



The Canadian Musical Theatre Database  
Create, Produce, Educate

*This work is being done across Canada, and thus on the traditional territories of Indigenous Peoples. We are grateful to work, play and create on this land.*

*Alongside our work to support and promote Canadian Musical Theatre, we hope to strengthen our relationship with equity-seeking communities, raise their voices, and shine light on the rich stories, traditions, and cultures that are sung, danced, and witnessed from coast to coast to coast and beyond.*

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## INTRODUCTION

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In 2020 Talk is Free Theatre, with the support of Patrick Street Productions, was awarded a Canada Council grant to research, develop and create an interactive website to support and promote Canadian musical theatre; specifically, to encourage increased production of existing works, and connect works in development with more producers, creatives, and enthusiasts throughout the country.

The idea began simply as a catalogue of existing Canadian works that could be a resource for producing organizations of any kind (professional, community, educational). However, through our work, we realized we could potentially address other needs such as information sharing, facilitating or spearheading professional development initiatives, and promoting works in development to potential producers.

We began by having open-ended conversations about Canadian musical theatre with a broad range of people from various sectors (creators, producers, educators) across the country.

From those conversations we constructed surveys to disseminate to a broader audience in order to gather as much feedback as possible. These surveys were shared through various organizations, social media, and personal outreach.

Our goals were to identify:

- Barriers to increased production of Canadian musicals
- What the most useful features would be on the site
- How users would like to interact with the site
- How to strengthen connections within the Canadian musical theatre community
- Financial models that will ensure the site is engaging, useful, and relevant

This report details the findings of our surveys, how the results will impact our choices for the site, and the goals and aspirations of CMTdB as we progress.



We received a total of 118 responses: 52 from creators, 32 from producers, and 34 from educators. The bulk of responses came from Ontario and BC with representation from Alberta, Manitoba, Saskatchewan, Nova Scotia, New Brunswick, and Prince Edward Island.



## TERMS USED

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**Equity-seeking** groups are communities that face significant collective challenges in participating in society. This marginalization could be created by attitudinal, historic, social and environmental barriers based on age, ethnicity, disability, economic status, gender, nationality, race, sexual orientation and transgender status, etc. Equity-seeking groups are those that identify barriers to equal access, opportunities and resources due to disadvantage and discrimination and actively seek social justice and reparation.

For the purpose of our survey and this report **Professional** refers to artists who are engaged according to industry standards as defined by the various professional organizations (CAEA, ADC, PACT, PGC, etc), and/or organizations that engage artists according to those standards. It is not intended to characterize a work's quality or artistic integrity.

## OVERVIEW

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This is a broad overview of the responses and findings of our survey. A more detailed analysis of each section will follow.



## BARRIERS

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For creators, the biggest barrier is a lack of connection to each other and to producers.

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"I have connections to producers as a performer because there are formal opportunities (auditions, etc.) where I can foster those relationships. It's harder to do as a creator. There are less opportunities for personal introduction."

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*CMTdB will help creators strengthen connections by hosting a catalogue of existing, production-ready shows and profiles of composers, lyricists, and book-writers from across the country.*

*The site will also feature works in development so interested producers can identify and seek out projects that align with their programming goals.*

*We will then add a database of Canadian producers of musicals that includes submission guidelines and who to contact about work in development.*


For producers and educators the biggest barriers to increased production are cost and audience size. So it isn't surprising that accessible/commercial titles that appeal to a target demographic/audience are primary factors when programming a musical.

Ranked highest among factors however was finding the right show for the available talent pool. Here many educators and producers expressed frustration with the lack of access to Canadian musicals. As one educator put it:

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"Access! Like, where are they? Do they have scores for all instruments?  
Are there vocal scores? How do I book rights?"

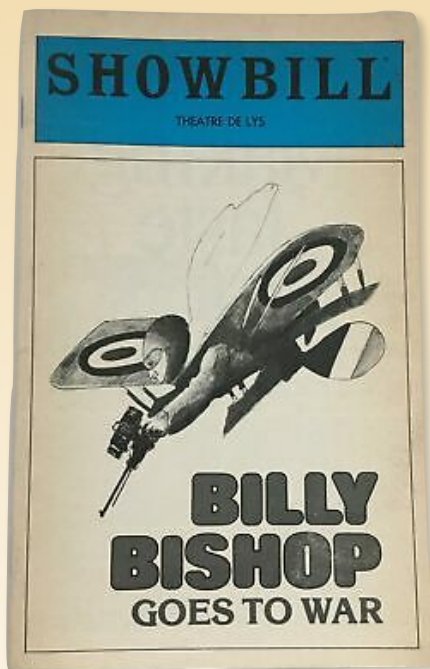
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 CMTdB's searchable catalogue of Canadian material, will provide easy access to perusal scores and scripts, and direct access to the people who represent the work.

## WHAT DEFINES A PROFESSIONAL CANADIAN MUSICAL

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Billy Bishop Goes to War - Off-Broadway




Across all sectors, a strong majority identify a musical as Canadian when at least one creator is Canadian. The only other significant qualifier is that it was developed in Canada.

A professional musical is considered by most to be one produced by a company that contracts artists according to industry standards. There was also modest support for works that had been produced with at least 50% professional artists at a fringe festival or by an ad hoc collective.

It's notable that educators and producers are interested in works at all stages of development. Though some organizations favour works that are ready to go, others are interested in shepherding works that are still growing.

From the responses received it's clear that creators would like CMTdB to be as inclusive as possible while requiring shows and artists to meet some minimal, transparent criteria.

 Taking all this into account CMTdB will feature any musical as long as one creator is Canadian.



*We will also feature both production-ready musicals as well as musicals in development. These designations will be made clear on the site to make it easy for producers and educators to identify musicals of interest.*

## USEFUL FEATURES

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A **filterable search engine** received the highest value rating across all sectors.

Creators see a lot of value in a **resource page** that includes producing companies, submission guidelines, funding opportunities, classes, and more.

Producers indicated a lot of value in both a resource page and **individual artist profiles**, while educators saw a **digital sheet music shop** as a high priority.

For individual show pages, **song samples**, **access to perusal scripts/scores**, and **direct links to licensing** were seen as having the most value.

Somehow we overlooked **casting/song/character breakdowns** in our surveys, but it was made clear by both producers and educators that these are of vital importance.



*All these features will be a part of CMTdB, and over time we hope to implement other features to improve the overall usability of the site.*

*An important note here is that when asked about the value of designating a work as “by or about an equity-seeking group or individual,” the artists that identify as such gave this a higher value rating than the group as a whole.*

*CMTdB will allow artists to self-identify themselves or their work in terms they feel are appropriate.*

## PUTTING IT TOGETHER

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The majority of creators, educators, and producers surveyed have a lot of material they are willing to share including production photos, production details/history, synopsis, demo recordings, librettos, and more.

To keep the site up to date and accurate, all respondents favoured CMTdB amplifying existing publicly available information through our site.

A majority of creators would like to have agency over their information via a personal portal where they can update information as they see fit.

Producers would prefer having a publicist or marketing team contact CMTdB with updates.



Among the sectors educators seem to have the least amount of time and/or resources to update CMTdB.

*♫ The best way for CMTdB to serve the Canadian musical theatre community is to create an ongoing position for someone to manage the site, help populate it with the latest news and events, engage and liaise with companies and publicists, and do outreach to artists and companies with fewer resources.*

## FINANCING THE SITE

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For the site to have the most impact and be of greatest service to the Canadian musical theatre community it will need to be well maintained and managed. Since this will require an operating budget we asked respondents, in the broadest terms, about various funding ideas. Decisions on financing are still in early stages and will not be made before further research and consultation is conducted.

Creators slightly favoured CMTdB taking a reasonable commission for sheet music sold through the site over paying a reasonable annual membership fee, while producers and educators favoured paying a per-use fee for items such as perusal scores and/or scripts. It is worth noting that while they would consider a membership fee, many creators expressed the opinion that the site should be free for them to use. As one creator said:

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"Funded not at the artist's expense would be great!"

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*Life After* - The Musical Stage Company, ON

*♫ While most respondents said they would consider any of the ideas presented it is clear CMTdB should give users options.*

*Providing a platform to sell sheet music would generate revenue for the site as well as passive income for composers/lyricists. Selling sheet music provides additional*

*promotion of existing works by introducing songs and shows through music schools and music festivals.*

*Giving organizations the option of an annual membership for access to all scripts and scores would provide some schools with a valuable resource for their students and faculty, while other organizations should have the option of pay-per-use for the perusals they choose.*

*While advertising revenue is a possibility for the site, we'll look at that down the road once the site has been established and we have a better sense of site traffic and overall engagement.*

## FINAL THOUGHTS

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There was a great deal of enthusiasm about the website and its potential to be used to make connections within and among the different groups surveyed.

When asked if they'd be interested in having their productions promoted through CMTdB 72% of producers said yes, while 25% said possibly. Of the educators that responded 59% said yes, and 29% said possibly.

When we asked creators if they'd be interested in having their work represented on our site 73% said yes while 25% replied with possibly. Only one respondent said no.

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"I am thrilled that you are taking this initiative and I think it'll be such a help to so many Canadian artists who are looking to find their own voice in this business. Kudos!"

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While most responses we received through the survey confirmed what most musical theatre artists discuss in lobbies and rehearsal halls across the country, it is good to know that we are on the right track.

The opinions shared and information received will go a long way to focussing our efforts, knowing where to begin, where to grow, and what to envision.

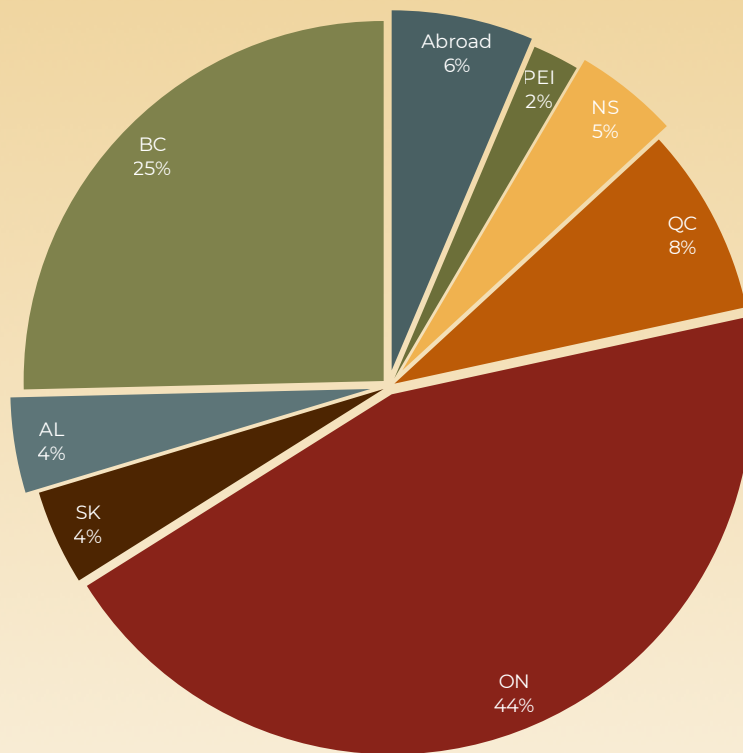
Taking all of this into consideration, we have begun the task of developing our website with the hopes of launching version 1.0 by the end of 2021.

## SECTION ONE – WHO RESPONDED

Overall, we had 118 responses to our surveys: 52 from creators, 32 from producers, and 34 from educators.

### ABOUT THE CREATORS

The bulk of creator respondents reside in Ontario (44%), and BC (25%) with representation from Alberta, Saskatchewan, Quebec, Nova Scotia, and Prince Edward Island, as well as three Canadians living outside of Canada. 88% reside in urban communities, 4% in the suburbs, and 8% in rural communities.



21 identified as book-writers, 32 as librettists (book & lyrics), 27 as lyricists, and 30 as composers. We had one agent/representative respond as well.

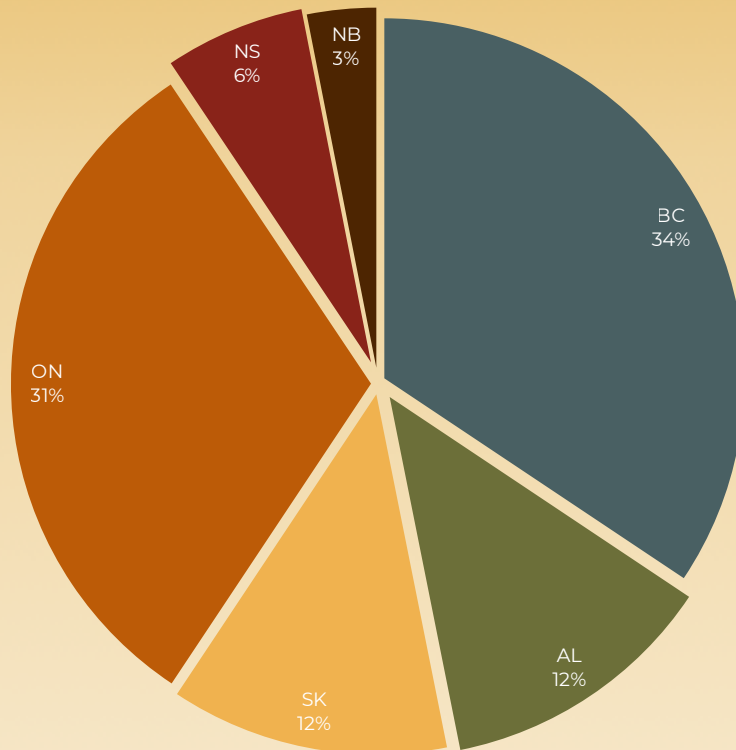
The majority of these respondents have had success as musical theatre creators. **81% had contributed to 2 or more works for which they received compensation**, and 19% identified as aspiring artists (not yet compensated for their work). Of the 52 creators that responded, 17 self-identified as a member of an equity-seeking group.



## ABOUT THE PRODUCERS

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Of the 32 producers we heard from 34% were in BC and 31% in Ontario, with representation from organizations in Alberta, Saskatchewan, Nova Scotia, and New Brunswick. 77% were from urban centres and 19% were in rural communities. 77% seek professional rights for musicals with the other 23% seeking amateur rights.



Of the producers that responded, **musical theatre accounted for a small amount of their overall programming**. 58% reported doing one, or fewer than one musical a year. 35% (six professional, five amateur) produce 2-4 each year, and 2 companies (one professional, one amateur) produced more than 5 each year.

Over the past 10 years, Canadian artists have been fairly well represented. Among respondents more than 80 musicals were written (at least in part) by Canadians. 11 companies reported having produced 5 or more Canadian musicals over the past 10 years.

In the past 10 years producers also reported that **more than 60 musicals were workshopped or developed** within their companies **with over 50 premieres**. Seven companies reported producing five or more premieres, while six companies reported developing five or more musicals. 55% of companies (17) have commissioned at least one new musical.

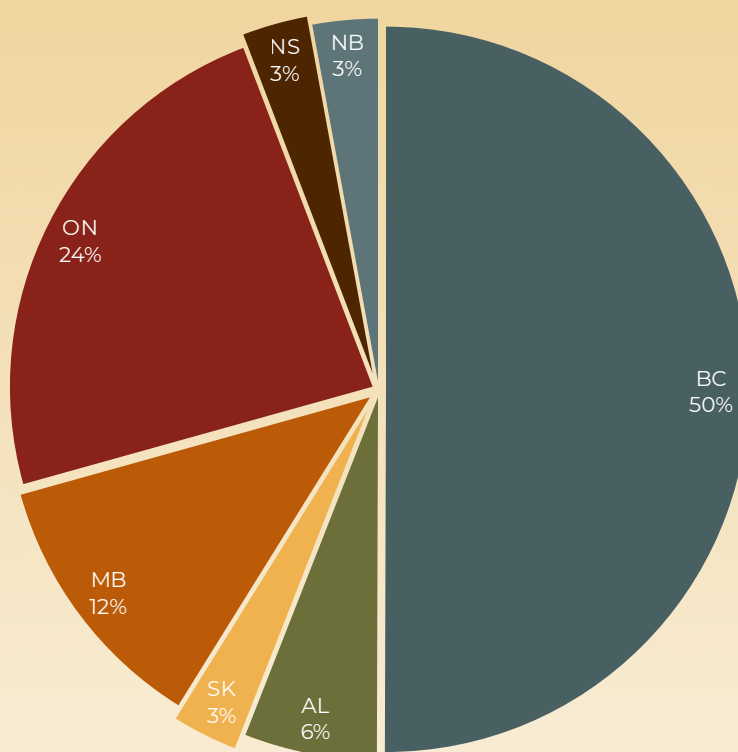


*The creators of this potentially large catalogue of works would benefit from a site where producers and educators could easily access and assess Canadian musicals ready for subsequent productions.*

## ABOUT THE EDUCATORS

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We heard from 34 educators across the country. 50% were in BC and 24% in Ontario with representation in Alberta, Saskatchewan, Manitoba, Nova Scotia, and New Brunswick. 62% within urban communities, 26% in the suburbs, and 12% in rural communities.




56% of respondents were from public schools (16 high schools, 2 middle schools, 1 elementary school), 27% from post-secondary programs (7 musical theatre, and 2 theatre), four responses came from private studios for youth, and we had one response from the theatre program of a regional theatre company.

Within a year 18% of schools produce less than one musical, 44% produce at least one, and 38% produce two to four. Ancillary events such as cabarets, revues, and recitals are frequently done with 59% reporting doing two to four extra events each year, while 15% do five or more.

Schools are generally doing less Canadian content than producers we heard from. **62% of schools reported doing no Canadian musicals in the past 10 years.** 30% have only done one or two, and only two schools reported doing 5 or more.

Schools generally don't develop new works unless it's a post-secondary program. 72% of schools report having never developed a new work in the past 10 years. Of the 10 works that have been developed in schools, nine were done at post-secondary programs.

 *If CMTdB could help to promote even a modest increase in Canadian content at schools across the country, it could be of incredible benefit to our Canadian musical theatre creators.*



## BARRIERS, CHALLENGES, AND LIMITATIONS

Creators we heard from generally don't feel connected with other creators across Canada. **57% felt little to no connection with other creators**, 23% felt a moderate level of connection, while 19% felt somewhat to very connected.

**Their connection to producers was worse with 68% feeling little to no connection**, 17% feeling a moderate degree of connection, and 15% feeling somewhat to very connected.

Creators feel a little more engaged with fans of their work with 32% feeling little to no connection, 39% feeling a moderate level of connection, and 28% feeling somewhat to very connected with their audience.

In an open-ended question we heard a great deal of individual feedback as to what is preventing greater connection with other creators and producers. Here are their responses grouped into prevalent themes and edited to remove redundancies:

### FEELING ISOLATED:

- We do not have a national theatre community. We have 11 regional theatre communities and a community in Ontario that is seen as national.
- The geography of this country is hefty, and simply introducing one's work digitally doesn't have the same weight as in person meeting/connecting.
- The isolation of living in a small rural community.
- Small town, small ideals, people never think I'm serious when I invite them to write a musical with me.
- I live in a small/growing region where the arts are not supported by critical journalism or (proportionately) with dedicated venues. Though I have been working professionally for many years, I am struggling to catch the attention of producers and collaborators outside of my region's little microcosm.
- There aren't a lot of opportunities for creators to be in the same room at the same time. Festivals of new musical theatre that platform multiple teams (instead of one at a time) would impact this.
- Not sure who to reach out to - need a list of composers.

### COST OF DOING MUSICALS

- Musical theatre is expensive to produce and so, the show I've written seems to be in that classic limbo of endless development and never production.
- Competing for scarce resources

## FRUSTRATION WITH PRODUCERS:

- Once people (producers) stop responding to any contact efforts we may make, it discourages us from making more.
- I am a little shy! And it can feel difficult to know how to access producers in other regions who may not be familiar with my work.
- Producers ... don't share new works as part of a development pipeline, seeming to prefer to instead grab the premiere (and only) production of a new Canadian work, and then it gets consigned to the dustbin afterward.
- I have connections to producers as a performer because there are formal opportunities (auditions, etc.) where I can foster those relationships. It's harder to do as a creator. There are less opportunities for personal introduction.
- There seems to exist greater interest in producing a brand-new Canadian musical rather than in creating a second or third production of even a successful (and fairly new) Canadian musical.
- No real literary management at most theatres any more.
- The relatively small amount of Canadian producers investing in the development of musicals, especially large-scale musicals.
- Regionals usually only do established hits.
- Sexism. And the same old dog guarding the gates.



## NETWORKING/PROMOTION

- Not being represented by a licensing house. Not having an agent.
- Personal avoidance of social media
- It takes an enormous amount of time to look up, research, contact, connect with producers - and that time takes away from the work of creating.
- I find it difficult to make the proper in roads with creators without having some kind of gig to link us up.
- I'm unsure of resources available to me or where to begin taking advantage of what's established.

*CMTdB should provide a way for creators to find and interact with one another to foster cross country collaboration and the development of new work.*



When asked to identify barriers to producing more Canadian musicals the responses from producers and educators were for the most part in alignment.

	Producers	Educators
Cost	<b>53%</b>	41%
Not a big enough audience base	38%	<b>50%</b>
Poor access to performing artists	6%	15%
Poor access to creatives	12%	15%
Poor access to technical equipment	0%	12%
Poor access to technical experts	0%	9%
Poor access to musicians	6%	21%
Other	22%	35%

\*When looking at the responses from producers and educators in rural regions the responses did not diverge in any significant way.

#### **OTHER producer barriers:**

- Name-brand recognition
- We do a lot, but difficulty in discovering Canadian musicals that exist and finding samples/contact to writers/rights
- Size of show and selection. Anne of Green Gables (multiple times) and The Drowsy Chaperone are really the only two that we have produced in the past 4 decades.
- Not all suit our audiences
- My mandate is to produce content that would be considered a musical theatre staple so it is not invested in new works. There are much fewer Canadian written musicals that would be considered a Staple
- **We do not have much institutional knowledge about them.**
- The need for experienced creative producers of musicals to lead development.
- Not many Canadian musicals fit our specific production requirements
- Available development money, overall production budgets, limited backstage area and resources for musicians.
- Geography. We have a hard time attracting creatives for new play development
- Finding quality, small cast shows that are ready for production
- We would love to produce more Canadian pieces but **we have no idea where to look for them or how to procure rights.**
- Outdated Equity rules and agreements. Too much red tape in general. Exhaustive processes.
- No previous commercial template to work off. But that's a good thing.
- There aren't many good ones.



*Providing producers with an accessible platform that allows them to discover and quickly assess Canadian musicals at various stages of development could help reduce barriers to further production.*


*Providing a site that could help build audiences for Canadian musicals could help reduce barriers to further production.*

*CMTdB could potentially use the site to advocate for increased financial support for musicals while helping producers and artists find and access available funding from existing programs. This could help reduce barriers to further productions.*

#### **OTHER educator barriers:**

- **Not sure what is available** - afraid they won't draw an audience or excite the students.
- **Access** to scripts & scores.
- **Not aware of the scripts or where to get them.**
- Support from Administration
- Having perusal copies or **access to materials** to ensure it is a right fit.
- **Access!** Like, where are they? Do they have scores for all instruments? Are there vocal scores? How do I book rights?
- The space is not ideal for producing a musical.
- It just has to fit the kids that I've got.
- I need audience money so lesser known shows by Canadian artists bring in less people.
- Our school says that our budget is whatever we can make back from ticket sales.
- **Knowledge of what's out there** including audio recording samples of the show
- **Knowing titles and options.** Somewhat finding age related, demographic appropriate, challenging and established works.
- **There needs to be better access to Canadian musicals** so that individuals making these decisions are able to peruse the book and the score to see if the pieces are suitable.
- **Lack of knowledge regarding options.**
- **We just don't know enough and this database will fix this.**



 *It is clear an accessible, searchable catalogue of Canadian musicals will be an incredibly valuable resource for educators.*

*It could be beneficial to build bridges between producers and educators to support technical aspects of production.*

*Supporting the promotion and marketing of musicals for schools would also help reduce barriers to further production.*



## WHAT ARE PRODUCERS AND EDUCATORS LOOKING FOR?

We asked both producers and educators what factors play into programming choices. Factors were individually ranked as 1 – Not Very Important, 2 – Somewhat Important, or 3 – Very Important and given a score out of 3.

	Producers	Educators
Created by a well-known artist	1.67	1.64
Accessible/commercial title	2.03	2.12
Challenging artistic content	2.17	1.91
Controversial/risky subject matter	1.57	1.52
By or about equity-seeking group or artist	2.3	1.74
Successful track record at other venues	1.84	1.76
Right show for the available talent pool	<b>2.5</b>	<b>2.79</b>
Will appeal to target demographic/audience	<b>2.5</b>	2.26

OTHER FEEDBACK FROM PRODUCERS covered a range of factors:

### Cost/Size/Scale of the Work

- If we were to program any musicals for our usual market (touring TYA), they would have to be small cast, one act.
- Runtime (less than 60 minutes) Cast size (4 or fewer actors) Band size (3 or fewer musicians)
- Cast size, size of orchestra, actor-musician vs. band/orchestra, size and number of locations/sets, period setting vs contemporary (costuming, etc)
- We are a small company with a tiny venue - so needs to be a chamber musical or a small cast musical to work for us.
- Production requirements: sets, costumes, demand on our volunteer production teams over an entire season of planning (balance!)
- As a larger outdoor venue we also have to consider shows that will fill the space. Some musicals we are interested in and would love to do are just too small to 'play to the back of the house'.
- Tech requirements as we are a thrust stage theatre and we actively seek shows with roles for youth performers.

### Audience Appeal:

- Kelowna is a very different market than even Vancouver. They very much like mainstream productions a mix of contemporary and old school.

## Artistic Factors

- Quality of the work.
- Like all productions, it really depends on the purpose of the slot. Some musicals are intended to be big draws, but much more often we are excited by high quality shows that we can introduce to our community based on artistic excellence and important messaging.
- Our model/mandate is to produce family friendly musicals and to provide opportunities for training in all areas (actors, crew/theatre technicians, musicians, administrative etc.). Therefore our productions are widely large-scale/large cast shows. We do not qualify for many/most grants and our revenue is 95% ticket sales, so although we may have taken risks on some titles in recent years, we do always try to pair a lesser-known show with a crowd pleaser/audience draw.
- Compelling story and characters
- It should be what feels important to the people working on it in the moment.
- If it's formulaic in story, libretto or score, we don't want it. We look for shows that can extend the audience's idea of the kinds of stories musical theatre can tell. We look for scores that are true to the time and place of the story. In a perfect world, we want scores that offer a new musical vocabulary because the story demanded it.

## Other:

- Connections to BC curriculum
- Possibility of co-producing partners.
- Does the material exist in ready-to-rehearse format?





OTHER FEEDBACK FROM EDUCATORS regarding barriers and needs was quite robust with most comments coming down to concerns about the cost and scale of a production and how well the material suits their students.

### **Concerns About Cost & Scale**

- Scale - number of distinct locations, number of full company numbers, equity in in roles
- Budget for sets, costumes, lighting, props, etc. We get \$0 funding from the school.
- Minimal props and set requirements that allow for maximum realization of the show.
- Tech needs to be within the realm of feasibility.
- The budget and resources available for production (particularly costumes).
- Cost. We have to fundraise our entire budget. Our school does not have a theatre so we rehearse in the gym and rent a theatre for four days to run the show. We choose shows with minimal set and costume costs
- Cast size for our budgets - 22 max cast. Special effects/sets/costumes for our budget.
- Licensing

### **Connection to Students:**

- Relate-ability to the students
- Is it something the students will grab on to and be passionate about.
- The most important factor is student buy-in. Will the show fit our talent pool and will they be excited to audition.
- The number of characters based on our school's student availability.



**Suitability:**

- Not too long and not too complicated for younger children (grade 4-7)
- Is the student cast available and able to run the role? Do they have the vocal range needed?
- Adapted for middle school voicing
- A script that's written age appropriately for our students, not enough writers give youth performers enough credit and the scripts are often lacking in complexity and messaging.
- Content, challenge, talent and sell-ability are all I worry about.
- Music score and the capabilities of our current music students and staff!
- Material needs to be not problematic (sorry Thoroughly Modern Millie)
- It needs to have a variety of strong roles, not just one central star.
- We tend to also program works that will allow for an elementary cast - so the material needs to be G-rated, but also needs roles that can be played by a chorus of kids.
- Enough roles for women and not an overwhelming number of roles for men (so, like West Side Story is hard.)
- Composition of student body is a major driving factor (gender, voice type, ethnic background).
- Female leads are always a win!
- Accessible content for teen actors. Especially that shows that are written about teens feel relevant.
- It must serve the needs of the students.
- Gender/Religion/Culture/Ethnicity

**Support Resources**

- Are there available resources for home practice: backing tracks etc.
- Opportunity to use recorded orchestral tracks for the show (that sound amazing, not hokey) as well as full orchestral scores in the event we wanted to perform with a live audience.
- Needs a playable score that works with our pit band (specifically, a wind ensemble, not a string orchestra).

**Other:**

- If there is a music program in the school to partner with.
- Support from Administration
- Time - if it's a dance-heavy show and will required extra rehearsal



*Looking over the breadth of responses from educators and producers about their barriers and needs it is clear that for more Canadian musicals to achieve a longer life they have to reach the right people. While creating an easily searchable catalogue of works will go a long way toward helping producers and educators find Canadian material to suit their needs, we might also be able to help creators of Canadian musicals better understand where their material will find the most traction.*

*For instance, a good-sized ensemble musical that appeals to teens with a performance ready score and/or backtracks could have a lot of life in high schools around the country but would probably not find initial life at a professional venue, whereas a small-scale musical with an accessible title might appeal to professional companies looking to support new Canadian work.*

*A catalogue of existing producers that includes artistic mandates and submission guidelines would be as valuable to creators as a catalogue of works would be for producers.*



Matchstick - Persephone Theatre, SK



## EXISTING RESOURCES

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In hopes of building bridges and supporting the development of new work we wanted to identify (outside of financial support) what resources are available and where creators might access these resources.

72% of producers and 68% of educators reported that they could provide rehearsal space for the development of new work making space the most accessible resource. There is some availability of sound and/or audio recording equipment (vital for the creation of demo recordings to promote a new work). 25% of producers and 14% of educators could provide audio recording equipment while 25% of producers and 32% of educators had audio/video recording equipment available to use. Further to this five producers and three schools out of those that responded could provide access to a sound recording studio.

A few schools also mentioned that students within their programs could participate in work-shopping new material, while some producers mentioned the ability to provide dramaturgy/direction, costumes/props/set pieces, in-kind labour, and funds.

🎵 *Given the high cost of developing new work and the complexity of developing a new score it could be of great benefit to connect those with resources to those looking for them. Therefore, a database of available resources detailing how to go about accessing them could also assist the development of new works and further promote existing works.*

*CMTdB could explore tying this to organizational profiles so artists can see what resources different organizations have available.*



*The Louder We Get* - Theatre Calgary, AB



## BROAD INTEREST IN CMTdB

To assess, in the broadest terms, how our website can best serve the various sectors engaged in musical theatre across Canada we asked, “How much value would your organization receive from the following?” Final scores are averaged and given a value rating of 1 (No Value) to 3 (A Lot of Value).

	Producers	Educators
An online catalogue of existing musicals	2.53	<b>2.85</b>
A site introducing unknown artists and their work	<b>2.62</b>	2.74
A site connecting fans with productions	2.5	2.56

As to CMTdB being used as a platform for producers and educators to promote their productions the responses were also encouraging. When asked if they’d be interested in having their productions promoted through CMTdB 72% of producers said yes, while 25% said possibly. Of the educators that responded 59% said yes and 29% said possibly.

When we asked creators if they’d be interested in having their work represented on our site 73% said yes while 25% replied with possibly. Only one respondent said no.

*It is great to see enthusiastic support for the goals and aspirations of CMTdB and especially encouraging to see a high level of support from educators. It is clear from these responses there is a real need for this kind of resource.*



*Perry Loved Mary: the Musical*  
- Old Flame Brewing Co., ON

*If done right the potential benefits to the Canadian musical theatre community could be dynamic and long lasting.*

*The operative word there, of course, is if. So in our next sections we’ll examine the specific needs and wants for CMTdB and how we can best structure and populate our site to provide the biggest impact.*

## SECTION TWO - DEFINING “CANADIAN” AND “PROFESSIONAL”



As the goal of the website is to promote Canadian work, we sought feedback as to which factors constitute a work as “Canadian”. Each sector was asked what minimum criteria a musical must meet in order to be considered Canadian, choosing all that applied.

	Creators	Producers	Educators
At least one creator is Canadian	92%	71%	79%
ALL creators must be Canadian	14%	32%	21%
Premiered at a Canadian Company	35%	16%	35%
Story set at least partly in Canada	4%	10%	18%
Story set entirely in Canada	2%	0%	6%
Developed in Canada	56%	42%	44%
Based on Canadian Source Material	4%	23%	32%
Other	0%	3%	6%

Across the board, the defining factor is that at least one creator of a show must be Canadian. This was followed by modest support for shows developed in Canada. Educators, possibly due to curriculums, also flagged shows based on Canadian source material as being somewhat important.

OTHER responses included the following:

- Majority of creators would be Canadian. One of a large team doesn't seem like enough.
- I think this is a very challenging question to answer. In short, for me to consider a work Canadian then, at minimum, at least 50% of the show's creators should be Canadian. And, I would assume that at least part of the piece would be set in Canada and/or the main characters would be Canadian.

56% of creators, 61% of producers, and 53% of educators thought a show must only meet one of their selected criteria to meet the definition of "Canadian".

*From these responses it is clear that a musical with at least one Canadian creator should be considered Canadian. Consideration might also be given to shows developed in Canada. Allowing shows to be searched for by Canadian content (setting, source material, etc.) could also prove useful to educators.*

We wanted to assess whether or not a musical should meet certain standards to be featured on the website. To that end, we asked what minimum criteria must a musical meet to be considered "professional."



*Strike: the Musical!!* - Rainbow Stage, MB

	Creators	Producers	Educators
Produced by a professional company	<b>77%</b>	<b>70%</b>	<b>85%</b>
Written by a professional(s)	58%	60%	38%
Produced at Canadian Fringe	13%	10%	17%
Fringe with 50% Professionals	35%	43%	44%
Ad hoc with 50% Professionals	42%	43%	38%
Grant from recognized funder	21%	23%	35%
Reviewed by Major Media	10%	17%	24%
Other	6%	10%	6%



OTHER factors to take into consideration when defining “professional” were:

- (C)The score must be readable and comprehensive, so that it can be produced in a second production by a completely new artistic and stage management team
- (C)It’s available to theatre companies beyond its initial setting
- (P)My only concern is the quality of the writing.
- (E)I suppose the most direct answer is that artists are getting paid for their work - performance, design, etc.

Educators and producers overwhelmingly thought that a work only needed to meet one of their above selected criteria to be considered “professional” at 71% and 70% respectively. Creators favoured the same at 58%.

We then asked creators, given their answers to these questions, how inclusive CMTdB should be. 25% of creators would prefer to have their work featured with only professionally produced works, 29% thought CMTdB should create minimal, transparent criteria for a work or artist to be included on the site. 46% wanted CMTdB to be as inclusive as possible and showcase works and artists of all levels.

We asked producers and educators how interested they were in Canadian musicals at various levels of development. Of the 32 producers surveyed, 34% are interested in any existing Canadian musical, regardless of its production history, 28% are seeking existing Canadian musicals that have already been produced, and another 28% are interested in Canadian musicals that are in development but have not yet been professionally produced. 47% of educators are interested in any Canadian musical regardless of its production history, and 41% are most interested in Canadian musicals that have already been produced.



*CMTdB will welcome any musical produced by a company that pays its artists according to industry standards.*

*With many producers looking for shows in development, and many creators looking for further development opportunities, shows produced at fringe festivals or by ad hoc groups should also be represented.*

*Musicals represented on the site will be given a clear designation as “production ready” or “in development” to assist all sectors with assessing its potential.*

## SECTION THREE – WEBSITE FEATURES

In order to assess what would be most useful we asked respondents to give a value rating to various features that could be implemented on the site as a whole, and on show specific pages. Final scores are averaged and given a value rating of 1 (No Value) to 3 (A Lot of Value).

### FEATURES THAT MIGHT BE INCLUDED ON THE OVERALL WEBSITE:

	Creators	Producers	Educators
Search Engine with Filters	<b>2.81</b>	<b>2.84</b>	<b>2.94</b>
Individual Artist Pages	2.62	2.45	2.15
Blog/What's Happening Page	2.52	2.28	2.32
Resource Page	2.73	2.45	2.68
Supporting Artists Database	2.67	2.42	2.47
Digital Sheet Music Shop	2.46*	2.31	2.74

\* those that identified as composers/lyricists gave this a slightly higher rating of 2.6

Other features respondents suggested have been grouped here into general themes. Suggestions that are addressed in responses to show-page specific features have been omitted. (C) denotes a creator, (P) denotes a producer, and (E) denotes educator.

#### SEARCH ENGINE/FILTERS

- (C) It might be useful to classify musicals under "produced" "fringe" "production ready" "workshopped" "in process" etc. This way the site can be inclusive of all levels while creating easy access for producers looking for professionally produced work - much like PGC does on their website when you go to look up a play.
- (C) Categorized into historical, fiction, non-fiction, comedy, satire, social commentary, etc.
- (E) Ability to filter for target age group for cast of musical (ie professional, high school, middle school, etc)

#### PRODUCTION INFO

- (C) A searchable map/page where folks can find out what Canadian musicals are being produced near them (ie: searchable by postal code or municipality).

## SHOW INFO

- (E) I want to know cast size, gender of leads, and singing range of each character.
- (P) Are they suitable for theatre classes (the TNB theatre school, for example.)
- (P) Character descriptions, number of men, women and youth.
- (E) List of schools who have produced the shows in order to contact with questions
- (E) Comments regarding the production from anyone who experienced it. Especially other educators.

## RESOURCES

- (C) List of theatres accepting unsolicited scripts. Advice on getting produced. Links to U.S. musical theater sites.
- (C) Perhaps offer links to writers/producers/dramaturges willing to offer help or advice to new writers.
- (C) Online forum/chat. Links to or platform for classes/interviews/Q&As
- (C) It would be great to have some kind of initiative to actively engage with groups of creators at a time, like a masterclass series, or informal workshop. Something to get us all in the same room virtually
- (C) What about workshops and mentorship? I'm always interested in learning more, mostly if it means I'll make connections and will get an opportunity to present my work.



## OTHER

- (E) Materials for private voice teachers - featured songs for specific voice types, and ages
- (E) when looking for new works in development to produce, searchable by creator's region
- (P) On artist bios some links to examples of work (sound cloud, excerpt of book)
- (P) Ability to advocate for shows we have produced. Its success or failure at one theatre, should not be an exhaustive history for that piece.



*Making the search engine and filters easy to use, practical, and efficient should be of the utmost importance for the overall usefulness of the site. A blog page could be one feature that is given lower priority and/or implemented at a later date.*

*While a digital sheet music shop is probably not useful for producers, educators gave it a lot of value. Disseminating music to younger, enthusiastic students can generate a small passive income to the creators while also promoting their work through schools and music festivals.*

*Many of these suggestions could be worked into the main features already discussed while some would need more effort. These suggestions should be examined as the site continues to be refined and developed.*

*It is clear from many creators there is a desire to connect with the work and each other in a deeper way. Once the site is up and running CMTdB could look to regular planning of digital panels, master classes, or networking sessions to engage creators and activate the site.*



## FEATURES THAT MIGHT BE INCLUDED ON EACH INDIVIDUAL SHOW PAGE:

	Creators	Producers	Educators
Production History	2.65	2.53	2.26
Production Photos/Videos	2.52	2.32	2.47
Song Samples	<b>2.83</b>	2.75	<b>2.85</b>
Sample Score Pages	2.29	2.32	2.71
Easy Access to Perusal Script/Score	2.5	<b>2.84</b>	<b>2.97</b>
Pull Quotes from Reviews	2.33	1.97	1.97
Direct Link to Licensing	<b>2.77</b>	<b>2.81</b>	<b>2.85</b>
Direct Links to Artists' Websites	2.48	2.29	2.24
Designation as work by or about equity-seeking groups	2.6*	2.56	2.47
Fan Feedback	1.88	1.74	1.74

\*creators who identify as a member of an equity-seeking group gave this a rating of 2.75

Here again, across the board, respondents saw much value in all the features listed. Primary among them are **song samples, access to perusal scripts/scores, and direct links to licensing**. Of less importance are pull-quotes from reviews and fan-feedback.

OTHER suggestions for features for each individual show page included:

### CASTING/SONG/CHARACTER BREAKDOWNS

- (P) Casting breakdowns/requirements like MTI has.
- (E) Character breakout - age, vocal range, etc
- (E) A synopsis, character breakdown of songs, some audio clips, and a perusal script link
- (E) Outline of roles - gender/voice type/ethnicity/lead or supporting
- (E) Cast, voice ranges, male presenting/female presenting ratio.

### OTHER:

- (C) Room for promotional material (demo reels, logo/poster art), the ability to tailor and personalize a page through colour scheme, other artwork or design capabilities
- (P) Production notes - ie. what flexibilities there might be in casting or orchestration and what might be non-negotiable
- (E) If the artists involved wish to be contacted or not
- (E) Accompany tracks for rehearsal



*It is clear that casting/song/character breakdowns were missed and of vital importance to many in order to assess a show's potential for production.*

*Creators who identify as a member of an equity-seeking group see a lot of value in designating work as such. It will be important to provide a platform for those artists to self-designate their work on their own terms.*



*Invisible - Catalyst Theatre, AB*

## SECTION FOUR – COMPILING CONTENT

It will take some effort and outreach to populate the database with shows and information. We asked all sectors what information they had available regarding Canadian musicals that they would be willing to share.

	Creators	Producers	Educators
Production Details	79%	<b>90%</b>	<b>71%</b>
Production Photos	67%	<b>94%</b>	65%
Promotional Videos	44%	48%	50%
Pull Quotes from Review	65%	81%	32%
Demo Recordings	74%	N/A	N/A
Sample Score Pages	60%	N/A	N/A
Perusal Script	68%	N/A	N/A
Perusal Score	56%	N/A	N/A
Full Score with Orchestrations	30%	N/A	N/A
Backtracks	26%	N/A	N/A
Synopsis	<b>91%</b>	N/A	N/A
Personal Bios	<b>100%</b>	N/A	N/A
Creative Team Bios	81%	N/A	N/A

OTHER content producers were willing to share included “artist information” and an educator mentioned that it:

- “depends on the licensing and our school board media rules regarding students.”

OTHER feedback from creators included:

- “I would not place a libretto or score on a website. Rather, I would wait for a potential presenter to express interest in the show, and then send along a perusal copy of the materials they request.”

Both educators (95%) and producers (100%) felt comfortable sharing materials via a secure file-sharing service.

88% of creators were willing to share via a secure file sharing service and 12% were not.

*There is a lot of information already out there to help populate the website from creators themselves, as well as producers and educators. Where the struggle may lie is in getting information from creators whose work is not digitized, or creators who have passed away and don't have an estate dealing with their creations.*

*Many creators don't have perusal scores, orchestrations, or backtracks available. CMTdB could further production of existing works by helping to facilitate the creation of these resources.*

*Finally, there may be a lack of promotional videos available for many shows. As video is one of the most engaging tools for promotion, further discussions with professional organizations to find easements for sharing promotional videos may be required.*



*Wanderlust* - Stratford Festival, ON



## SECTION FIVE – ENSURING LONGEVITY

Ensuring the longevity of the site must be taken into consideration while planning its implementation. From upkeep of materials to financially funding the website, we wanted to see what creators, producers, and educators thought about these subjects.

We asked all sectors how they would like to interact with the website:

	Creators	Producers	Educators
A personal portal to update materials	<b>71%</b>	N/A	N/A
CMTdB uses publicly available info	57%	<b>88%</b>	<b>53%</b>
Publicist contacts CMTdB with news	N/A	72%	32%
Monthly* newsletter requesting updates	46%	66%	47%
Other	2%	6%	0%

6% of producers would like a reminder, but at a less frequent rate:

- Rather than a monthly newsletter, maybe quarterly or semi-annually
- We'd like to be sent a quarterly reminder (our staff is too small to do this frequently)



*It will be important to create multiple avenues for users to engage with CMTdB.*

*Because **using publicly available information** was viewed favourably among all three groups, it will be important for CMTdB to begin planning how to implement, maintain, and fund this aspect of the site. It will also be important to ensure that all information on the website (licensing, contact information, producer submission guidelines, etc.) is up to date and accurate, or the website will cease to be a useful resource.*

While further consultation on financing the site is required, we took the opportunity to assess the general favourability of four ideas. Final scores are averaged and given a value rating of 1 (No Value) to 3 (A Lot of Value).

	Creators	Producers	Educators
Annual Membership	2.02	2.19	1.82
CMTdB Commission on Sheet Music	<b>2.09</b>	N/A	N/A
CMTdB Charges for Perusal Materials	1.96	<b>2.42</b>	<b>2.3</b>
Paid Advertising/Promotion Space	N/A	1.9	1.82

Under OTHER thoughts to fund the website, creators offered the following:

- Funded not at the artist's expense would be great!
- At this point I'm just fence sitting. In part because I belong to PGC and don't know if there is any conflict here. Certainly the site must be maintained so I'd likely go for the yearly dues.
- Include membership in fees for professional associations for theatre professionals (teachers, artists, etc.)
- This site MUST be free to use. I'm not interested otherwise.
- Will the fee or percentage be added to the price of the sheet music? Just trying to figure out if it will take away revenue from the artist...
- The gap in Canadian musical theatre seems to be difficulty with licensing. If CMTdB were to be a licensing company, then a percentage/fee would be justified.
- I'd be happy to write testimonials and letters of support for CMTdB's grant applications.

Producers offered no OTHER ideas on funding at this time.

Educators offered the following OTHER thoughts around funding:

- If your database also included lesson plans, workshops, professional development opportunities, access to guest artists for the classroom for membership access or additional costs per event (workshop, or webinar)
- Charging school theatre programs is not the way to go. I have budget for any of this as I am sure most schools don't after all the pandemic costs have seen arts budgets decline even further
- Ads



*Finding ways to fund the site is important to ensure it succeeds, but there is legitimate concern that artists and organizations don't have expendable funds or are wary of adding another regular cost to their budget.*

*Finding a well-balanced approach to financing the site that doesn't tax any particular sector more than others would be the best outcome.*

*As a digital sheet music shop is seen as a high value item for educators, and as creators ranked giving CMTdB a reasonable percentage of sheet music sales as their most viable option, CMTdB should begin planning to implement this piece of the site sooner rather than later.*

*With easy access to perusal materials valued highly by both producers and educators, and with pay-per-use fees noted as being the most viable options for these sectors, CMTdB should also plan to implement this into the launch of the site.*

*While not all organizations can afford an annual membership fee – providing annual membership as an option in return for more access to resources is something that CMTdB could work towards as it develops and grows.*

## SECTION SIX – FINAL THOUGHTS



We asked our respondents for any final thoughts they might care to share. A range of responses were received, grouped here into themes and edited to reduce redundancies.

### GENERAL ENTHUSIASM

- (C) This is, of course, a great idea.
- (C) Coo. Best of break a leg!
- (C) I am thrilled that you are taking this initiative and I think it'll be such a help to so many Canadian artists who are looking to find their own voice in this business. Kudos!
- (C) Good luck! Hope it works out :)
- (C) I'm very excited to see this website come to life.
- (E) This seems really well thought out and will be an invaluable resource to groups hoping to produce new and Canadian musical theatre
- (P) Thank you for taking on this work!
- (P) Every idea is a good idea as we climb out of Covid. We have all fought so hard to survive so promoting and creating Canadian content is so important!
- (P) I'm honestly just so excited. This is what we've been needing as a community for years.
- (P) This is a great project and is potentially extremely valuable.



### **BUILDING BRIDGES & MAKING CONNECTIONS:**

- (C) Big issue is to help link writers with producers.
- (C) Connecting artists seems most useful. I agree that promoting finished work, but having a way to look up others that are looking for other collaborators would be most useful.
- (C) I am personally more interested in the networking side than uploading anything too detailed from shows.
- (C) I do think the site should be geared towards the professional community, but I wonder if this could also function to help Canadian theatre schools/high schools find relevant and local content? I know there are so many theatre departments in so many schools across the country tired of doing the same musicals but not exposed to original work. Thanks!
- (E) Feature some of the regional theatre companies across the country that are supporting Canadian Musicals as well. Include media clips or interviews with Canadian talent as well.
- (E) Involve private voice studio instructors. They are always looking for new repertoire to use in their studios.
- (E) Lists of writers looking for venues/casts.

### **FINANCIAL IMPLICATIONS:**

- (C) My work is featured at no charge to me (or included in the price of a membership) in other areas.
- (C) In the event that a small annual fee is charged of members to have their name and work represented on this site, because cost can be a barrier, it immediately ceases to be fully accurate. However, based on this questionnaire, it strikes me that the function of this website will be strikingly similar to the function of the Playwrights Guild of Canada. If that is a direction you are pursuing then a fee becomes inevitable but you should entirely drop the word "database" and call it something more accurate.
- (P) Cannot emphasize enough the "viability" factor for theatres our size, particularly considering the potential ramifications from the current pandemic. Size and cost are going to be crucial factors in our ability to produce musicals.

### **PROFESSIONAL DEVELOPMENT:**

- (C) Maybe consider mentoring among writers with similar types of scripts.
- (C) Plus offering workshops and lectures would be amazing!
- (E) I am working on a show and many of the things you've identified would be very helpful. Maybe a section for creators about copyright law, commission contracts, etc.
- (E) Workshop potential.

## **IDENTIFYING CHALLENGES:**

- (C) The challenge, in my mind, is not going to be setting it up and getting it started; the challenge will be in sustaining it into the future. Having been involved in many similar Canadian Musical Theatre projects through the years, there is always energy for beginning. But then the people who initiate the project get tired, or stressed, or get sidelined by other more lucrative, more interesting projects. There are other Canadian Theatre Databases that exist that were started with great enthusiasm and now are woefully out of date. I'm not saying don't do it; I'm saying try to plan for how this will be continued successfully after the initial set-up.
- (C) I think the biggest challenge would be getting the word out that this exists.
- (P) My concern is that if it isn't totally current, up to date and accurate, it quickly becomes obsolete, and I would hate for that to happen. I think you need a paid position - part-time, contract, working from home probably - to maintain it or your hard work will be wasted. I know that not everybody is good about sending updates (and others are far too good at it ... I removed a comma! It's a new script!) so there would be a need to hunt things down particularly from creators. Producers are more likely to keep you up to date.

## **MORE ON FILTERS & SEARCH ENGINE**

- (C) I may have missed the various categories that I am assuming you will include - Book Musicals, Juke Box Musicals, Sung through musicals, Comedy, Drama, Gay/Lesbian, Historical, Fantasy, etc etc etc
- (C) In certain play script distribution websites, you can often search for key "themes", when selecting a script. Given that producers are often specific about what they'd like to include in their season, as well as teachers or administrators looking to address certain issues that have come up within their school this feature could work well within this database too.
- (C) While I think it would be good for the database to be unrestricted and include works that have had professional productions alongside works in development, there should be a clear delineation to avoid confusion. Maybe categories that direct people to the appropriate listings

## **LICENSING**

- (C) I know that the goal is not for CMTdB to become a licensing house, but...why not? :-) I feel like this would be an invaluable resource to the Canadian music theatre community, and one for which both Canadian music theatre creators and producers are hungry.
- (C) I wonder if CMTdB might want to partner with MTI (or similar) to create a Canadian licensing company? CMTdB could also partner with a publisher to create professional scores and scripts to present to licensing companies. Those seem to be two missing links (publishing and licensing).

## CONTROL

- (C) It may suit other writers to have the website control distribution of perusal materials, but personally I would want that control. Certainly list what's available, but direct interested parties to a personal website or email address to complete that transaction.
- (C) If this could help get creators and producers connected then I would prefer to share things like script or score on an individual channel.

## OTHER

- (C) Curious how streaming demos could work with Equity?
- (E) For the information given out by grade schools, there are possible safety restrictions regarding the release of some students' personal information and likeness. School districts have the ability to have "media release" consent forms sent home and would most likely have that information at hand. This could end up restricting the amount of information available to be shared with the general public.



*The overall enthusiasm for this project is very encouraging. Looking at the general feedback amassed here there are a few broad considerations to take away.*

*The Canadian musical theatre community wants to be more connected than it is. Beyond making existing works more accessible and readily available there is expressed interest in ongoing work to engage and connect the various sectors with the aim of strengthening those connections.*

*Concerns about having control over one's work range from creators wanting to distribute their own material through their own private channels to envisioning CMTdB as its own licensing site that represents Canadian musicals. On the former, it would be worth considering how to give creators agency over their own material with options to have scores/scripts available on the site or through a direct link to the creator(s) of the work. The latter is aspirational and may be something to consider down the line if the demand and interest in providing a licensing service seems enough to make it viable.*

*It is important to take to heart concerns and challenges around sustainability and longevity. As CMTdB wraps up our initial stages of research, development, and implementation it would be wise to prepare a strategic plan to make CMTdB a truly relevant, viable, and engaging space for all sectors on an ongoing basis – a site that will be, like the musical that shall not be named, "now and forever."*

## CONCLUSION

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*We are so thrilled to see the enthusiasm for CMTdB and the resources it could provide.*



*We know we aren't going to please all the people all the time, but with this generous feedback we hope we can find a balanced approach that pleases most of the people most of the time.*

*Our goal now is to launch a minimal version of the site by the end of the year with the most valuable and most requested features already available. Time and resources permitting, we will then proceed to refine and develop the site with the goal of having all the features in place by the end of 2023.*

*As we approach the launch of the site, consideration will need to be given to the organizational and financial structure of CMTdB to ensure its longevity and success.*

*We envision CMTdB as a vibrant hub for the Canadian musical theatre community; perhaps with a small staff supporting creators in the way a BIA (Business Improvement Association) supports small businesses in their community: assisting with promotion, facilitating connections, advocating for resources, and curating/creating ongoing activities and events to support professional development.*



*But let's not get ahead of ourselves. They say a great musical takes an average of seven years to get from conception to Broadway. So we now begin nurturing this "show" through development, pre-production, rehearsals, workshops, rewrites, rehearsals, tech, try-outs, rewrites, rehearsals, tech, previews, rewrites, previews, opening night and hopefully... a very long run.*

*If you have questions or would like more information about CMTdB please contact us at [info@cmtdb.ca](mailto:info@cmtdb.ca)*

*Thanks for your interest.*

**-the CMTdB Team**



## CAVEATS AND CONDITIONS

We should recognize the following:

- Although we were successful in generating a number of thorough responses to the survey, the numbers shouldn't be considered statistically accurate or necessarily a true reflection of the broader Canadian musical theatre community.
- We had little to no representation from a number of provinces and territories, in particular from Quebec. So there is still more outreach to do.
- The CMTdB committee itself is small and doesn't fully reflect the diversity and depth of the community as a whole. So our own bias may have outsized weight in how we discern the results.
- The majority of those surveyed were from Canada. In later stages it may be useful to do more global outreach in the future as the goal is to have more Canadian works produced anywhere, not just within Canada.
- Based on the geography of the CMTdB committee there were fewer connections in some provinces. For our next steps more outreach should be done to creators, educators, and producers in underrepresented communities/regions.
- Because artists often move to larger centres for more opportunities, the representation of creators across the country may have been different had we asked where each was from rather than where they reside.



*Drowsy Chaperone* - Grant MacEwan, AB



*Drowsy Chaperone* - Broadway



*Drowsy Chaperone* - TUTS, BC

## ACTION ITEMS

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- Build website (ongoing)
- Disseminate this report
- Create web-forms for creators to submit shows and profiles (ongoing)
- Consult with legal about rights and permissions
- Outreach to creators to submit their work to the site
- Plan and implement a Digital Sheet Music Shop
- Outreach to producers in unrepresented provinces.
- French language outreach to artists and organizations in Quebec
- Reach out to equity-seeking groups and organizations to ensure the needs and desires of these groups are being met.
- Consult further on financing models based on the results of this survey
- Create a web-form for producers to share their submission guidelines and any other relevant information such as available resources
- Outreach to educators of all levels and music festivals across the country
- Outreach to global musical theatre community
- Advocate for use of promotional videos as necessary
- Create web-form for organizations to submit professional development opportunities including funding, classes, conventions, commissions etc.
- Create operational budget for ongoing maintenance, content creation, and outreach.
- Develop Blog/What's Going On Page
- Research and explore adding paid advertisement to the site
- Create web-form for supporting artists (directors, MDs, choreographers, sound designers, orchestrators, arrangers, copyists, etc.) to create profiles
- Promote to broader public of musical enthusiasts to engage with the site
- Plan and implement special professional development events (pitch sessions, master classes, panel discussions, etc.)
- Consider CMTdB becoming its own not-for-profit/charitable organization with its own board of directors.
- Apply for further funding to make all this happen.

## THANKS

---

CMTdB thanks everyone who took the time to fill out our survey.

We also wish to thank the artists and organizations that took time to speak with us including:

Ricardo Alvarado  
Danny Balkwill at SaskExpress  
Gillian Barber at Capilano University  
Heather Braaten at Stephenville Theatre Festival  
Jennifer Brewin at Globe Theatre  
Kira Campbell at Stage West Calgary  
Scott Christian  
Derrick Chua  
Ashlie Corcoran at the Arts Club Theatre  
Ami Gladstone  
Jennica Grienke at Persephone Theatre  
Marnie Hamagami at Theatre Northwest  
Nathan Howe  
Julia Jamison at University of Saskatchewan  
Amy Kelly  
Anton Lipovetsy  
James Macdonald at Western Canada Theatre  
Chad Matchette at the Lindbjerg Academy  
Jonathan Monro  
Frances Monteleone  
Corey Payette  
Tracy Power  
Kelly Proznick  
Graham Renyk at Queens University  
Nicole Roberge  
Michael Rubinoff at Sheridan College  
Paul Sportelli  
Bonnie Senger at Regina Little Theatre  
Nicole Thiessen at Station Arts Centre  
Barb Tomasic at the Gateway Theatre  
Luc Trottier  
Jay Turvey



## PHOTO CREDITS

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### **PAGE 4    The company of *Onegin***

- Produced by the Arts Club Theatre Company
- Music & Lyrics - Amiel Gladstone & Veda Hille
- Direction - Amiel Gladstone
- Musical Direction - Veda Hille
- Lighting Design - John Webber
- Set Design - Drew Facey
- Costume Design - Jacqueline Firkins
- Choreography - Tracey Power
- PHOTO BY David Cooper

### **PAGE 5    Patricia Cano and Tomson Highway in *The (Post) Mistress***

- Produced by Théâtre Français de Toronto/Pleiades Theatre
- Book, Music & Lyrics - Tomson Highway
- Direction - John Van Burek
- Musical Direction - Tomson Highway
- Choreography - Marie-Josée Chartier
- Designed by Teresa Przybylski
- Lighting Design - Michel Charbonneau
- PHOTO BY Cylla von Tiedemann

### **PAGE 6    Nick Fontaine, Shannon Chan Kent and company in *The Best Laid Plans: a Musical***

- Produced by Touchstone Theatre & Patrick Street Productions
- Book - Vern Thiessen
- Music & Lyrics - Benjamin Elliot & Anton Lipovestsky
- Based on the novel by Terry Fallis
- Direction/Choreography - Peter Jorgensen
- Musical Direction - Jonathan Monro
- Lighting Design - Adrian Muir
- Set Designer - Drew Facey
- Costume Designer - Jessica Bayntun
- PHOTO BY Tim Matheson

### **PAGE 7    Playbill for the off-Broadway production of *Billy Bishop Goes to War***

- Produced by Mike Nichols, Lewis Allen, & Vancouver East Cultural Centre
- Book, Music & Lyrics - John Gray
- Written in collaboration with Eric Peterson
- Direction - John Gray
- Lighting Design - Jennifer Tipton
- Scenic Design - David Gropman
- Costume Design - Robert Kerzman

### **PAGE 9    Ellen Denny in *Life After***

- Produced by The Musical Stage Company
- Book, Music & Lyrics - Britta Johnson
- Direction - Robert McQueen
- Musical Direction - Reza Jacobs
- Choreography - Linda Garneau
- Lighting Design - Kimberly Purttell
- Set Designer - Brandon Kleiman
- Costume Designer - Ming Wong
- PHOTO BY Michael Cooper

**PAGE 14    The company of *A Christmas Story: the Musical***

- Produced by SaskExpress Theatre Company
- Book - Joseph Robinette
- Music, Lyrics - Benj Pasek & Justin Paul
- Direction - Danny Balkwill
- Musical Direction - Craig Salkeld
- Choreography - Mercedes Carlson
- Set and Lighting Design - Bruce Lozinsky
- Costume Designer - Miranda Sheepwash
- PHOTO BY Erin Crooks

**PAGE 16    Show Poster for *Little Mercy's First Murder* featuring Katey Wright**

- Produced by Touchstone Theatre
- Book and Lyrics - Morwyn Brebner
- Music - Jay Turvey and Paul Sportelli
- Direction - Katrina Dunn
- Musical Direction - Wendy Bross Stuart
- Choreography - Jane Johanson
- Set and Lighting Design - Alan Brodie
- Costume Designer - Mara Gottler
- PHOTO BY David Cooper

**PAGE 19    The company of *The Last Resort***

- Produced by Drayton Entertainment
- Book - Norm Foster
- Music & Lyrics - Leslie Arden
- Direction/Choreography - Marc Richard
- Musical Direction - Steve Thomas
- Lighting Design -
- Set Designer - Eric Summerly
- Costume Designer - Jessica Bray
- PHOTO BY Gary Moon of Moonlighting Photography

**PAGE 21    The company of *Come From Away***

- Produced by Mervish Productions
- Book, Music & Lyrics - Irene Sankoff and David Hein
- Direction - Christopher Ashley
- Musical Direction - Ian Eisendrath
- Choreography - Kelly Devine
- Lighting Design - Howell Binkley
- Set Designer - Beowulf Borritt
- Costume Designer - Toni-Leslie James
- PHOTO BY unknown

**PAGE 22    The company of *Come From Away***

- Produced by Sheridan College
- Book, Music & Lyrics - Irene Sankoff and David Hein
- Direction - Brian Hill
- Musical Direction - Callum Morris
- Lighting Coordinator - Adam Stewart
- Set Designer - Denise Lisson
- PHOTO BY unknown

**PAGE 24 Nathan Howe & Lauren Holfeuer in Matchstick**

- Produced by Persephone Theatre
- Book, Music & Lyrics - Nathan Howe
- Direction - Kristen Holfeuer
- Lighting Design - Bill McDermott
- Projection Design - Jessica Gabriel
- Set Designer - David Granger
- Costume Designer - Lauren Holfeuer
- PHOTO BY Liam Richards of Electric Umbrella Images

**PAGE 25 Thom Allison and the company of The Louder We Get**

- Produced by Theatre Calgary
- Book - Kent Staines
- Lyrics - Akiva Romer-Segal
- Music - Colleen Dauncey
- Direction - Lonny Price
- Co-Director - Matt Cowart
- Musical Direction - Joshua Zecher-Ross
- Choreographer - Rebecca Howell
- Lighting Design - Jason Hand
- Set Designer - James Noone
- Costume Designer - Cory Sincennes
- PHOTO BY Trudie Lee

**PAGE 26 Luc Trottier in Perry Loved Mary: the Musical**

- Produced by Old Flame Brewing Co.
- Book & Additional Lyrics - Luc Trottier
- Music & Lyrics - Noah MacDougall
- PHOTO BY Sam Gaetz

**PAGE 27 The company of Children of God**

- Produced by Urban Ink
- Book, Music, Lyrics - Corey Payette
- Direction - Corey Payette
- Movement Director - Raes Calvert
- Musical Direction - Allen Cole
- Lighting Design - Jeff Harrison
- Production Design - Marshall McMahan
- PHOTO BY David Cooper

**PAGE 28 The company of Strike: the Musical!**

- Produced by Rainbow Stage
- Book - Rick Chafe & Danny Schur
- Music & Lyrics - Danny Schur
- Direction - Sharonn Bajer
- Choreography - Stephanie SAM Manchulenko
- Musical Direction - Jesse Grandmont
- Lighting Design - Scott Henderson
- Set Designer - Douglas Paraschuk
- Costume Designer - Harlequin Costume Co.
- PHOTO BY unknown

**PAGE 31    The company of Evangeline**

- Produced by the Charlottetown Festival
- Book, Music & Lyrics - Ted Dykstra
- Direction - Bob Baker
- Choreography - Dayna Tekatch
- Musical Direction - Bob Foster
- Lighting Design - Michael Walton
- Set Designer - Cory Sincennes
- Costume Designer - Charlotte Dean
- PHOTO BY unknown

**PAGE 34    The company of *The Invisible***

- Produced by Catalyst Theatre
- Book, Music & Lyrics - Jonathan Christenson
- Direction - Jonathan Christenson
- Choreography - Laura Krewski
- Musical Direction - Matthew Skopyk
- Set, Lighting, Costume, & Projection Design - Britta Gerecke
- PHOTO BY dbphotographics

**PAGE 36    The company of *Wanderlust***

- Produced by the Stratford Festival
- Book, Lyrics - Morris Panych
- Music - Marek Norman
- Direction - Morris Panych
- Dance Choreography - Diana Coatsworth
- Musical Direction - Marek Norman
- Lighting Design - Alan Brodie
- Set Designer - Ken MacDonald
- Costume Design - Dana Osborne
- PHOTO BY unknown

**PAGE 40    The company of the *Hockey Sweater***

- Produced by the National Arts Centre
- Book, Lyrics - Emil Sher
- Music, Lyrics - Jonathan Monro
- Based on the short story by Roch Carrier
- Direction/Choreography - Donna Feore
- Musical Direction - Jonathan Monro
- Lighting Design - Luc Prairie
- Set & Costume Design - Michael Gianfrancesco
- Projection Design - Normal Studio
- PHOTO BY Leslie Schacter

**PAGE 44    The company of *Belles Sœurs, Théâtre Musical***

- Produced by Segal Centre
- Book, Lyrics - René Richard Cyr
- Music - Daniel Bélanger
- Based on the play by Michel Tremblay
- English adaptation by Neil Bartram and Brian Hill
- Direction - René Richard Cyr
- Musical Direction - Chris Barillaro
- Lighting Design - Martin Labrecque
- Set Designer - Jean Bard
- Costume Design - Mérédith Caron
- PHOTO BY unknown



**PAGE 45 Three companies of *Anne of Green Gables***

- Produced by Thousand Islands Playhouse, Charlottetown Festival, Capilano University
- Book, Music, Lyrics - Don Harron and Norman Campbell
- Additional Lyrics - Mavor Moore and Elaine Campbell
- Adapted from the novel by L.M. Montgomery
- Direction - Stephanie Graham, Adam Brazier, Gillian Barber
- Choreography - Stephanie Graham, Robin Calvert, Keri Minty
- Musical Direction - Chris Barillaro, Craig Fair/Bob Foster, Kevin Michael Cripps
- Lighting Design - Siobhan Sleath, Michael Walton, Brian Kenney
- Set Designer - Sean Mulcahy, Cory Sincennes, Brian Ball
- Costume Designer - Robin Fisher, Cory Sincennes, Barbara Gregusova
- PHOTO BY Randy deKleine-Stimpson, Louise Vessey. unknown

**PAGE 46 Three companies of *the Drowsy Chaperone***

- Produced by Grant MacEwan College, Theatre Under the Stars, Kevin McCollum et al.
- Book - Bob Martin & Don McKellar
- Music - Lisa Lambert and Greg Morrison
- Lyrics - Lisa Lambert and Greg Morrison
- Direction - Kate Ryan, Gillian Barber, Casey Nicholaw
- Choreography - Jason Hardwick, Shelley Stewart Hunt, Casey Nicholaw
- Musical Direction - Cathy Derkach, Kevin Michael Cripps, Phil Reno
- Lighting Design - Geoff George, Gerald King, Ken Billington and Brian Monohan
- Set Designer - C.M. Zuby, Brian Ball, David Gallo
- Costume Designer - Melissa Cuerrier, Chris Sinosich, Greg Barnes
- PHOTO BY unknown, Tim Matheson, unknown