2021

#TODIGITAL
FINAL REPORT

SpiderWebShow
Performance

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Introduction

This report was developed during a period of immense change for live performance in Toronto. In February 2020, digital approaches to live performance were a small but growing aspect of the industry, embraced in different ways by many creators. By late March 2020, digital performance became a primary outlet: COVID-19 forced artists and arts institutions to engage in immediate 'fail-fast' experimentation, often without a parachute.

In this time of isolation and risk, barriers of communication between like-minded artists and arts managers became more porous. In particular, bi-weekly Zoom meetings were established for artistic directors that ranged from major institutional leaders to non-venued indie creators. Out of these meetings, the need for a "Digital Working Group" was identified. The goal of this group was to try to get a handle on what was required to create in this way that was now required. Early concerns centred on lack of expertise and access to equipment, and there was some enthusiasm for new opportunities for cross-sector collaboration, especially with regards to distribution.

A decision was made to put out a call for proposals for consultants who could advise the sector on these ideas and opportunities. At SpiderWebShow, we felt strongly that these decisions should be informed, integrally, by the lived experience of art practice. To this end, SpiderWebShow recused itself from the working group, (none of us live in Toronto so it was already a bit weird) and responded to the call for proposals for this research as a live performance company engaged in digital experimentation as a core purpose since 2013.

When selected to create this report, the research team expanded to a team of artists and arts managers from across Turtle Island with whom we have worked in the past. This team engaged in extensive consultations with Toronto artists and audiences, and researched equipment and technologies that are rapidly transforming the way performances are being made and presented. As artists and arts managers, this work was centred on what we were all experiencing in our different locations and the lived experience of engaging in digital creation for the first time out of necessity.

As such, this final report is structured as a series of
A) Key Observations we arrived at through the consultations and research

and

B) Prompts informed by these Key Observations that artists and arts leaders can use to consider their own and shared paths through decisions this intensive digital disruption has created.

The intention is that a critical mass of Toronto artistic directors and arts leaders, answering these prompts first for themselves, and then comparing notes on potential shared opportunities and goals, will form the basis for the next stage of an ongoing process of adaptation and evolution.

November 17, 2021

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Project Journey

In March 2020, Toronto theatres closed in response to the public health measures put in place to curb the spread of COVID-19. A working group was formed, composed of artistic and administrative leaders from Toronto's live performing arts, primarily theatre and opera. The Digital Working Group members are:

- Brendan Healy, Artistic Director, Canadian Stage
- Weyni Mengesha, Artistic Director, Soulpepper Theatre
- Josephine Ridge, Vice President of Programming, TO Live
- Jacoba Knaapen, Executive Director, Toronto Alliance for the Performing Arts
- Marjorie Chan, Artistic Director, Theatre Passe Muraille
- Mumbi Tindyebwa, Incoming Artistic Director, Obsidian Theatre Company
- Michael Mori, Artistic Director, Tapestry Opera
- Alan Dilworth, Artistic Director, Necessary Angel
- Keith Barker, Artistic Director, Native Earth Performing Arts
- Evalyn Parry, Artistic Director, Buddies in Bad Times Theatre
- Ross Manson, Artistic Director, Volcano Theatre
- Mitchell Cushman, Artistic Director, Outside the March

SpiderWebShow Performance (SWS) answered the Toronto Digital Working Group's call for proposals seeking consultants to determine what opportunities the sudden shift to digital communication and dissemination methods held for Toronto's performing arts sector. The consultation team members are:

- Adrienne Wong, Project Manager & SWS Artistic Director
- JD Derbyshire, EDIA Consultant
- Kristina Lemieux, Community Consultation Producer
- Michael Wheeler, Researcher & SWS Director of Artistic Research
- Milton Lim, Researcher
- Nathan Medd, Strategic Management Consultant

SWS coordinated community consultations in Toronto November/December 2020. These consisted of multiple online facilitated sessions with members of Toronto's performing arts community. ASL interpretation and audio description were provided, as well as BIPOC-only spaces. The findings from the community consultations were presented to the Digital Working Group by Kristina Lemieux and can be found HERE, and with other links at the end of this document. The community consultations were assisted by:

- Adriano Sobretodo Jr., Facilitator
- Emma Westray, Minute Taker
- Kanika Ambrose, Facilitator
- Khadijah Roberts-Abdullah, Minute Taker
- Makram Ayache, Facilitator
- Mariah Horner, Tech Support
- Neta J. Rose, Minute Taker
- Pip Bradford, Facilitator
- Rebecca Cuddy , Facilitator
- Teiya Kasahara 笠原 貞野, Facilitator

The second phase of the consultation process involved one-on-one interviews with community stakeholders, artistic and administrative leaders, funders, and performing arts professionals in other communities who have been working with digital tools over time. The interviews were conducted by Adrienne Wong, Michael Wheeler, JD Derbyshire, Kristina Lemieux and researcher Milton Lim. Milton also conducted additional research and readings in his capacity as researcher. The findings from the interviews and research were presented to the Digital Working Group by Milton Lim and can be found HERE.

During the research presentation, the Digital Working Group reframed the research and suggested that SWS develop, as a final report, a document that pulled out key observations and prompts to action. This document is the result of that request and compiles the work and perspectives of all the participants in the consultations, interview subjects, as well as the consulting team. Contributors to this document are:

- Adrienne Wong
- Andie Lloyd, Digital Tools and Platforms
- JD Derbyshire
- Michael Wheeler
- Milton Lim, Digital Tools and Platforms
- Nathan Medd

A presentation of these findings was made on via Zoom on Wednesday, November 17, 2021.

Executive Summary

Context
- This report is written by artists and arts managers (SpiderWebShow and Team) for other artists and arts managers (The Toronto Digital Working Group).

Artist Literacy
- Artists have embraced a wide range of digital tools and aesthetics since March 2020.
- There are gaps in the specialized knowledge needed to meet the demands of specific genres of digital performance creation.

Production
- Capacity to support live streams varies significantly.
- Rapid innovation makes distinguishing trends from fads difficult.

Accessibility and Inclusion
- Accessibility tools can be incorporated as aesthetic choices.
- Not everyone has access to digital equipment and broadband.
- On-demand streaming increases accessibility, but decreases the live element.
- Persons with disabilities are often considered as audience members, but not as often as makers.

Dissemination
- New dissemination opportunities exist for digital work through global streaming platforms, presenters and festivals.
- For some, digital is an R&D space. For others, it is a substitute for the in-person experience.

Audience Engagement
- Real-time interaction is important during and around performances.
- Audiences also prefer on-demand availability, shorter duration, and multitasking.

Marketing
- Thriving, revenue-generating, community-born streaming sites tend to be scaled globally as opposed to regionally.
- Directing the audience away from a company's website to another platform adds friction and lacks brand consistency.

Funding
- Arts councils are encouraging digital creation and production. Some private funders are focused on societal impact / relevance.
- Many companies face a choice whether and how to continue investing in digital dissemination.

Conclusions
- Collaboration will be key to acquiring and maintaining additional resources.
- Digital innovation is increasing the distribution potential of traditional work, and simultaneously laying the groundwork for a new kind of theatrical art not connected to physical space.

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Artist Literacy

Familiarity with core concepts, technologies, and trends across multiple disciplines as it relates to digital tools and artistic practice.

Key Observation

Theatre artists in Toronto are currently experimenting with a wide range of modes of digital storytelling.

Some examples include: forum theatre in virtual reality; plays in Slack; verbatim work created from Zoom conversations; audience-driven adventures in real space guided by podcasts; gamified song cycles; experiences that develop over many days, with time for audience reflection and response; augmented reality games (ARGs); and, multi-modal integrations of breakout rooms, chat and social media.

Prompts

A frequent refrain is that the digital creators are seeking the skills and expertise of live performance makers. Does your organization have a role to play to bridge disciplines?

Given the tools built-in to many of these platforms to enable captioning, scrolling text, and ASL interpretation, there is an opportunity for creativity. Consider the potential of accessibility tools as a part of the aesthetic.

Key Observation

There are gaps in specialized knowledge to meet the demands of specific genres of digital performance. Staging and production considerations can be distinctive and nuanced.

Prompts

Do we need an audit of professional technicians to understand their fluency and comfort with digital tools? Where are the gaps in technicians' knowledge and how do we fill those gaps?

What activities and events can we plan that build confidence, understanding and capacity with digital tools and with different modalities of storytelling?

Key Observation

Amid an explosion in the number of tools and platforms available for digital performance, artistic directors and companies face creative and strategic choices for their programming.

Prompts

Reflecting on the round-up of digital tools and platforms resulting from this project, could there be certain areas of focus for your company for the near future? To what end?

Do these areas align with the interests of community peers? What is the interest level to pursue certain areas in collaboration with other companies?

Strategically speaking, would it be worth pursuing certain tools and platforms as a point of difference between your company and others? Referring to the Digital Tools and Platforms spreadsheet.

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Production
The equipment, tools, software and specialized knowledge needed to manifest the artists' visions.

Key Observation

Some live performance venues have now developed a capacity for streaming, while others have not. This capacity has been gained by practice, partnerships, hiring, and/or investment in hardware and software infrastructure.

Prompts

Where is this knowledge already available? How will we support technicians, designers, management to learn new skills and software?

When theatres fully reopen, what is your comfort level with only some venues being suited to serve the demand for streaming? Are there compelling advantages to being more (or less) accessible on streaming than the next venue? Is there a desire by artists or audiences in your community, to make the whole network accessible? And what would it take for that to happen?

Within the context of the sector-wide momentum to address historic exclusion of artists who are marginalized. What mechanisms can we put in place to promote equitable access to equipment and space?

Key Observation

Stakeholders are generally unaware of any shared community resource in Toronto theatre for streaming equipment and service, as exists in the film community (e.g., Cineworks Vancouver - https://www.cineworks.ca/make).

Prompts

The company VocalEye was created as a service to describe live performance for those with vision loss. (https://www.vocaleye.ca/) It is a charitable organization that theatre companies hire. How helpful would it be to your company or your community, to hire a service to produce your streaming, versus using in-house capacity?

In 2022, as some venues continue investing in infrastructure, is a shared equipment pool desirable?

Would this resource have to be built from scratch, or is there such a resource in another nonprofit discipline that could be accessed?

If new, would a shared resource want to look like a new nonprofit, a new initiative of an existing nonprofit, or a diffuse tool library?

Is there funding available at the municipal level or through foundations, to initiate a new entity?

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Key Observation

Amid rapid innovation and technological obsolescence, companies are challenged to commit to a production strategy. Discerning trends from fads, and deciding where to invest in hardware, are among the considerations.

Prompts

What production advantages does your company enjoy in strengthening a digital programming strategy? What advantages does your community enjoy?

Is there a preference in your company and/or community, to use digital to expand the reach of your existing (in-person) work, or, alternately, to develop and/or maintain digital-first programming? What production considerations follow from this preference? Do you see these efforts being consistent, frequent or sporadic?

Key Observation

Travel and gathering restrictions in response to COVID-19 resulted in "wired" rehearsal rooms, creating opportunities for collaboration across distance. This practice makes it more possible for artists with disabilities, or those from different communities to participate.

Prompts

What practices did you, your colleagues, and/or your organization adopt to facilitate creation during the restrictions on gatherings? Which worked best and could be used going forward?

Accessibility and Inclusion
Ways in which digital performance can advance IDEA aspirations among TO Digital Working Group members.

Key Observation

Much of the research and conversation considered persons with disabilities as audience members only, rather than as makers. This is a gap.

Prompts

What is your familiarity with disability-led theatre companies (e.g., Sins Invalids)?

How do we make the methods of production more inclusive? How do we work in different ways given current professional agreements? For example, rehearsals in virtual reality are taxing for brains and bodies, and therefore cannot last more than three hours. If we can make changes to rehearsal length to accommodate technologies, can we make similar accommodations for people whose physical and cognitive needs also demand that rehearsal days are structured differently?

A coda: We are in the business of imagining solutions, and so we have to keep sharing where the gaps are in order to continue to innovate.

Key Observation

While digital tools are making it easier and more affordable to make work that is more accessible and inclusive, we must integrate from the outset in order to meet the promise.

A small example of an integration miss: an audience member turns away from a digital performance that involves an app, because they are confused or suspicious that it requires them to grant permissions to use camera or access data.

Another example: an audience member turns away from a performance because the box office website is not compatible with their screen reader.

Prompts

Considering accessibility and inclusion, what are some examples of successes and misses from your recent digital projects? What is the value in continuing to share successes as a working group, as time goes by?

Who would be valuable to have in the room as new work is forming? Is there expertise that can be shared among companies? Are you integrating the lived and professional experience of artists and audiences members with disabilities as designers and user testers?

What do you see as your company's or community's starting point, for integrating accessibility and inclusion in digital work? E.g., starting with technology, an expert or group of experts, or one or more communities that you are focused on, or an aspect of the story.

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Key Observation

Live streaming and on-demand streaming make live performance more accessible for audience members with disabilities, and those living in remote areas. Many people can't get to the theatre for one reason or another.

Prompts

What is your familiarity with the Accessibility for Ontarians with Disabilities Act (AODA) and your organization's responsibilities to meet accessibility standards in the areas of customer service, information and communications, transportation, employment, design of public spaces?

Key Observation

Given the high interest to make events accessible to people with disabilities, the danger exists for efforts to self-educate and include to be transactional and extractive.

Prompts

What is your and your organizations' commitment to taking on the long-term task of building relationships with artists and audiences with disabilities?

There is a long-term and consistent commitment required to address disability justice in the same ways our sector is addressing gender and racial equity.

The tools, approaches, and practice of creating across distances are not new to artists with disabilities. What is your role in uplifting, amplifying, and sharing the work of these artists?

Key Observation

Digital allows us to lower barriers to participation for audiences, to a point. Issues of regional connectivity, digital literacy, and access to hardware cannot be easily solved by producers.

Prompts

From the #TODigital one-on-ones: "Making things accessible to one group might make things inaccessible to another, and we have to be okay with that." To what extent do you agree with this statement?

What are some implications for the work we set about making?

In the case of an opportunity to lower some barriers but not others through digital, how should we talk about this with our audiences?

Key Observation

There is sector-wide interest to make live performance more accessible and inclusive for all audiences, with a specific focus on people with disabilities. One result of this is increased demand for ASL interpretation, captioning, and audio description service providers.

Prompts

There is room for growth in areas of Access Coordination, ASL interpretation, captioning, and audience description. How can live performance producers support training of additional service providers?

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Dissemination

Ways in which we move the performance work from the artist to the audience, and how the audience receives it.

Key Observation

As global streaming platforms have proliferated, many now include at least some performing arts content (e.g., Apple and Netflix Broadway offerings; MarqueeTV), but there is no presence of small producers or independent work. However, during the pandemic many performing arts presenters and festivals have gone online, providing new, potentially lasting, dissemination opportunities for digital work.

Prompts

What is the interest level of your company and your community, to engage with existing digital distribution platforms? Are there any natural partnerships?

Would there be substantial value in locating your community's work on its own platform, or in offering it as a time-bound digital "festival"?

How valuable would it be to create a digital brand around Toronto theatre or Toronto performing arts? Could there be a critical mass of community buy-in to the idea?

Key Observation

Companies have chosen to disseminate many types of content during the pandemic, ranging from archival video recordings, to experimental digital-first work that varies in its demand of an audience to participate actively. For some companies, digital is an R&D space that they are pleased for their audiences to take part in. For others, it is geared more as a substitute for the in-person soft-seat experience.

Prompts

What is your company's posture on digital dissemination? How do you want the company to be seen by your public? Knowing where you and your peer leaders each stand on these points may help advance conversations about potential collaboration.

If your company and/or community decides to curate digital work on a single portal on an ongoing basis, how can we create a somewhat uniform or understandable container for audiences to encounter it? E.g., would it want to be categorized by type as at many live theatres, with buckets like "mainstage", "second stage", "lab / in development"?

In general, should there be a shared digital arts portal for the Toronto arts community? (See also Marketing section)

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Audience Engagement
These are the ways that our audiences feed in to, respond to, and participate in our work.

Key Observation

According to the #TODigital consultations, audiences have general preferences based on the digital performances they have seen so far.

Some examples of this: a slight majority expressed preference for seeing full bodies on screen, as opposed to close-ups. Sound and video quality are equally valued. Audiences expressed a preference for camera-captured work, as opposed to virtual.

Audiences want ease of entry into digital venues, and they want to be brought "in to the world beforehands", as you might enter a lobby or take your seat.

Prompts

What are some ways that your company's and community's work have reflected the preferences noted above? How has it been received? In the attempt, have any unexpected, unfortunate, or dangerous incidents occurred, and how did the company react?

What are some implications of these audience preferences, for your approach to digital programming? For the conversation with your working-group peers?

Key Observation

In contrast to their desires for digital performance experience that approximates an in-person performance, audiences also expressed a preference for events that are available on-demand, that are on the shorter side, and which allow for multitasking.

Prompts

Does your company's work lend itself to certain of these preferences? Would there be substantial value in creating new experiences that cater to a broader mix of preferences?

What might that show be, that has the features noted earlier (interactivity and risk of failure) along with being on demand, for an audience whose attention is divided? Is it a challenge worth taking up, or can the audience not have it all in one event?

Key Observation

A) Audiences are fine to be seen on screen by performers, so long as they are warned in advance. B) Real-time interaction is important during and around performances: audiences tend to want to be able to witness failure, and to have the power to impact the show if they choose (whether or not it's appropriate!).

Prompts

What are some deliberate strategies to turn viewers into participants? Is that desirable or applicable to the kind of work you want to do?

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Marketing
Products, frameworks and propositions that generate resources, and excite and expand the audience for a performance.

Key Observation

For companies whose brand is connected to one or more live venues, there are strategic questions as to whether and what to continue presenting digitally after the pandemic subsides.

Prompts

Should your digital profile include streaming of productions in your season (on demand and/or live)?

Should you focus efforts on building added value to your live productions (e.g., video interview or talk series, "behind-the-scenes")?

Should digital be a vehicle to engage audiences in the creative process, either through interaction or by publishing work in progress or scraps of experiments? Should you be offering digital-first performances?

What is your audience indicating, as in-person resumes?

Can your organization continue to offer live and on-demand streaming as a point of access for audiences with disabilities or who are living remotely?

Key Observation

There are examples of thriving, revenue-generating, community-born streaming sites in performing arts that have been formed in response to the COVID-19 pandemic. While niche, they tend to be scaled globally as opposed to regionally.

Examples include OurConcerts.live, which has solved many issues around audio latency and quality; and SideDoorAccess.com, billed as "the world's marketplace for artists, hosts, & audiences."

Prompts

Is there value in creating a streaming portal featuring Toronto companies in particular?

Is your company and/or community more interested in streaming to reach and grow local audiences, or to link to a global network?

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Key Observation

Audiences must sometimes be directed off a company's website to another platform, to attend a show. This can lead to issues around data-sharing, trust, and UX, among others.

Further Insights:

The #TODigital research revealed that audiences are reluctant to download apps to attend a performance; doing things in a browser is more attractive and accessible to most anyone with a computer.

Drawing audiences back to one, familiar digital space over multiple events can help build loyalty.

As broadcasters themselves, people under 35 years old often concentrate on broadcasting through social networks.

Prompts

Does your marketing team have preferred platforms for digital dissemination, which would provide maximum business advantages?

Should this UX be consistent across your online events? What is your audience's tolerance for an inconsistent or unpredictable journey?

If your marketing team expresses clear preferences, what are some implications for your approach to making work?

Consider who is involved when making web-based and browser-based applications and platforms. Are you including persons with disabilities as designers, coders, and user testers?

Funding
Options and opportunities to support the creation and distribution of these works.

Key Observation

As in the last decade performance organizations were generally forced to produce both print and digital marketing materials, many companies now face a choice whether and how to continue investing in digital dissemination.

Prompts

Will the added cost be worth the increased impact for your organization, to maintain a digital performance profile after in-person returns fully? Will it be worth it for your community?

How might this equation look for companies of different types?

Will distance and in-person become two sides of the same coin in theatre, the way that digital and print marketing trended in the 2010s?

Are there economies of scale to be found, through volume or partnership?

Key Observation

There is energy and impetus from arts councils to develop funding models that encourage creation and production with digital tools. Other private funders are focused on societal impact / relevance. There is growth and development required in infrastructure and knowledge. These are not "sexy" but are necessary to build community capacity.

Prompts

Can acquiring new skills and knowledge, building infrastructure, and resources be integrated into creation and production processes?

How do we assess the success of programs like the Canada Council for the Arts Digital NOW and Digital Strategy Fund to support overall development of digital capacity and literacy within the performing arts sector?

Can the Canada Council's Sector Innovation program be used to maintain relationships with persons with disabilities as artists, designers and coders, to develop capacity, pool together, and to build a network?

These funds were time limited, do they need to be renewed or modified and reinvented?

Miscellaneous
Gaps and prompts that didn't fit into other categories

- Computer code is the new creative writing. What are the narrative rules and how do they differ from conventional story structures currently practiced in Toronto live performance?

- Accessibility as aesthetic rather than as a service.

- What are the new aesthetics born when the digital sensibilities and conventions are applied to performance spaces?

- What are the environmental sustainability dimensions of a shifting practice?

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Concluding Remarks

At SpiderWebShow we are inspired by the initial Zoom meetings that gave rise to this report in the earliest days of the pandemic.

There was preliminary recognition that exciting projects and outcomes could be achieved by working collaboratively in new ways. The potential audience for these performances is no longer tourists and people who live in the GTA, but people on planet Earth with the right equipment and a good broadband connection. It is conceivable collaboration and collective promotion could establish Toronto as a place of excellence in live performance on an international scale. In the context of global reach, the success of one organization can bolster the community as a whole.

The medium itself is in flux. The consequences of new distribution methods are difficult to predict. The impact on audiences and creators is immense. Our consultations suggested that both groups are still working through what it is that they want from a medium that has 'let digital in'. Meanwhile, as we prepare this document, venues are jumping into various versions of the old normal, as most have plans to present performances for physically co-present audiences in 2022. How to negotiate this return to normal while also incorporating the lessons and skills gained from 21 long months of being largely online is an immediate consideration.

It seems likely a hybrid form of artistic production is emerging: one that can offer access in multiple forms and has the capacity to create a more inclusive experience that will accommodate newer and more diverse audiences.

How to increase these various outputs of the same work within budgets, equipment and human resources that used to create a single physically co-present performance is a big adjustment. Our research and consultations suggested collaboration between artists and institutions will be key to working through this significant problem.

It is important to note this new hybrid model of distribution is distinct from a separate movement occurring within the medium. This is made up of artists looking to digital not as a way to reify a physical performance into different modes of distribution, but to create live performances that do not require a physical venue. Much fun has been made of Facebook's recent name switch to META, but this shift is representative of a societal eventuality that humans will soon be co-occupying immersive digital space together. This space will be home to creators who are experimenting with what it means to make immersive art together digitally, but separate physically. That this space is defined by artists and not social-network-powered surveillance capitalism is a genuine concern.

Is this a new art form? Or an off-shoot of previous ones? Or is the internet a new design department within the old form? Whatever the answer, supporting this new type of work while using its tools to increase the reach of what artists are already making will empower a cohesive response. The path to excellence in this work requires the benefits to be available to a wide variety of artists pushing the medium forward - experimenting and failing in unexpected ways.

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Appendix A

A non-exhaustive, and growing list of digital tools and platforms that could be used for art/performance creation. This list was initially compiled by Milton Lim and Andie Lloyd and contributed to by many others.

We hope this is helpful for you!

For questions or inquiries, please email lim.milton@gmail.com

This project was initially started with SpiderWebShow Performance for the Toronto Digital Working Group, and subsequently added to by the Digital Storytelling Team at The Cultch (Vancouver) and Mammalian Diving Reflex's Digital Intimacy Working Group (Toronto)

Digital Tools and Platforms

https://docs.google.com/spreadsheets/d/1Hr-nr8WnkJkSJsKc7qBZiprUzo4dscpwwGBOlz-P2_o/edit?usp=sharing

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Appendix B:
Links to Research Materials

Community Consultation Report

Report written by Kristina Lemieux on the findings from the Community Consultations held in Toronto in November/December 2020

https://docs.google.com/presentation/d/1JxVW1iJh6g719Qtvber-xSNEyjuCCIDzftuZNtAl9kw/edit?usp=sharing

Research Findings

Report written by Milton Lim on the findings of further readings and one-on-one interviews.

https://drive.google.com/file/d/1P_XZk9w1_ZB-0x1XPoFVtdkftS3DJY0J/view?usp=sharing

Other Reading

Further reading…

https://drive.google.com/drive/folders/1O1APBCA8VvvYzVs81DXkM9jnChygwh4q?usp=sharing