

Report of Findings – Research Phase 5-Year Strategic Plan 2018-2022 *Nakai Theatre Ensemble*

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Strategic Moves acknowledges that we live, work, meet and travel on the traditional territories of Indigenous peoples that have cared for this land now called Canada since time immemorial.

We acknowledge the

Traditional Territories of the Kwanlin Dün First Nation and Ta'an Kwäch'än Council,
self-governing nations that negotiated modern treaties under the Umbrella Final Agreement
between the 14 Yukon First Nations and the Governments of Canada and Yukon.

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This report has been edited for public release. Survey comments have been generalized and aspects relating to individuals have been minimized. Please see the resulting Strategic Plan to see how issues were addressed in the remainder of the process.

A Note about the Strategic Planning Framework

In every organization, no matter its size or industry, the following eight strategic levers combine in the formulation and implementation of contemporary strategic plans. To begin the exploration of strategic options, it is key to understand which of these strategies are dominant and which take an influencer and which a supporting role in your organization.

Strategy	Description
<i>Business Definition</i>	Focus on mandate, positioning the organization
<i>Organization Mgmt</i>	Focus on people, allocation and management of authority and responsibility
<i>Financial Mgmt</i>	Focus on sourcing, allocation and management of capital
<i>Programming</i>	Focus on programming and operations, services in support of delivering programming
<i>Marketing & Communications</i>	Focus on identifying and capturing audiences / patrons; stakeholder communications
<i>Technology</i>	Focus on creation and use of intellectual capital/ technology
<i>Risk</i>	Focus on the unacceptable and mitigate it, spectrum from risk seeking to avoiding
<i>Growth</i>	Focus on type and rate of growth, e.g. organic vs mergers and acquisitions

All arts and education organizations are first and foremost programming driven. How the remaining levers are organized can vary greatly from one organization to another. Taking this framework as the basis of planning ensures that all pertinent aspects of the organization and how it functions and delivers programs and services are considered.

Background

Nakai Players was founded in 1979 by Sheila Langston and Beth Mulloy. Initially, it was a Yukon touring company that placed an emphasis on nurturing First Nations voices.

According to an article on the first 20 years of Nakai published in [Theatre Research in Canada](#) by Eve D'Aeth, Nakai has "amplified the articulations of voices less heard, the voices of First Nations people, the voices of women of all origins, the voices of people for whom North is both symbol and the land and water upon which they live." According to the author, Leslie Hamson's *Last Rites*, Miche Genest's *The Fasting Girl*, the comic duo Sara and Susie (Jackie Williams and Sharon Shorty), and Patti Flather and Leonard Linklater's *Sixty Below* – the Toronto production received seven Dora Mavor Award nominations - are examples of Nakai productions that offered these diverse views.

With a shift in Canada Council funding policy toward "Canadian plays, artists and employment of Canadians for senior artistic and administrative positions for publicly funded theatres", Nakai eventually became the first theatre company in the Yukon to receive a project grant in 1985; the new Yukon Arts and Recreation Fund also provided its first grant to Nakai. Around this time, the founders left the company leaving it in a situation of having more stable funding but no artistic leadership. Nonetheless, in 1986, the Nakai Twenty-Four Hour Playwriting Competition began.

In 1989, Nakai Players merged with Separate Reality theatre to form the Nakai Theatre Ensemble. The Guild, a community theatre that had its own space opted out from merging and retained its own identity to the present. That makes Nakai Theatre Ensemble the Yukon's oldest continually operating professional theatre company.

Dawn Davies took over as artistic director following this merger, and the company received operating funding for the first time, signalling its arrival as an important theatre company in Canada. She focussed Nakai more on Whitehorse, and began providing developmental opportunities to Yukon theatre practitioners, particularly for youth and First Nation artists, and put together ambitious seasons working with large casts and professional actors from outside to aid local theatre development.

The production of *The Blizzard* in the 1991-92 season, an adaptation of *The Tempest* by Davies and Eric Epstein, provided an important learning experience. In Davies' words: "The Blizzard gave me another opportunity to realize the importance of increased communication and collaboration with the native community when dealing with native issues. As we all know, this is a situation that must be addressed nationally, and we in the Yukon must particularly involve the native community from the onset of a project through to its completion. I don't think any of us involved in the production fully realized the implications of the adaptation and the casting of native actors in the roles of Ariel, Caliban and the "Spirits." Twenty percent of the population is native. We must work together to determine the needs and goals of this segment of the population." (Yukon Archives)

Artistic leadership has been provided by men of Caucasian background since 1995. Under Philip Adams (1995-1998), the New Theatre North Playwrights' Festival began, where script-readings were held to sizeable audiences. He brought top Canadian playwrights and dramaturges to Yukon to work with local playwrights and he mentored local theatre artists.

Under Michael Clark (1999-2006), Nakai Theatre focused on the production of Canadian scripts, raising its production values and moving its main venue to the Yukon Arts Centre which had opened in 1992. In 2004, Nakai created the Homegrown Festival, where local theatre artists could present their works.

Residencies for senior Canadian theatre artists were established for playwrights, designers, and composers. A comedy festival served as a revenue generator in part allowing other artistic endeavours to take root. The budget grew to around \$400,000.

Under David Skelton (2007-2017), Nakai emphasized the development of new Yukon play writing through commissions, dramaturgy, readings, and workshop productions that were hoped to lead to full, professional productions. Since 2009, the Pivot Festival has been produced by Nakai. Due to increasing financial constraints, it morphed into a co-production with the Yukon Arts Centre. The role and purpose of Nakai became increasingly tenuous, even as the community at large continued to grow and a burgeoning array of theatre companies and performances for local and visiting audiences evolved. During a period of cash flow problems in 2017, the Board of Directors opted to not renew the artistic director's contract. After several years of \$200,000 - \$240,000 annual budgets, the year ending June 2017 showed total income of \$137,000, of which \$123,000 came from public funding, indicating the continuing faith funders place in Nakai.

Jacob Zimmer was hired in mid-2017 as Artistic Director to join Kaori Torigai, General Manager since late 2016, with a mandate to rebuild and revitalize Nakai Theatre.

This strategic plan development process is designed to aid Nakai Theatre in identifying the most promising pathways toward to re-establishing itself as a force of theatre making in the North.

Methodology and Approach

Strategic Moves' approach for the development of Nakai Theatre's next Strategic Plan takes place in two distinct phases, Diagnosis and Prescription. This report outlines the findings from the diagnostic phase which was designed to:

- Evaluate the outcomes of the previous Strategic Plan.
- Review the core objectives of the organization and its previous strategic plan to ensure their relevance and currency moving forward.
- Undertake research (primarily web-based) to help illuminate the current situation and context of touring theatre in Canada; theatre/arts organizations in rural and remote Canada and in the circumpolar region; organizational and business models.

The following research and analysis activities will be used to arrive at a comprehensive diagnostic:

- Relevant literature review with a focus on value and benefits of theatre/performance; audience development; state of touring theatre in Canada.
- Undertake an environmental scan to evaluate NAKAI's positioning in Yukon and Canadian theatre.
- Identify and compare arts organizations in similar places or with similar practices as Nakai's.
- Undertake in-depth interviews with key staff, current and former board members as well as local and national theatre partners, stakeholders, funders to gain the perspective on Nakai, its place in the Yukon and in the national theatre community.
- Community online survey to gain the views of audiences and community members on Nakai, its value, impact and reputation in both the arts and wider community.
- Obtain and analyze Nakai's programming and financial statements.
- Communications and marketing audit of current materials and messages including web site, social media presence and any printed materials.

We thank the following individuals, some with extensive experience with Nakai over the years, for their time for in-depth interviews of between 30 and 60 minutes:

(in alphabetical order by last name)

1. Susanne Andreasen, Artistic Director, the National Theatre of Greenland
2. Michele Emslie, Community Programming Director, Yukon Arts Centre
3. Brian Fidler, Ramshackle Theatre & Artistic Director, The Guild
4. Corrie Gallienne, Arts advisor, Yukon Tourism and Culture, Arts Section, Cultural Services Branch
5. Susanne Hingley, writer
6. Denise Lam, Board of Directors, Nakai Theatre (former General Manager)
7. Linda Leon, former board member, set designer, visual artist, Nakai ensemble
8. Katherine McCallum, Larrikin Entertainment, Yukon Summer Music Camp
9. Shonagh McCrindle, Board of Directors, Nakai Theatre
10. Kim McMynn, Board of Directors, Nakai Theatre
11. Heather Moore, Executive Producer of Scenes Festivals and Artistic Producer of the NAC Creation Fund, National Arts Centre
12. Odile Nelson, Board of Directors, Nakai Theatre
13. Roy Nielsen, former board member, actor
14. Moira Sauer, CKRW radio host, formerly Sauer Brides theatre company
15. Sarah Garton Stanley, Associate Artistic Director, English Theatre, National Arts Centre
16. Kaori Torigai, General Manager, Nakai Theatre
17. Brandon Wicke, General Manager, The Guild
18. Jacob Zimmer, Artistic Director, Nakai Theatre

We solicited the input of arts and community members through an online survey. Invitations were emailed to Nakai’s in-house email list, to the ArtsNet listserv as well as posted on Facebook. Three reminders were sent by Nakai. The survey remained open from February 5 to March 2. Of the 108 that started the survey, 86 continued past the first question and 78 completed it. We retained open-ended comments from all respondents; the statistical data reflects completions.

On average, each respondent cited 3 different roles in the Yukon arts scene. Almost all identified themselves as attendees at live performances. We achieved a wide array of other roles and functions from artistic and technical roles to creators and actors and other artists. 15% also indicated sitting on board of directors and 22% identified as arts administrators.

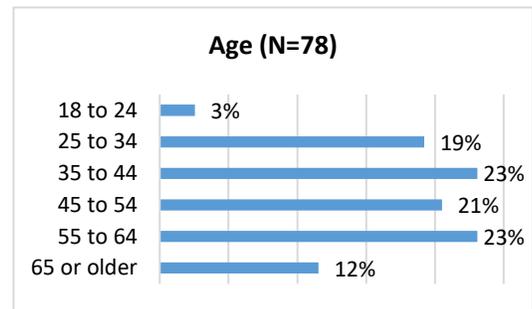
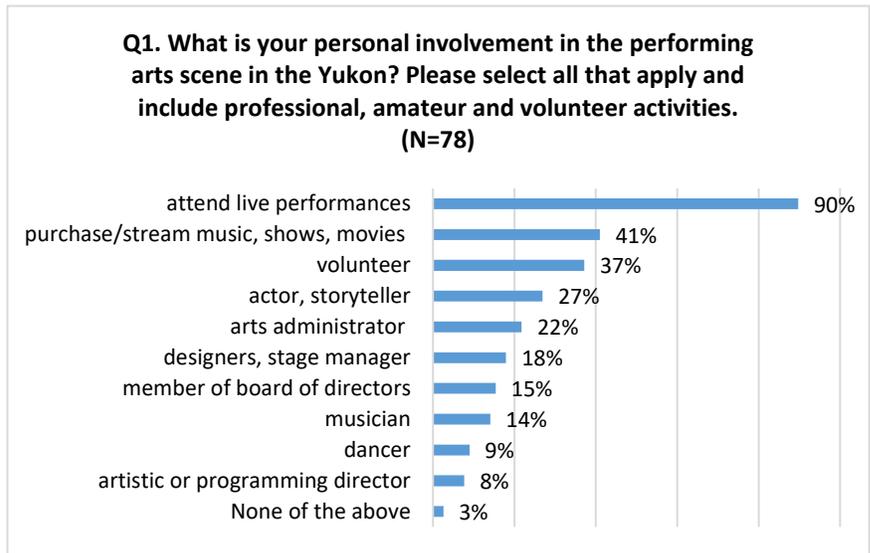
Six respondents (8%) identified as being of First Nations, Inuit or of mixed heritage. The remainder identified as Yukoners or Canadian from outside the Yukon.

Survey respondents reflect a good mix of ages, with strong representation across all groups.

The survey respondents as such represent a reasonable cross section of the arts community.

How to read this report

Rather than report on the individual research and evaluation activities undertaken, we present findings under topical categories drawing on all the research methods used. Doing so avoids repetition of points and helps illuminate findings and their salience to designing a new strategic plan from various angles.



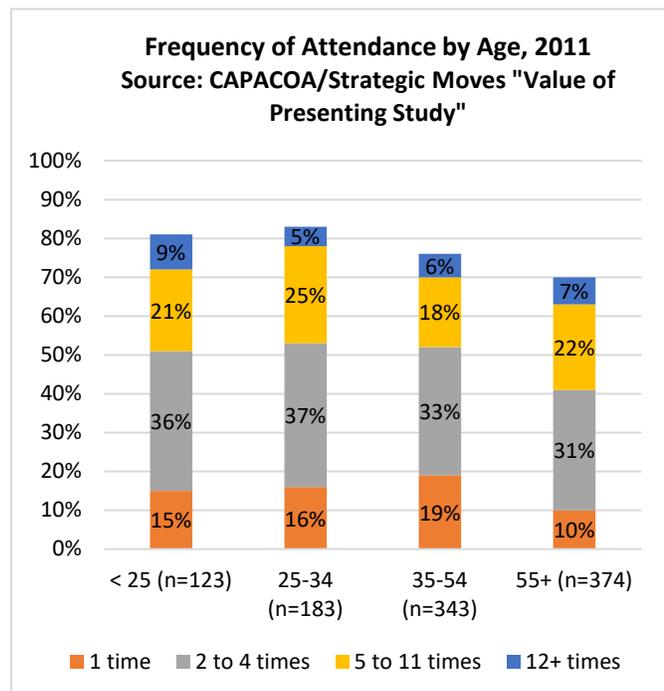
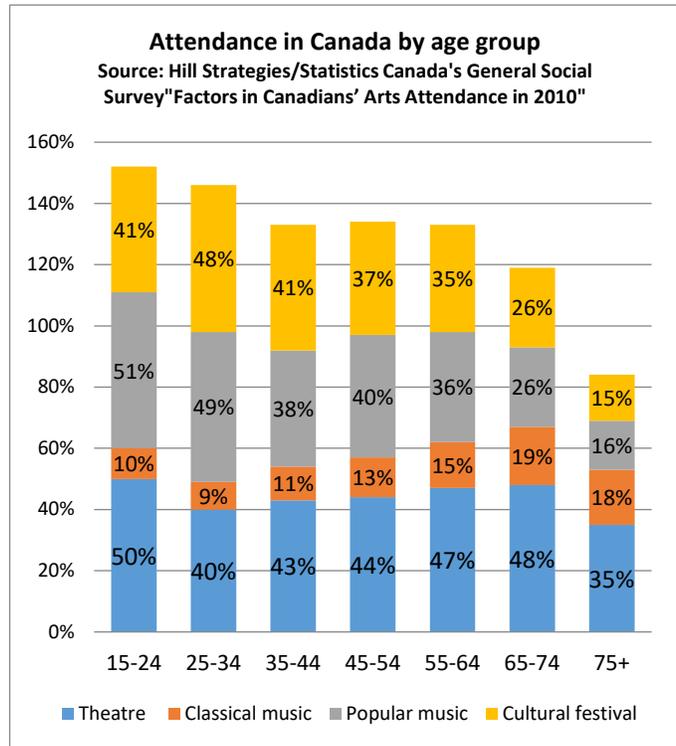
Findings

Attendance Trends

Attendance in the performing arts including theatre in Canada is very high. In the 2010-2012 time frame, two major national studies *The Value of Presenting* (CAPACOA/Strategic Moves) and Statistics Canada's *General Social Survey* measured annual attendance at 75% and 72% respectively. According to the *Arts and Heritage Access and Availability Survey 2017*, attendance of performances and arts events is stronger than ever. In 2016-2017, 87% Canadians reported attending at least one performance or arts event (including craft shows and visual arts exhibits). Overall attendance is also high (80%+) across all regions and most segments of the Canadian population. These are the highest attendance ratios ever registered by the *Access and Availability Survey* (previous surveys were done in 2012, 2007 and 2001). This study showed 41% reporting attending theatre which is similar to previous studies.

The mythology that young people are difficult to get off the couch is dispelled by actual attendance data, including from the *Value of Presenting Study*. Younger Canadians actually attend performing arts at higher rates than older Canadians. Frequency of attendance is also very strong. This data makes clear, that attendance *per se* is not the issue.

Rather than assuming that audiences aren't going to performances, the onus is on theatre companies to ensure that they connect with and attract an appropriately sized audience for the shows it produces, that it excites and engages its market and its community, that it is relevant in its context. While attendance in general terms has been high, paid attendance can be a different matter. There is a real need to understand how to use pricing so that many interested people have access to performances. These are important discussion points related to how to gain audiences for the theatre, especially theatre that is not narrative based, or part of the most familiar canon.



What has been changing is the manner and the places in which audiences attend performances. There has been a movement away from formal theatre spaces toward unconventional spaces. For the first time, this survey measured outdoor or site-specific spaces as the number one location for attending performances while performing arts facilities and community or cultural centres dropped significantly.

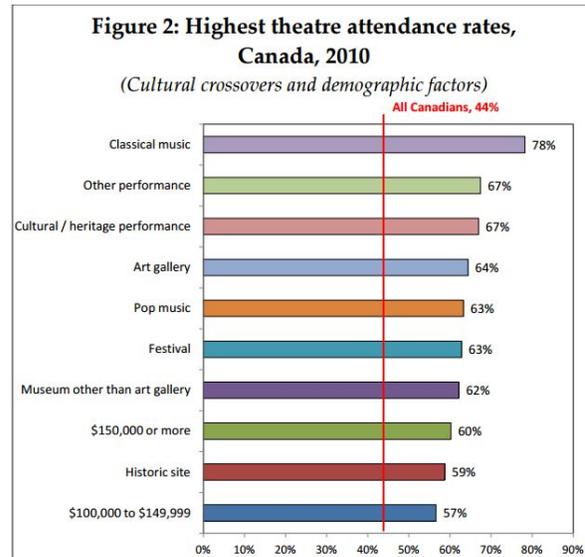
Location of performances/events attended* - Trended

	2012 %	2017 %
Outdoors	67	66
Performing arts facility	71	60 ↓
Community or cultural centres	53	43 ↓
Museum or public art gallery	40	39
Cinema or movie theatre	35	32
Private residence	10	14

↓ indicates significantly lower than in 2012
* Only categories included in both the 2012 and 2017 surveys

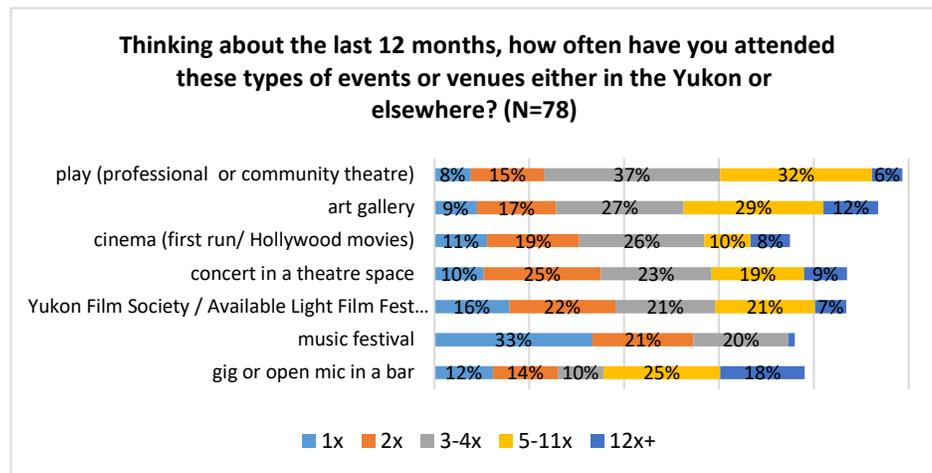
Should this trend persist a pre-occupation with developing new formal theatre spaces may not yield the hoped-for results. Rather, in the Yukon’s wilderness-at-your-doorstep context, it may be especially pertinent to explore the outdoors for multi-faceted performances.

This data from *Canadians’ Arts, Culture and Heritage Activities in 2010*, Hill Strategies (2012) shows that cultural experiences and exposure are more important factors in performing arts attendance than demographic factors. This fact makes cross-promotion between institutions and events vitally relevant and clearly transcends the often pervasive sense of competition among theatre companies or arts venues. The data shows that the more someone attends live arts, the more they will attend. In effect attendance at other arts events is the best way to predict attendance at your own events; it fosters a larger market over time.



Local Audiences

Respondents to Nakai’s online survey are frequent attendees at a wide range of performing arts events and festivals. Take note: this survey is not a representative sample of the Whitehorse population. Rather results obtained are accurate for this group of highly theatre-engaged respondents. Their overall profile shows a knowledgeable and invested group of people.



Online survey respondents report attending theatre and theatre venues at high rates. Many of the respondents had attended the Pivot Festival right before the survey was fielded which in part may explain the strong showing of Nakai and Pivot.

The prevalence of attending at the various theatre companies only once, is due to most companies having only one production in the market annually, and sometimes less.

The Guild offers a four-play season, and these results indicate that there is a considerable following. The dominance of the Yukon Arts Centre with its multi-disciplinary offerings is not surprising, even though there is little theatre on its stages in the course of its season.

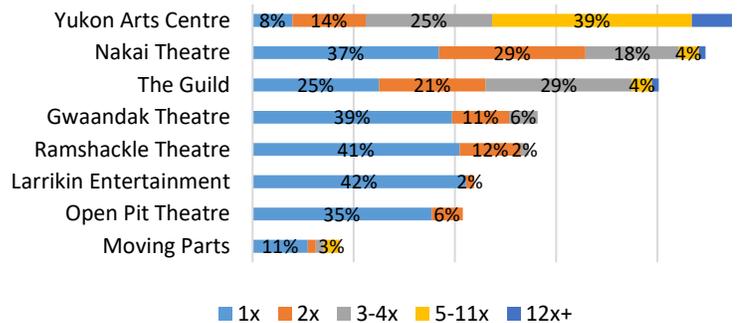
These respondents are a highly dedicated theatre-making and theatre-going group that attend different companies and venues.

This is also evident when asked about attending community or professional development events at various venues or companies. Nakai draws a relatively high proportion, which reflects its focus on development.

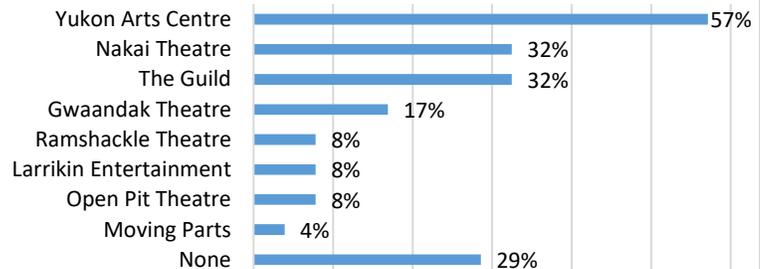
Given the intrinsic interest of respondents in Nakai, it is not surprising that respondents report attending plays at a very high frequency, and that most have attended the Pivot Festival.

These data points must be considered in light of Nakai's overall loss of audience. The financial analysis has shown that in 2016-17, the total revenue from ticket and other sales was under \$10,000.

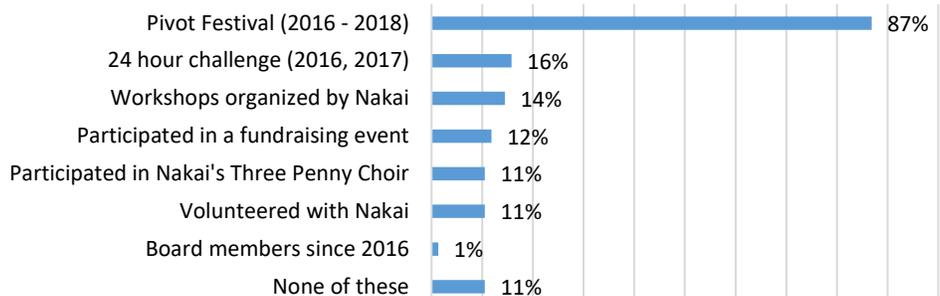
Thinking about the last 12 months, how often have you attended or participated in a show created or presented by these arts organizations based in Whitehorse? (N=78)



Thinking about the last 12 months, please select the arts organizations where you have attended a community or a professional development event. (N=78)



Have you done any of the following in the last 2 years with Nakai? (n=76)



That is about \$100,000 less than in the 2003-2004 season, which may have been the company’s high point of ticket sales.

The 2018 Pivot Festival attracted an audience of 1,390 of which 1,095 purchased tickets, resulting in \$33,000 in earned revenue. *Onegin* drew 73% of total paid attendance, with the other two performances (*Trader Time* and *Three Penny Opera*) accounting for 24%. With its diminished level of activity compared with 15 years ago, Nakai’s main audience today attends at the Pivot Festival.

Population Trends

Putting Nakai’s and overall attendance trends in context, requires a look at the overall population in Whitehorse and Yukon.

When Nakai was founded, the population in the territory was about 23,000 with 61% living in Whitehorse. By the time Nakai merged with Separate Reality, the population had increased to about 28,000 with 64% in Whitehorse. The 2016 census showed that the trend toward living in Whitehorse continues unabated with the urban portion of the population having reached 79% of a total of 35,900. Whitehorse population has doubled since 1981, and it is projected to continue to grow.

Population Census	City of Whitehorse	Yukon
1971	11,217	18,390
1981	14,814	23,150
1991	17,925	27,797
1996	19,157	30,766
2001	19,058	28,674
2006	22,898	30,372
2011	26,028	33,897
2016	28,225	35,874

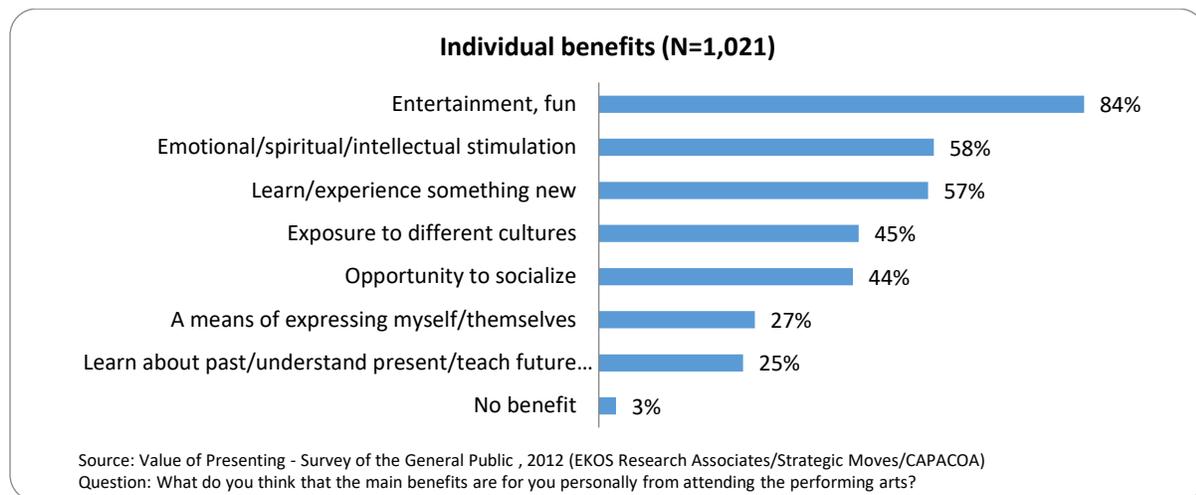
This means that Nakai has seen a decline in its audiences despite being in a growing community and market place. Importantly, Whitehorse boasts a well-educated and high-earning workforce with very little unemployment. According to the 2016 Census, the median total income in the Yukon was \$45,804, much higher than the national median of \$34,204.

The average age in the Yukon is 39.1 years, which is 2 years younger than the Canadian average. Only 11.9% of the population are over 65, compared to 16.9% nationally.

Benefits of the Arts

Canadians report a wide array of individual and community benefits from attending the performing arts including theatre. The following information is taken directly from *The Value of Presenting Study* led by Strategic Moves from 2011 to 2013:

“Most people expect that attending a performance – whether theatre, music, dance or another discipline – is first and foremost a fun, entertaining experience. Many appreciate the intellectual, emotional or spiritual stimulation provided by the performing arts as well as the opportunity to experience or learn something new.”



“People often attend performances with a friend or partner making it an enjoyable social occasion. 44% report purposely using performances as an opportunity to socialize.”

“The following table shows the rankings of several benefits that presenters and Canadians were asked about in the two surveys undertaken as part of the *Value of Presenting* study. The colour coding is used to show the three tiers of response categories. (Note: The specific percentages are not comparable between these two data sets, because we offered a different number of options from which to choose.)”

“While these three tiers feature similar ideas showing a great deal of congruence of views, there are important difference in the language Canadians and presenters use.”

“For Canadians, the highest-rated benefits of the performing arts in their communities are energy and vitality along with improved quality of life, and a more creative community. Canadian Heritage found that 92% of Canadians agree that “arts are an important way of helping people think and work creatively.”

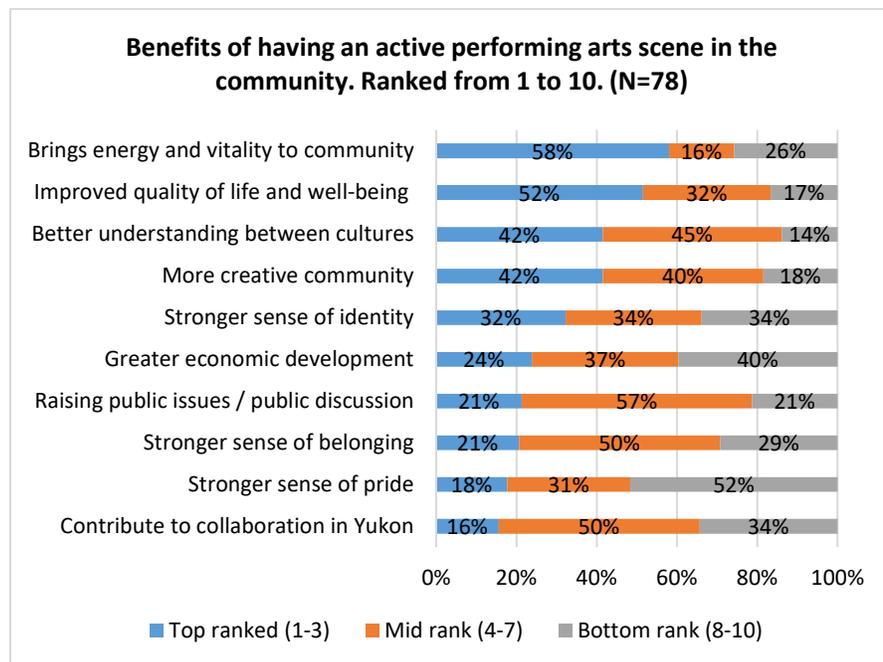
“Presenters selected stronger sense of community identity and belonging as their top choice. While all of these ideas apply, it is important to realize that the language of identity does not appear to resonate as strongly – or immediately – with Canadians. In discussion with presenters, it was felt that Canadians respond more positively to the more immediate, more tangible language of energy, vitality and pride. These elements in turn are assumed to contribute to strengthening community identity, which is a longer term proposition.”

What do you think that the main benefits of having performing arts presentation in the community are? (Up to 3)	(N = 1,031)	Canadians	As a performing arts presenter, what do you consider the top 3 benefits of your organization to your community? (Up to 3)	(N=288)	Presenters
Brings energy and vitality to community	42%		Stronger sense of community identity or community belonging	76%	
Improved quality of life and well-being of residents	38%				
More creative community	37%		More creative community	52%	
Stronger sense of pride in community (22%) & Stronger sense of identity to community (15%)	33%		Improved health and well-being of individuals and families	30%	
Greater economic development in community	32%		Better understanding between cultures	29%	
Better understanding between cultures	19%		Increased cross-sectoral collaboration (e.g., business, culture, social services)	27%	
Increased partnerships between different organizations in the community	12%		Greater economic development	26%	
Better ability to attract and keep skilled workers in the community	10%		Higher civic engagement	22%	
Raising public issues and generating public discussion in the community	8%		Better capacity to attract and retain skilled workers	9%	
Greater safety through increased activity at night	4%				

“Further, these results suggest that an individual’s exposure to different cultures eventually leads to better understanding between cultures. Pride in one’s community and a sense of belonging may be fostered through these shared experiences, and a stronger community identity may emerge.”

The Nakai online survey returned a similar ranking of the community benefits. Of note, better understanding between cultures ranks much higher than in the national survey from 2012. This may signify the uniquely diverse population make up which includes a large Indigenous population living in self-government.

Seeing this local response largely consistent with national findings, affirms the need to meet audiences where they are and to learn to lead them to different



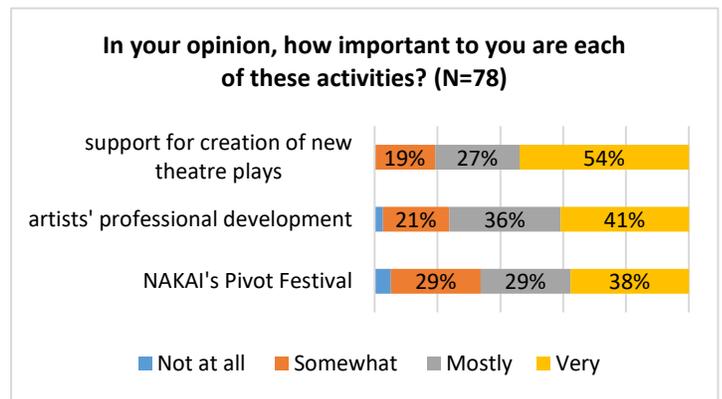
kinds of theatre and performing arts experiences. Audiences are motivated by more than any particular artistic vision. They are seeking to fulfill their own needs and expectations first and foremost.

When asked on a sliding scale from 1 to 100 what impact Nakai specifically has on the quality of life on Whitehorse now, the average score was 62 out of 100. This indicates that Nakai is still seen as a positive force, but not a particularly strong one.

In recent years I have undertaken two similar community surveys in remote Northern communities. Comparing the results, we see that 41% gave Nakai a score of 75 or above out of 100, compared to another Northern arts organization's high score of 70% and a second one that received 42%. That suggests that while Nakai's results are encouraging, the organization has much space to increase its relevance to and impact on the local community.

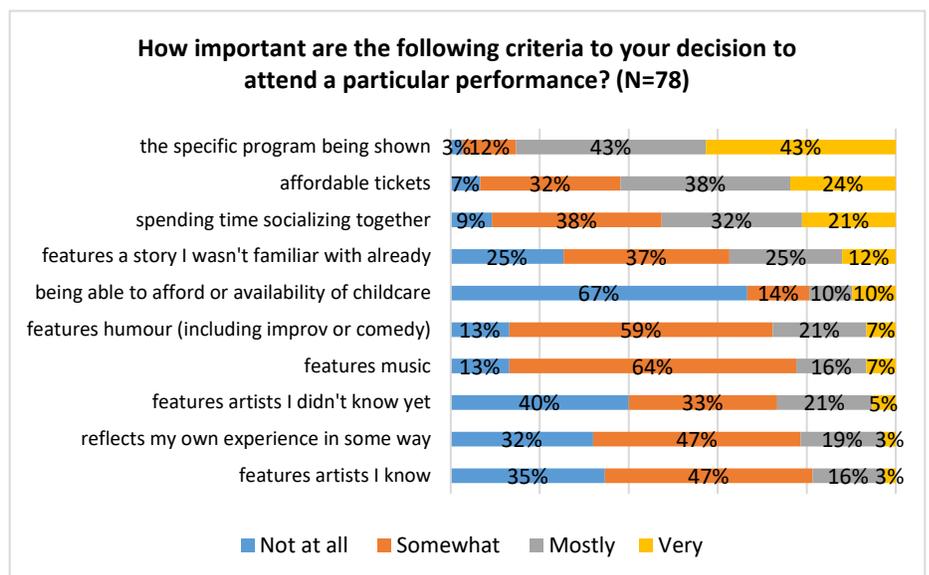
Programming

Online survey respondents place greatest importance on support for the creation of new theatre plays, followed by professional development and at some distance the Pivot festival. Of note, similar community surveys for two Northern arts organizations yielded a top box (mostly and very important) score for their core activities of between the 80% and 95%, a mark Nakai achieves only for creation of plays (81%).



The top ranked criteria for deciding to attend a performance are, the specific program, affordable tickets and the chance to have a social outing. These theatre aficionados also will to some degree support work and actors they are not familiar with as yet.

Further, it is important to interpret this data beyond the attitudes of a highly engaged arts audience. In extensive proprietary audience development research completed since 2006, we have learned that there is a strong need to have enough familiarity with a play to make a positive buying decision, while there is some discovery and surprise needed to make a performance memorable, which incidentally is a key driver in encouraging repeat purchase. In short, what makes a performance



memorable is not necessarily why people buy it in the first place. My research has also shown that the more “experimental”, “different” or “unfamiliar” a play or a performance is, the more the audience wants to be assured about quality and worthiness of experience. They are taking a risk in both time, money and emotion to attend and as such need to have that risk validated by the experience. Whenever that does not happen, a trust is broken between audience and artists. This trust is difficult to rebuild.

Key informant interviews and through my ongoing relation with the Yukon Arts Centre, we learned that the role of the Yukon Arts Centre (YAC) may finally shift to become much more relevant in developing the performing and visual arts in the territory. YAC is presenting undertaking its own strategic planning and preliminary thinking includes to bring to bear the resources of YAC to the creation process, expand an artist residency program, revisiting the use of the Old Fire Hall as a venue for local theatre companies and other performing arts and more. As the timing coincides with the Nakai planning process, it will be important to stay in touch with YAC as it makes decisions, as they may well affect the landscape of Nakai’s programming ambitions.

This development also points to the need to form close, collegial and collaborative relations with all theatre companies and venues in the territory.

Marketing and Communications Audit

This dynamic has important implications in terms of the difference between a programmer’s and marketer’s perspective on a given piece of theatre or a season. It sheds light on the importance of building a reliable reputation, and of effectively and clearly communicating about shows. It is also accurate that avant-garde, or niche theatre is a far more difficult value proposition, than shows with more familiarity drivers. This then has to be solved through long marketing lead times that brings the audience gradually to the theatre and the new experience.

As Nakai has seen, the core audience for avant-garde works is counted in the dozens rather than hundreds or thousands. Pursuing this type of niche work poses a particular challenge in a small market like Whitehorse. It puts the onus on the theatre company to vigorously cultivate its audience and continuously work on enlarging it by leading audiences over time toward its artistic productions or presentations. Adopting contemporary marketing practices that are focussed on relationship building at every audience touch point and shaping attractive value propositions that connect the arts and audiences are at heart of the challenge.

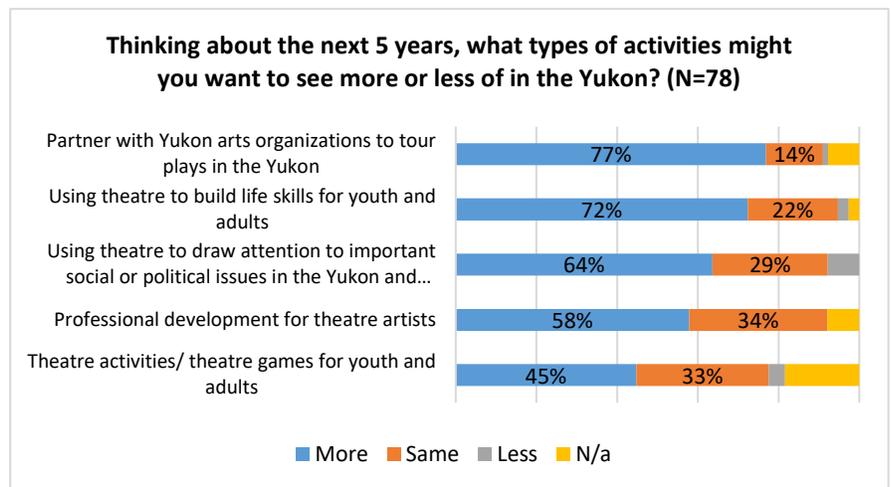
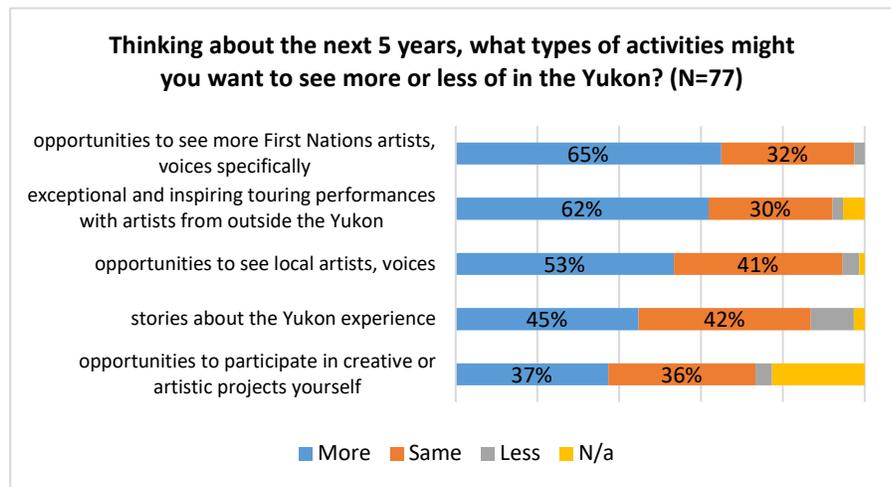
Some survey participants identified Nakai’s marketing and communications as inadequate and wishing for a clearer message, timely announcements and easy to find event information. In the past, Nakai has not succeeded in establishing an effective digital footprint using online marketing and communications channels.

Types of Activities Desired

Perhaps not surprising given the Yukon’s remoteness, survey respondents yearn for more of most activities examined.

- Partnerships to tour plays in the Yukon
- Building life skills through theatre
- First Nations voices
- Draw attention to important topics
- More exceptional touring shows from outside
- More local voices
- Professional development

This information can serve to help evaluate where Nakai can find gaps and open spaces to evolve a powerful value proposition for its work in the local market.



Relevance and Reputation

In the key informant interviews, it was clear that Nakai has been struggling to maintain a strong identity that is relevant and resonates with the arts community and audiences. Many interviewees pointed to the need for a strong public face, producing theatre, and getting it presented as requisite to a sustainable theatre company. While supporting development of professional skills in the theatre community is important and can aid in creating new works that can be brought to full production, Nakai has struggled with how to reconcile its focus on local creators and artists while claiming the professional label.

There was also a sense that Nakai could succeed in refocusing its artistic mission and returning to be a force in the Yukon and national theatre scene.

Comments via the survey and key informant interviews made it clear that Nakai has not succeeded in measurably delivering on its strategic plan aspirations in the last decade. The only area where some activity has happened relates to creating development opportunities for theatre practitioners. As such, it is clear the present strategic planning process must deliver a set of strategic actions that can revitalize the organization and rally the theatre community around it again by providing meaningful interactions with artists, audiences, and communities.

Survey respondents offered many narrative responses to the question what makes Nakai important to them and to the Yukon.

Survey respondents' feedback on how Nakai can take a leading role makes clear the importance of producing and presenting theatre. There is a desire for original creation and fostering the production of Yukon stories with some assistance and support in development.

When asked about what survey respondents consider Nakai being successful, audiences and the reputation Nakai needs to build come into play strongly. There are also some voices that advocate for a renewed focus on touring and becoming a force in Canadian theatre not only Yukon. According to these comments, success cannot be merely artistic, it also has to be seen and heard by appreciative audiences, who can be both entertained and challenged. The type of niche work Nakai has become known for presents a significant challenge that merits deeper consideration.

Canada has struggled to develop a large number of tour-ready productions that invite Canadians into broader conversations with each other. This issue resulted in extensive conversations for many years in the country. Magnetic North Theatre Festival was a response to this need but it suffered from this very challenge: it often didn't have touring ready work of sufficient quality to showcase at the annual festival, which itself was a touring festival, and as a result programmed plays that were not the best plays in the country or programmed plays that were in fact off mandate due to not being ready to tour.

Touring remains a considerable opportunity space for theatre companies at the edges of the country.

Organizational Leadership and Change

Much of the feedback from survey respondents revolves around the need to create, produce, tour and present work for large audiences. These responses reveal how far Nakai has strayed from a public facing mandate as a theatre company.

Some survey respondents indicated that with the arrival of Jacob Zimmer as artistic director they have begun to feel a renewed energy and positive changes in the making. However, any artistic director requires the support of their board within the strategic organizational boundaries it sets. It is in that way that an arts organization can thrive: artistic vision and ambition is followed by rallying an audience and community and securing the requisite financing over time. When financing is the foremost concern being managed, that diminishes the opportunities to revitalize the organization. Put another way, any arts organization must first and foremost be driven by its artistic programming and outputs. All else follows this, including financial and organizational management.

Board renewal is an ongoing challenge and opportunity in all arts and non-profit organizations. As such Nakai is not particularly unique. However, there may be conversations required as to the governance obligations of a board, its role in supporting the artistic work, and balancing that with the freedom of strong artistic leadership operating within annual budget boundaries. It appears that administrative concerns have had a restraining effect on artistic decision-making.

Two-headed Organization

The two staff members, the artistic director and the general manager, report directly to the board of directors. While this structure is not entirely uncommon in the arts, it is by no means the most effective way to establish clear accountabilities and decision-structures. Recent examples in my practice have affirmed the tremendous challenge this structure creates when an organization is under pressure.

Two-headed organizations rely on a highly collaborative and communicative team approach to work effectively. This, however, is difficult to achieve, especially when there is a need for concerted strategic decision-making in order to grow an organization. Without clear lines of accountability between staff roles and functions, and clarity on who has strategic leadership authority and responsibility with the attendant financial accountability, a two-headed structure can easily become a hindrance to success rather than an enabler of effective organizational action.

A board should not participate in the day-to-day management or decision-making in a non-profit organization. Rather the board should be concerned with overall strategic considerations, governance and oversight. It should not be the board's role to set the specific artistic vision but rather to provide the necessary framework, such as a strategic plan with specific measures of success, and broad policies to guide appropriate decision-making and implementation of decisions. Ensuring that the ambition of an organization is grounded in reality, while reaching for the fulfillment of the organization's ultimate vision and mandate, is an important aspect of strategic planning processes.

Staff have asked that this structure be reviewed. The most typical approach to establishing unambiguous leadership and clear lines of accountability is to have an artistic or executive artistic director at the helm of an arts organization. The artistic lead is intuitive as without it, there is no purpose to an arts organization. This staff leader works directly under the guidance and with the support of the board of directors. The majority of administrative functions are then delegated to a general manager, office and financial manager or similar title, who reports to the Artistic Director. Contractors can be hired to fulfil

specific roles such as marketing, fund development, until resources and scope demand those roles to be employed. In small organizations, both staff would likely continue to attend board meetings and maintain close relations with the board to accomplish their work.

Funding Trends

Funding for the arts has increased both federally and territorially significantly. In recent years, that trend has continued unabated. Territorial funding has matured considerably. In the 2018-19 fiscal year, Yukon estimated \$4.479 million for Arts in its operating and maintenance budget^{1 2}. That represents a \$703,000 (18.6%) increase compared to the 2013-14 budget³ and a \$2.692 million increase (151%) compared to the 2006-07 budget⁴.

Canada Council for the Arts is the key federal arts funding agency that Nakai has relied on for core and project funding. Starting in 2016, Canada Council's funding has substantially increased. That has resulted in significant new investments. In the first year of this increase, Yukon artists and arts organizations have yielded a lower overall level of funding than the other two territories, and its increase from the previous funding level in 2015, is the lowest of the three territories with 124%.

Canada Council Funding Trends (in thousands)			
	Yukon	NTW	Nunavut
2016	\$941	\$1,200	\$1,500
2015	\$421	\$199	\$516
2014	\$458	\$244	\$439
2013	\$493	\$168	\$552
2012	\$381	\$179	\$310
2016 Orgs funded	14	8	9
2016 Artists funded	12	6	8
2015 to 2016 % increase	124%	503%	191%

The Canada Arts Presentation Fund (CAPF) at Canadian Heritage provides financial assistance to organizations that professionally present arts festivals or performing arts series (arts presenters) and organizations that offer support to arts presenters. CAPF was made permanent with the 2014 federal budget and its funding level has also increased. Grants and contributions under CAPF were \$28.7 million in 2013-14 which have held steady with only minor increases commensurate with inflation⁵.

¹ http://www.finance.gov.yk.ca/pdf/budget/2018-19budget_54.pdf

² In addition the Yukon Arts Centre receives a specific appropriation.

³ http://www.finance.gov.yk.ca/pdf/budget/2013-14budget_54.pdf

⁴ http://www.finance.gov.yk.ca/pdf/budget/2006_07om_54.pdf

⁵ <https://www.canada.ca/en/canadian-heritage/corporate/publications/audits/canada-arts-presentation-fund-2016.html>. The \$3 million increase in CPAF is the result of including the Fathers of Confederation Buildings Trust component, rather than an increase available to other arts organizations.

Financial Analysis

Funding Mix

Nakai has suffered significant shrinkage of its budget creating a number of anomalies and challenging the sustainability of the organization. This table shows a comparison of the Canada Revenue Agency's (CRA) charitable tax returns information for theatre and festival organizations operating in several small and remote markets.

Most recent report on CRA site	Nakai	Klondike Institute of Art & Culture	Alianait Arts Festival	Island Mountain Arts	Caravan Farm Theatre	Dawson City Music fest	Mermaid Theatre	DeCoste Performing Arts
Base	W'horse	Dawson City	Iqaluit	Wells, BC	Armstrong, BC	Dawson City	Windsor, NS	Pictou, NC
Population	28,000	1,300	7,000	400	5,000	1,300	3,600	3,400
Federal	55,800	130,503	124,996	44,783	100,000	37,425	177,926	13,811
Territory/Prov	61,328	631,565	305,000	78,647	118,979	45,000	136,941	34,000
Municipal	6,500	4,735	42,093	4,725	22,500	1,000	500	40,000
Donations (receipts)	1,424	2,780	11,350	53,730	34,514		2,625	15,050
Donations (non-receipts)		19,259			18,749	3,993		21,480
Foundations	1,750			5,000	18,500	5,000		
Memberships/fees		3,970	Incl in other revenue	2,291		811		
Fundraising	625	40,080	140,687	21,096	26,163	20,887		149,050
Sales and other revenue	9,915	75,320	366,650	372,472	518,453	273,007	1,224,906	336,633
Total	137,342	908,212	990,776	582,744	857,858	387,123	1,542,898	610,024
RATIOS								
Sales, rentals, interest	7%	8%	37%	64%	60%	71%	79%	55%
Donations, Fundraising	3%	7%	15%	14%	11%	8%	0%	30%
Public funding	90%	84% ⁶	48%	22%	28%	22%	20%	14%

Of note is the ability of these theatres and festivals to generate generally much higher rates of earned revenue, even when they primarily or exclusively operate in their local market. Also noteworthy is that these organizations are able to do so in much smaller communities than Whitehorse. Of particular interest are Caravan Farm Theatre and Mermaid Theatre. Both of these organizations have taken long-term strategic decisions that have created respectively an outdoor farm venue near Armstrong, BC in addition to touring shows and an internationally touring professional children's theatre company.

The following table shows Nakai along with the other Yukon charitable arts organizations. No other theatre company has charitable status so this information is not in the public domain.

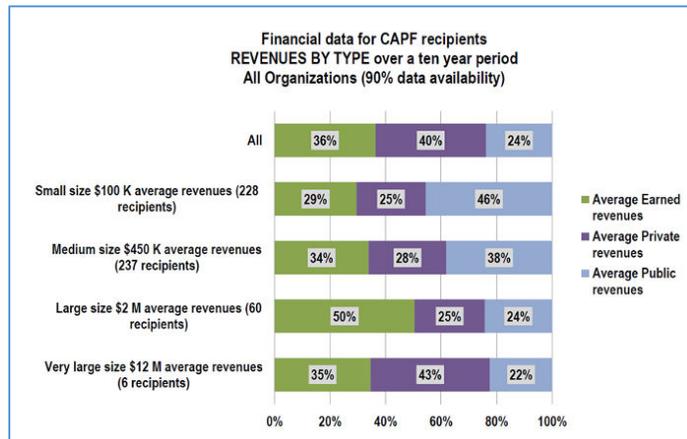
Last full fiscal year (2017)	Budget	Public funds	Ratio
Yukon Arts Centre	2,490,000	1,614,000	65%
Northern Lights Dance School	264,000	25,000	9%
Nakai Theatre	137,000	123,000	90%
Jazz Yukon	96,900	53,800	56%
Yukon Music Camp Society	62,000	39,700	64%

⁶ Includes one-time capital funding. Usual budget is around \$700,000, with public funding ratio of around 69% to 77%.

Nakai reports 90% public funding in 2016-17. In the two prior years, public funding made up about 73% of its total budget.

These ratios are significantly higher than the average for most other Yukon arts charities as seen in the table above.

Furthermore, among all of Canadian Heritage’s CAPF recipients nationally, the average of public funding for organizations of similar budgets is 38% when taking the average over the period from 2008 to 2012⁷. This suggests that, on the one hand, Yukon arts organizations benefit from greater access to public funding, and on the other hand, it shows that Nakai has become consistently an outlier in terms of its reliance on public funding.



Nakai has not leveraged its charitable status effectively in recent years as it does not raise any significant donation or foundation revenue. There is research such as that undertaken by Prescott Associates in the USA, that illuminates patron progression from a one-time attendee to a committed audience member to becoming a volunteer and eventually donor. This progression was found to require about a decade of nurturing the relationship before a donation ask is considered appropriate by the supporters. Nakai should consider creating and implementing a fund development plan that increases the stake its audiences have in the success of the company. When Nakai adopts a stronger focus on producing theatre, it may also be able to institute a membership program.

One of the most successful fundraising initiatives in this group of arts organizations examined comes from the deCoste Performing Arts Centre in Pictou, Nova Scotia. They raise about \$75,000 every year through a travel draw. The other half of their fundraising comes from several community events that are well supported locally.

Management and Administration Ratio

CRA charitable returns have been posted online since 2013. In recent years, Nakai has been reporting rising management and administration costs reaching around 90,000 of its total budget in the fiscal year ending in 2017. That represented a high of 71%, while a similar amount represented 32% in the previous year when there were substantially higher revenues achieved and spent on its charitable programming (Dogtown). Normally, we see much higher ratios going to an arts organization’s charitable mandate. In comparison, KIAC in Dawson City reports regularly under 10% for management on a budget around 750,000, the Yukon Arts Centre on a substantially higher budget of \$2.5 million reports 16% to 22% on management and administration. I suspect that in actual fact, Nakai spends more on its charitable activities: given that there is a general manager charged with administration, most of the artistic director’s time and therefore salary would be spent on creating and delivering charitable programming. Often, a general manager also aids in producing artistic events which further reduces the amount that should be considered strictly administrative. As such, the currently reported ratio of charitable activity to

⁷ <http://www.capaco.ca/en/services/research-and-development/capf-data>

management may well be overstated and reporting methods should be reviewed to accurately reflect staff activities.

Federal Core Funding

Canada Council core funding has been granted to six Yukon arts organizations, Nakai among them. Others receive project funding and other grants. Of the core funding clients, Nakai is the only one who did not receive an increase in this round, but instead providing it with three years of stable funding.

Canada Council for the Arts – Core funding approved						
	Yukon Arts Centre	Yukon Film Society	Gwaandak Theatre	KIAC	Nakai Theatre	Magnum Opus Mgmt
2017-18	210,000	67,000	65,000	50,000	41,800	29,000
2018-19	210,000	74,000	105,000	58,000	41,800	36,000
2019-20		80,000	110,000	58,000	41,800	39,000
New Chapter			105,000			

In other words, while funders have maintained their faith in Nakai’s importance and its capacity to revitalize for the time being, they need to see positive evolution and audience-relevant work. Furthermore, more diversified revenue streams are critical to sustaining the organization in the mid- and long-term. This diversification has to include significant earned revenue that leverages this continuing public investment as a spring board to revitalize the organization.

Diversified Revenue Streams – A Look Back

Arts organizations are constantly under pressure to balance their artistic ambitions with their ability to raise the necessary revenues. Living on mostly annual funding cycles from public sources places significant pressures on organization’s planning horizons, the kinds of risks they can take, and emphasizes the need for diligent financial management.

Looking back, Nakai had achieved a much more diversified revenue composition in the early 2000s under the artistic leadership of Michael Clark.

The exemplary 2003-2004 season had a total budget of \$373,000, with public funding from all levels of government making up 57% (\$213,000) of total revenue. Revenues earned from ticket sales was about 27% (\$102,000) with various fundraising activities contributing 15% of total revenue:

- \$20,000 (5.3%) corporate sponsorship
- \$8,500 (2.3%) foundations
- \$28,900 (7.7%) fundraising activities (Spring fling, raffle, in-kind donations, donations)

12 different public funding programs were accessed. Four at Canada Council (Core, Project, Touring, Staff Development), three different federal departments (Heritage, Human Resource Development and Communications), two at YTG Arts Branch, Yukon Lotteries, CITTF as well as the City of Whitehorse.

In terms of earned revenue, Nakai booked \$46,000 in single ticket sales – which included the comedy festival - \$4,300 in other ticket sales and \$44,000 in co-production revenue. Nakai also raised 5,600 in advertising revenue from its program booklet and another \$1,800 of in-kind.

In terms of expenses, \$182,000 (49%) was spent on production expenses and \$26,000 (6.9%) went to related marketing. \$4,800 was spent to raise over \$57,000, representing a very good ratio of 8% fund development expense. \$26,000 (7%) were operating costs like office rent, insurance and hospitality. \$117,000 (31%) went to three staff salaries, benefits and payroll expenses.

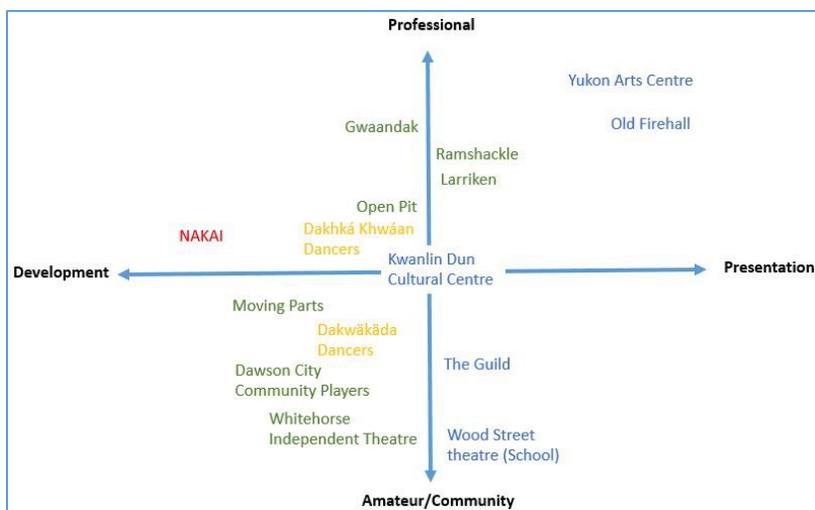
This type of revenue composition is far more favourable than the diminished budgets in recent years. The largest difference is that Nakai has stopped realizing earned revenue streams effectively. As its artistic output has diminished and much of the activity moved to the background with its focus on development (without adequate in-market recognition), this unhealthy funding dilemma has intensified, further restricting Nakai’s capacity to contribute to the arts and theatre communities or the public’s engagement or enjoyment of theatre.

A Snapshot of the Theatre Landscape in the Yukon

These graphics are approximate representations of the position of various theatre organizations and venues along the different tangents examined. These visualizations are based on key informant interviews, survey results and an examination of organizational mandates.

Nakai was at one time the only professional theatre company operating as a theatre developer, supporting creation, as well as a producer and presenter of theatre. Today, the Yukon arts and theatre landscape has evolved tremendously, and has arguably become one of Canada’s most evolved arts ecosystems in a remote or rural context.

In the past decade, Nakai has largely abandoned production and presents only at Pivot. That has left it with a development focus. However, the development focus has not given it a substantial public or audience-facing profile, which is necessary to cultivate earned revenue streams. At the same time, there have been some concerns whether Nakai productions and events have maintained their professional quality when they do happen.



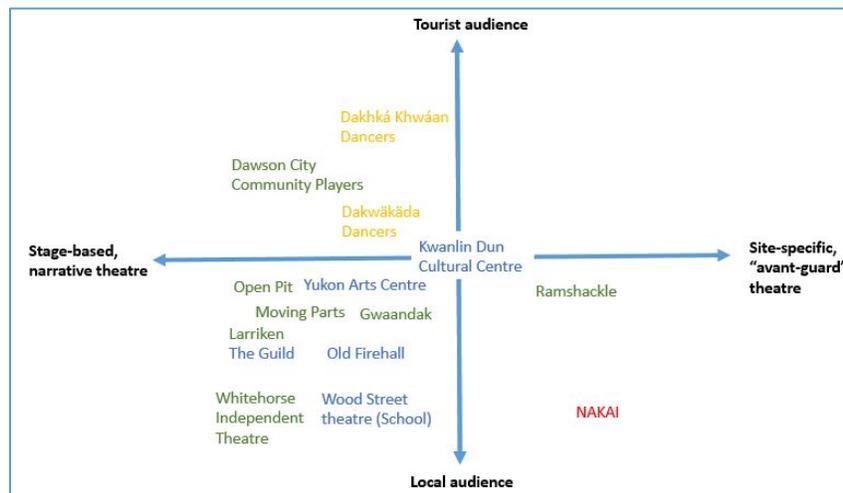
Meanwhile other theatre makers, many with strong ties to and benefiting from Nakai’s support in development over the years, have been building their own professional theatre companies. Some have begun filling the void left by diminished Nakai activity to assist in development through workshops (Gwaandak, Open Pit and Moving Parts). The opening of the Yukon Arts Centre and, most recently the Old

Fire Hall, as well as Kwanlin Dun Cultural Centre has added significant resources and new opportunities for presentation in Whitehorse.

Much of Nakai’s early work took place in Indigenous communities outside of Whitehorse. Nakai’s founders sought to bring the formal Western theatre conventions and melding them to some degree with the needs of local communities. With the move toward self-government and modern land claims treaties Indigenous organizations have been asserting their sovereignty at various levels of practice and seeking the indigenization of their own artistic and cultural spaces. First Nations Cultural Centres, the honouring and honing of indigenous forms of performance through storytelling, dance, music as well as revitalization of languages along with other cultural practices are the purview of self-governing nations. Nakai also has decided to focus its work on Yukon audiences, including theatre artists, rather than continue to aspire to being part of the national or international discourse. That means that Nakai is now situated amongst companies with a primarily Northern audience focus in non-indigenous theatre practices.



In terms of broad categories of type of theatre, Nakai had been adopting a stance toward avant-garde while wanting to focus on Northern audiences. While this represents a largely unclaimed space, it represents a very small audience opportunity. Meanwhile, the space to play in the cultural tourism space, perhaps using site-specific outdoor spaces is wide open. In fact, there is almost no performing arts available in Whitehorse that targets the tourism market with the end of the Frantic Follies.

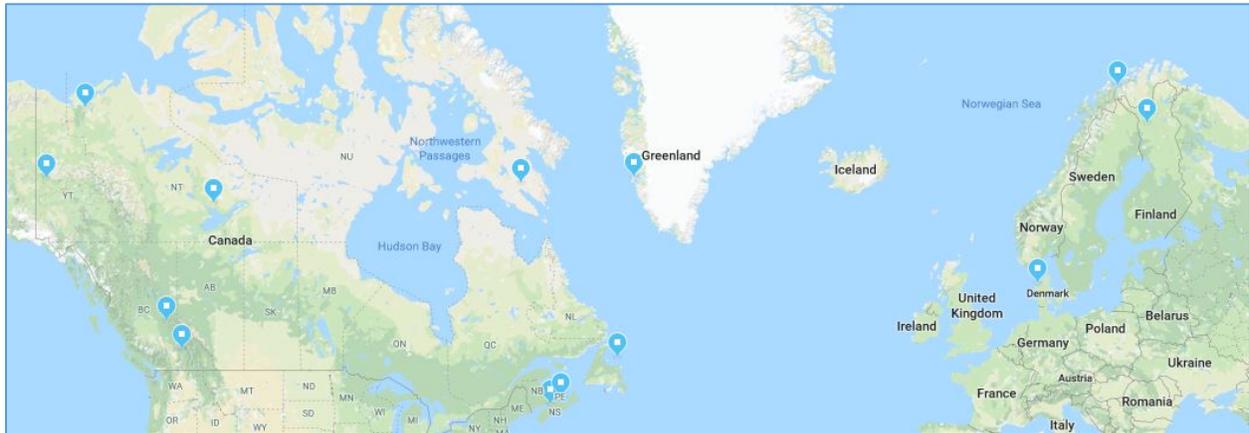


Similarly, there is a wide-open space to consider creation and dissemination of theatre and performance experience in the digital realm. This is an area that is seeing a significant strategic investment by Canada Council for the Arts through the Digital Strategies Fund. The fund requirements include that it seeks to fund projects that not only affect a single organization but an eco-system whether by genre, or geography, through strategic partnerships with other arts organization and digital technology suppliers.

Learning from Northern and Other Arts Organizations

As part of this review, we looked at several Northern theatre companies and festivals as well as theatre organizations in southern Canada that could serve to inspire new models of operations for Nakai. Rather than a comprehensive review, we focus on interesting aspects of each organization or their events. (Canadian arts organizations financial information has already been shown in the section on Financial Analysis.)

In many cases, arts organizations in smaller communities have taken on a diversified portfolio of activity and several are reaching successfully beyond their local community.



Each Northern festival examined expresses succinctly and visibly its unique positioning, i.e. what sets it apart from other experiences and turning its natural disadvantage of remote location into a unique and desirable attribute.

Great Northern Arts Festival in Inuvik claims to be the only-pan-northern arts festival in Canada – 30th year in 2018. Connections and relationships are formed and old friends reunited, with the community bustling with an influx of artists from across the North and tourists from around the world.

Dawson City Music Festival since 1979 (39th year) = Famously named Canada’s “tiny, perfect music festival” by Vancouver’s Georgia Straight, the Dawson City Music Festival presents three days of wildly diverse music in six venues around the tiny town of Dawson City, Yukon, in Canada’s far North. Small but mighty, the Festival has developed a reputation for unparalleled intimacy, uniqueness, production quality and hospitality.

ArtsWell Festival by Island Mountain Arts is positioned as the festival of all things art where participants should expect the unexpected. From humble beginnings in 2004, it has grown to a festival community that attracts over 2,000 attendees including hundreds of performers and visual artists. Artists travel from across the country to this small mountain town to be part of the inspiring collaboration that is ArtsWells. This is a 4 day outdoor & indoor event designed with community in mind.

Alianait Arts Festival, started in 2005, has clarified its positioning in recent years as the world’s circumpolar stage. Alianait sets the spotlight on Inuit and other circumpolar artists while bringing together exciting world-class musicians, circus acrobats, dancers, storytellers, actors, filmmakers and visual artists from across the globe. Its mission is to help build a healthier Nunavut through the arts. They work proactively with local schools and community organizations to present family-friendly, alcohol-free

events, and to facilitate outreach opportunities between artists and students and to help youth build skills through art and music.

Folk on the Rocks since 1980 (38th year) = Voted one of Canada's Top Ten Music Festivals. One of Canada's top summertime music and cultural festivals, drawing musicians from the NWT, Nunavut and across the globe for the North's biggest party under the midnight sun.

Adäka Cultural Festival = At its idyllic location at the Kwanlin Dun Cultural Centre on the Whitehorse waterfront, the Adäka Cultural Festival shines with awesome energy, arousing inspiration, pride and excitement in the thousands of artists, visitors and supporters who attend the Festival each year.

Riddu Ridđu Festivála at the Northern tip of Norway is an international indigenous festival. Through 27 years, the festival has worked to establish and strengthen pride in Sami culture. The festival has an international indigenous following and in 2009 gained national status as a major festival.

Silence festival, above the Arctic Circle in Finland. Silence festival gathers the most interesting performances and artists from Finland and abroad to Lapland. The multidisciplinary program of art and culture is spread in and around Kaukonen village. At the Silence festival attendees experience art, beautiful nature and a very special atmosphere.

Each of the festival websites highlights place, whether Iqaluit, Yellowknife or Kaukonen, and in so doing helps potential visitors understand immediately where the festivals and events are located. Indeed, for many of these festivals, their location and festival dates serve as a strong tagline. In this way, each of these festivals embrace their role in helping promote their cities and towns for tourism, and they provide appropriate links to external sites. This pride of place is a significant hall mark.

In contrast, there is no permanent place for the Pivot Festival on the Nakai website at present. It has been difficult to establish it as a powerful community presence over the years. This may be a recent change as the website has been redeveloped and the future of Pivot is up for discussion.

We also looked at theatre and arts organizations in small and remote communities that have established a clarity of purpose, deliver on significant ambition and have established a presence in their literal and figurative communities.

Mermaid Theatre has been in operation since it was founded in 1972 in Wolfville, Nova Scotia. They moved to the neighbouring town of Windsor in 1987 and helped to revitalize the historic town's downtown business core. Their extensive headquarters, which they own, encompass production studios, administrative offices, rehearsal quarters, a versatile studio, and an elegant 400-seat performance facility known as The Mermaid Imperial Performing Arts Centre.

Mermaid's energetic professional touring theatre for family audiences has won international acclaim for original productions with a strong emphasis on puppetry and the incorporation of original music. At the other end of the spectrum, Mermaid has a strong local and regional presence as the result of teaching and presenting activities. These include the Mermaid Theatre Loft's artists' residencies, the Mermaid Imperial Performing Arts Entertainment series, the Institute of Puppetry Arts' innovative instructional programs, and the Mermaid Youtheatre's vibrant outreach activities for adolescents. In addition, their mandate includes:

- To serve as cultural ambassadors for Nova Scotia and for Canada

- To provide a touring showcase of Atlantic Canada's artists
- To encourage literacy and the love of reading

Akpik Theatre in Yellowknife led by Renelitta Arluk, was established in 2008. Adhering to its namesake, the cloudberry, Akpik Theatre strives to flourish in the northern climate it reflects by:

- Developing stories of the circumpolar north, whether oral tradition or contemporary inspiration, into dynamic professional theatre scripts.
- Encouraging and mentoring the development of Indigenous stories, preferably within but not limited to northern communities, with the potential of adapting these stories for live performance whether it be storytelling or theatre.
- Professionally presenting northern and/or Indigenous scripts for local, national and international audiences, engaging actors and theatre professionals from the north and across Canada.
- Producing live/audio/film productions that inhabit at least one of these qualities.

Caravan Farm Theatre, Armstrong, BC

(From the Caravan website)

Mission: To provide meaningful, popular, open air theatre to a large and diverse family audience.

Mandate: To promote interest in the study and appreciation of the arts in general, and literature, theatre, and music, in particular.

"Caravan Farm Theatre is a professional outdoor theatre company based on an 80 acre farm, 11Km outside Armstrong, BC."

"Hailed as a national treasure, Caravan Farm Theatre is one of Canada's premiere professional outdoor theatre companies, and has been entertaining audiences young and old, from near and far, since 1978. There is no theatre building – just the great outdoors. The shows range from classics like Shakespeare and Brecht, original works like Horseplay and Cowboy King. Annual productions include a Fall shadow play, a Winter one-act sleigh ride show, and in Summer, a full length musical."

"They make their theatre meaningful by creating original works that explore political and social issues, and whose settings, characters and language are a reflection of the contemporary rural British Columbian experience."

"They make their theatre popular by telling these stories in an action packed, visually exciting manner – incorporating music, mask, physical comedy, horses and trucks, dogs and kids, whatever it takes to grab the audience by the coat and take them for a ride. They want to make theatre a vital experience, and feel the way to do that is to engage, to thrill, to involve."

"The property was purchased in 1978 to function as a stud farm and base from which to launch the horse drawn touring productions of the Caravan Stage Company. In 1984 the touring faction split from the farm to pursue life and theatre on the road."

Island Mountain Arts, Wells, BC

Wells, BC is a town of about 400 people in the BC interior. Island Mountain Arts (IMA) started as a School of the Arts in 1977 and then ten years later got given a restored heritage building which became a Gallery and offices. It operates courses through its Annual School of the Arts with courses in winter and summer. IMA also stages a number of special events in the gallery, such as concerts, coffeehouses, literary readings and artist presentations.

In 2004 IMA started the *ArtsWells Festival Of All Things Art*. In 2015 IMA ran a successful campaign (CAWS for the Nest) to buy a property in town in order to address the growth and needs of the organization and to start year-round Artist-in-Residence programs.

Like Dawson City, Wells has embraced its positioning in terms of art – history – adventure: “Wells may be small, but it is brimming with activity. Wells is a mining town and a centre for artists and outdoors enthusiasts. It is a surprisingly diverse town nestled in the mountains of the Cariboo.”

IMA’s programs aim to improve the artistic and financial well-being of artists by offering a learning environment within a day’s travel of most places in B.C. It aims to increase the level of respect and appreciation for art and artists, and to integrate culture into all possible areas of society.

National Theater of Greenland in Nuuk, was founded in 2011 as an independent public institution. It aims to produce a repertoire of high artistic quality in the performing arts, which is based in Greenlandic culture and traditions, including language. The Theater produces 3-5 performances every year and endeavors to produce and present a diversity of artistic expression for all age groups.

The Theater’s activities include touring, mostly in Greenland, but also outside the country. In 2015 the Theater travelled to Germany for the first time to perform the show, ‘Minik’ played at Theater Trier. In 2016 the play was presented at Alianait in Iqaluit.

The Theater is responsible for educating actors through an actor training program. It is a 2-year program with admission every second year with a maximum of 5 students. Acting students are included in selected productions at the Theater as part of their training. The theater and the acting school collaborate on the planning and delivery of the curriculum.

The National Theater of Greenland also contributes to the Greenlandic art and culture by engaging in international professional productions and collaborative projects. The theater has, among other things, been a co-founder of Circus Effects Network, a Nordic cooperation that resulted in the ‘Toqqortat’ performance in 2014, the largest production to-date.

The National Theatre of Greenland has an ongoing dialogue with theater groups and cultural institutions across the country. Every year the theatre provides a seminar for amateur theater groups.

The National Theatre currently has 6 employees and hires for its productions and tours on a contract basis (actors, instructors, technicians, musicians etc.) It receives core funding of about \$230,000 with additional project and tour funding, as well as earned revenue.

Odin Theater is a theatre company based in Holstebro, Denmark, founded in 1964. It is the base for the International School of Theatre Anthropology founded in 1979, and the Centre for Theatre Laboratory Studies (CTLS), founded in 2002.

Odin’s range of activity is impressive: they create their own productions presented on site and on tour in Denmark and abroad; organize encounters for theatre groups; host other theatre groups and ensembles; teach in Denmark and abroad; the annual Odin Week Festival; publication of magazines and books; production of educational films and videos; research into theatre anthropology during the sessions of the International School of Theatre Anthropology; periodic performances with the multicultural *Theatrum Mundi* Ensemble; collaboration with the Centre for Theatre Laboratory Studies of the University of Århus;

the Festuge (Festive Week) in Holstebro; the triennial festival Transit devoted to women in theatre; OTA, the living archives of Odin Teatret's memory; WIN, Workout for Intercultural Navigators; artists in residence; co-productions; children's performances, exhibitions, concerts, round tables, cultural initiatives, transformative processes and community work in Holstebro and the surrounding region.

Odin Teatret has so far created 77 performances, performed in 65 countries and different social contexts. In the course of these experiences, a specific Odin culture has grown, founded on cultural diversity and the practice of "barter": Odin actors present themselves through their work to a particular milieu which, in return, replies with songs, music and dances from its own local culture. The barter is an exchange of cultural manifestations and offers not only an insight into the other's forms of expression, but is equally a social interaction which defies prejudices, linguistic difficulties and differences in thinking, judging and behaving.

It has full time staff of 18 and a budget of about \$3.5 million annually, of which it receives about \$2.2 million as a public contribution leaving \$1.3 in earned revenue.