal with everything from safety and accessibility, to land acknowledgements and concessions.

Safety:

FOH staff/volunteers are responsible for the health and safety of all who enter the venue, included by not limited to fire regulations, capacity limits, parking safety, and most importantly first-aid.

The document share numerous resources on safety guidelines that are specific to the performance industry.

Accessibility:

FOH staff/volunteers are responsible for ensuring all patrons experience and enjoy the performance to the best of the abilities.

The document offers various accessibility resources for the theatres and other public spaces.

Real-world usage of Strategy 8 – FOH

Front of House considerations are especially important for those young audiences who may be experiencing a *live performance for the very first time*. This type of *appreciation for the child audience* should be demonstrated as soon as families enter the venue and continue throughout the performance.

These are some ways in which FOH volunteers/staff can accommodate families with young children:

- *Provide a defined and accessible place to park strollers while patrons are in the performance venue*
- *Provide accessible washrooms with emergency diaper accessories. It's both excellent customer service and an unique sponsorship opportunity.*
- *Conduct gentle pre-show announcements that share information about the show, audience expectations, and how children and their caregivers can leave should they need to.*
- *Offer a designated quiet space. It's important to give permission to come and go freely without judgement should a child need time away from the performance.*

Strategy 9: The Connection – Artist/Agent/Manager Communication and Liaison

This strategy illustrates that clear and effective communication between a presenter and the artist, agent or management is an essential element of any performance and/or series.

Why create a Performer Package:

A Performer Package is a communication tool between the presenter and the visiting artist/company. It's intention is to make the touring experience more efficient for everyone.

This package should be shared with the artist and/or agent and with the presenting team to ensure everyone is aware of their tasks and responsibilities.

Contents of a Performer Package:

A Performer Package contains many of the same items as the Venue Inventory but concentrates more solely on what is required for the artist/company to be successful and supported.

The document recommend various items to be included in a Performer Package.

Real-world usage of Strategy 9 – The Connection

Touring artists travelling in underserved, remote or rural areas often need additional support while away from familiar surroundings and their own family.

Remember that the artist and/or agent want to have a successful tour as much as the presenter. A document such as this will go a long way in making a visiting artist feel welcome and appreciated.

Putting it all Together

This section encourages the reader to **develop their own strategies and develop an action plan** that is meaningful to their unique situation, budget, venue, audience and community needs.

Identifying Which Strategies Work:

Hopefully after reviewing the 9 Sample Strategies a new presenter is better equipped to determine which strategies are best for them - or not.

Maybe there is a strategy not already listed that is better suited to their needs.

Brainstorming Strategies:

The document provides a WORKSHEET that guides the reader to fill in their own OBJECTIVES from Chapter 3 and to brainstorm their own unique STRATEGIES.

Remember Strategies are the ways a presenter can ACHIEVE their objectives.

Making an Action Plan:

A additional WORKSHEET is available to further develop an ACTION PLAN.

Readers are encouraged to fill in their newly devised STRATEGIES (from the previous worksheet) and answer WHO will be the leader for that strategy, WHEN does the strategy need to be completed, WHAT tasks need to be done, and WHAT partners are needed for each STRATEGY.

Chapter 5: Flowering

This chapter explores the **non-performance aspects** of presenting and building a sustainable future for a presenting series or organization.

Community Engagement and Audience Engagement:

The document reviews the differences and similarities between community engagement and audience engagement and provides community examples of each.

Succeeding rather than Succession:

“From Seed to Season” emphasizes the need to document the processes and practices of the organization to counterbalance the cycling in and out of volunteers.

The document offers 11 elements that are recommended to include in your organization’s document/handbook.

Evaluation and Planning for Next Season:

The document also encourages presenters to go out and find those folks who have interacted with their presenting series/organization in any capacity to date to ask some evaluatory questions.

Remember to always implement the results or the questions are meaningless.

APPENDICES

The Appendices are a huge portion of this e-document and offers the reader an **extension to their learning experience** with additional lists, calendars, templates, and advocacy documents to help with the presenting journey.

Sample Appendices

- **APPENDIX A: LIST** – Responsibilities of a YA Presenter & Network Host Working Together
- **APPENDIX C: CALENDAR** – Snapshot of a Presenting Season
- **APPENDIX F: TEMPLATE** – Volunteer Role Description
- **APPENDIX H: LIST** – Action Tasks for Budgeting and Financial Sustainability
- **APPENDIX V: GLOSSARY** - Theatre Industry Terms from Dept of Canadian Heritage

Appreciation and Thank Yous!

Thank you everyone for taking time out of their busy day to learn more about presenting for young audiences. Also, a sincere thank you Kiera for all your help and support on this webinar.

I would also like to thank The Department of Canadian Heritage for their financial support of the e-document.

Should you have any additional questions after reviewing the document or slide deck feel free to reach out to me at joannechurchill2@gmail.com

If you know of any volunteer groups/teams/organizations in your community - or beyond - who might also be interested in presenting, please share this slide deck.

If you haven't already, I encourage you to go to the Ontario Presents website to access the e-document "[From Seed to Season: How to Grow as a Young Audience Presenter](#)" and other essential presenting resources.

Last but not Least Mark Your Calendars!

I invite everyone to the next Webinar Session

“A Time to Explore” on Wednesday February 21st, 2024 1:00 PM

FREE Zoom session that explores 2 or 3 specific elements
from “From Seed to Season” on a deeper level.

Feel free to let me know if there are specific
elements that you’d like to be discussed further.

Time for Questions!

If you feel comfortable, place your questions in the **Chat Function**.

If you don't have time, feel free to send me an email
and I will endeavour to answer your questions.