

· NEXT ZONE



EXPORT STRATEGY FOR THE PERFORMING ARTS

Training seminar

CINARS
INTERNATIONAL CONFERENCE AND
NETWORKING ORGANIZATION FOR THE
PERFORMING ARTS

CINARS



For more than 30 years, CINARS (International Exchange for the Performing Arts) has been leading groundbreaking projects to support the export of the performing arts worldwide: conferences, forums, workshops, international partnerships, networking missions, market research, collective promotional operations, digital interface development, and more.

This training seminar is a key element in CINARS' efforts to promote global exchange in the performing arts communities of the 21st century. At CINARS, we believe that exporting artistic productions should not be limited by technical or commercial shortcomings. Many of the skills needed to tour internationally are practical and very specific, and therefore, transferable. All artistic companies should have the opportunity to acquire such knowledge.

CINARS intends to continue offering its services to facilitate cultural exchange on a global scale and to play an active role in the growth of cultural organizations worldwide.

A handwritten signature in black ink, appearing to read 'Gilles Doré'. The signature is fluid and cursive, with a long tail on the 'y'.

GILLES DORÉ

Executive director, CINARS

The CINARS Biennale has made a name for itself as a must-see multidisciplinary event in which participants can develop real international touring opportunities, build solid relationships with stakeholders from all over the world, and sharpen their professional skill set and knowledge base.

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TRAINING SEMINAR

Since 1999, CINARS has offered more than 15 training seminars to performing arts professionals in Canada, Mexico, South Korea, Finland, Norway, and Japan. This particular program has enabled more than 100 agents and artistic company representatives in the field of theatre, dance, music, circus, and multidisciplinary arts to organize tours across the globe for the past two decades.

The training seminar "Export strategy for the performing arts" gives new agents the necessary skill set to make the leap to international touring circuits while also giving established professionals an opportunity to enhance their practices in changing global arts markets.

This practical training seminar is tailor-made for artist representatives and performing arts administrators looking to develop strategies for international touring. It will help the participants hone their marketing skills and adapt them to the realities of foreign markets, and also provide them with the tools needed to manage international tours. The main goal of this seminar is to give performing arts professionals the means to determine and implement successful strategies in exporting dance, theater, circus, music and multidisciplinary arts creations.

*** Please note that prior touring experience and a willingness to develop international touring strategies are mandatory for all participants.**

GROUP SIZE

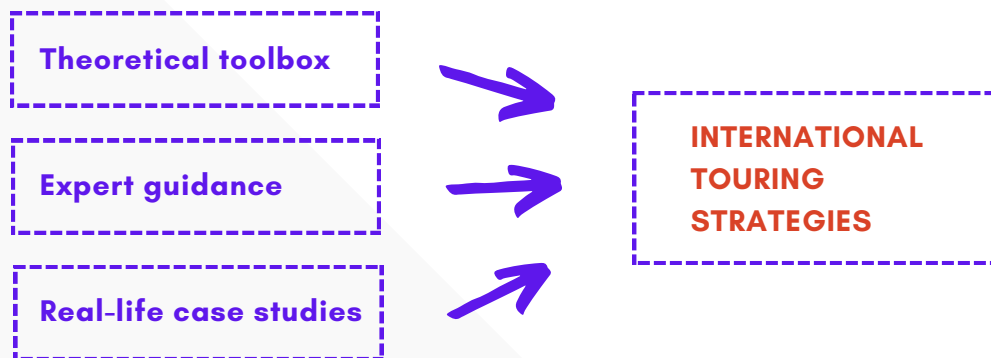
10 to 15 participants
(maximum of 20)

LENGTH

4 days
Schedule : 9 am - 5 pm

THE CONTENT

Our seminar offers concrete tools and a range of exemplary practices to understand the global cultural ecosystem and better face the specific challenges of performing arts markets worldwide.



Our main training provides the participants with a sound theoretical foundation to address current issues in international touring while guest experts are invited to answer the students' questions and illustrate what they have learned with relevant examples coming from their own experience.

SEMINAR OVERVIEW

- **DAY 1** The distribution ecosystem / Your positioning / Strategic diversification
- **DAY 2** Segmentation and territories / Participation in congresses / Meet the programmers
- **DAY 3** Feasibility study / Negotiate / Prepare a tour
- **DAY 4** Develop a strategic timeline

SEMINAR SCENARIO

Every training day is divided into two main sessions to facilitate knowledge transfer and stimulate meaningful interactions among participants:

Morning:

Theory and
Know-How

Afternoon:

Guest
speakers

In the morning, the instructor introduces and explains the main aspects of international cultural mobility through in a PowerPoint presentation. Afterwards, the instructor digs deep into the topics by leading group discussions and through carefully designed exercises. The individual knowledge and experiences of each participant are valued and contribute to the lively learning process throughout the seminar.

In the afternoon, special guests draw from their experience in different sectors of the performing arts to share stories, provide helpful tips and use their own practices as meaningful examples to illustrate the subjects discussed in the morning.

This model has proven to create a dynamic context that encourages discussions among the participants, instructors, and guest experts.

EXAMPLES OF TOPICS COVERED

The cultural ecosystem

What is a cultural ecosystem?
How does it work?
International touring: Why? What to expect?
Long-term vision and commitment

Production and Touring

How to create a show for international touring?
When, how and why should one alter a show?
Presenters: goals, needs and realities
Risk taking and sharing

Strategic planning

Parameters and analysis process
Where to find the necessary info and expertise
Organizational, technical, financial evaluation
Identifying the risk factors

Presenters

Where, when and how to meet them?
Commercial facilitators: different types
Festivals, marketplaces, networking events
Financial support: development and touring

Marketing the arts

What is art marketing?
How does it differ from traditional marketing?
What are the main segments of the art market?

Planning and experiencing a tour

Taxation, visas and work permits ATA
Carnet Insurances
Logistics
Touring guide

Making the most out of an event

How does a commercial marketplace work?
Taking part in a marketplace
Following-up
Ethical rules

Negotiation and contracts

Identifying needs and costs
Understanding the importance of discussion
The real legal value of a contract
Risk control



INSTRUCTOR AND EXPERTS

Charles Vallerand is an independent consultant, with more than 30 years of experience in cultural policies, public service broadcasting and international cooperation. Until recently, he was a program optimization specialist at Telefilm Canada, where he led the pan-Canadian consultation that led to the relaunch of major funding programs. He is also the editor of *Cultures in the Digital Age*, a weekly press review of emerging issues and practices in Canada and abroad.

He is the main author of the publication “Culture in Crisis: Policy Guide for a Resilient Creative Sector” published by UNESCO in October 2020. Charles has carried out numerous capacity building missions in Rwanda, Tunisia, Indonesia, Djibouti, China, Mongolia, Zimbabwe and Colombia. More recently, he helped Namibia reform copyright law and Palestine plan the creation of a national film institute.

He is the former Executive Director of the Canadian Coalition for Cultural Diversity and Secretary General of the International Federation of Coalitions for Cultural Diversity (IFCCD). He began his career as a policy analyst in the broadcasting sector at the Canadian Department of Communications, served as Director of La Francophonie at the Department of Canadian Heritage, Cultural Attaché at the Canadian Embassy in Paris, Director of Planning and Director of Communications at TV5 Québec Canada, Director of Corporate Affairs at CBC/Radio-Canada and Director of Communications at the International Center for Human Rights and Democratic Development of Canada. He was also a lecturer at Senghor University and at the École publique d'administration du Québec.

The training is offered in duo with **Gilles Doré** who adds to the strategic and practical content.

Guest speakers: Active experts on the performing arts international scene are invited to the seminar to share their experiences in the field.

TESTIMONIES

Very good balance between theory and practice! It was a pleasure to participate to this seminar because the experience of the other participants helped us question our own approach. For me, it was a success!

- **C. Thomas - Les 7 doigts de la main (Canada)**

The instructor's presentations and the sessions with the guest speakers were very fruitful. The atmosphere made it easy to speak and ask questions. I really enjoyed the discussions!

- **Y. Takeda - Festival / Tokyo (Japan)**

The size of the group was perfect and it helped foster a dynamic discussion. Definitely not a waste of time! It stimulated our creativity and introduced us to new approaches and point of views!

- **A. Bussy - José Navas / Flak (Canada)**

I wish I had taken this seminar at the start of my career in arts management. The seminar's format and the tools offered were perfect!

- **A. Keimi - Shizuoka Performing Arts Center (Japan)**

Even though overseas touring has become a common practice for companies in our arts community, its complexity has never been so clear and thoroughly explained.

- **Kenta Fujiwara - Explat (Japan)**

This seminar really covered EVERY aspect of international touring!

- **P. Céline - Le Carré des Lombes (Canada)**

It gave me the energy to continue working in this field!

- **S. Hinton - FÔVE Diffusion (Canada)**

I was happy to receive the incredible tools offered, but also to learn about the ethics of cultural exchange.

- **Naoko Tominaga - Sample Theatre Company (Japan)**

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