

ThePitch.ca

Online Showcase for the Performing Arts

June 23, 2020

10:30 am PDT



Canada Council
for the Arts

Conseil des arts
du Canada

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

In Whitehorse, Yukon we acknowledge that we live on the **Traditional Territories** of the **Ta'an Kwäch'än Council** and **Kwanlin Dün First Nation**, self-governing nations with modern treaties (2002; 2005) negotiated under the Umbrella Final Agreement between the 14 Yukon First Nations and the Governments of Canada and Yukon.



Today's Process

- Mute your mic
- Keep video on – it's nice to see you all!
- Ask questions/observations throughout
- Raise hand, type in chat
- Our hope today: inform, excite, engage
- Every conversation brings new learnings
- Recording session for others to view later



Our Purpose

To create a digital showcasing web service that connects live acts and presenters 24/7/365.

As a B2B web service, ThePitch.ca seeks to build a broad, trusted community of touring artists and presenters seeking live or digital performances.



Impetus

Lots of talk of broken showcasing model

Serendipitous dinner conversation

Digital Strategy Fund
Proposal in Sept 2019



Our Team

Steering Committee

- Debbie Peters (Yukon)
Magnum Opus
Management
- Margot Holmes (BC)
Caline Artists International
- Eoin O’Cathain (QC)
Latitude45 Arts
- Laurie Gillis (NS)
Atlantic Presenters
Association

Project Manager

- Inga Petri
Strategic Moves; Whitehorse, Yukon

Design Lead/Design Researcher

- Margaret Lam
BeMused Network; Waterloo, ON

System Architect / Technical Lead

- Amine El
Octagram; Waterloo, ON

Video production consulting

- Nicholas Li; Toronto, ON

Strategic Business Advisor

- Catherine Moore; Toronto, ON



March 2020 Approval



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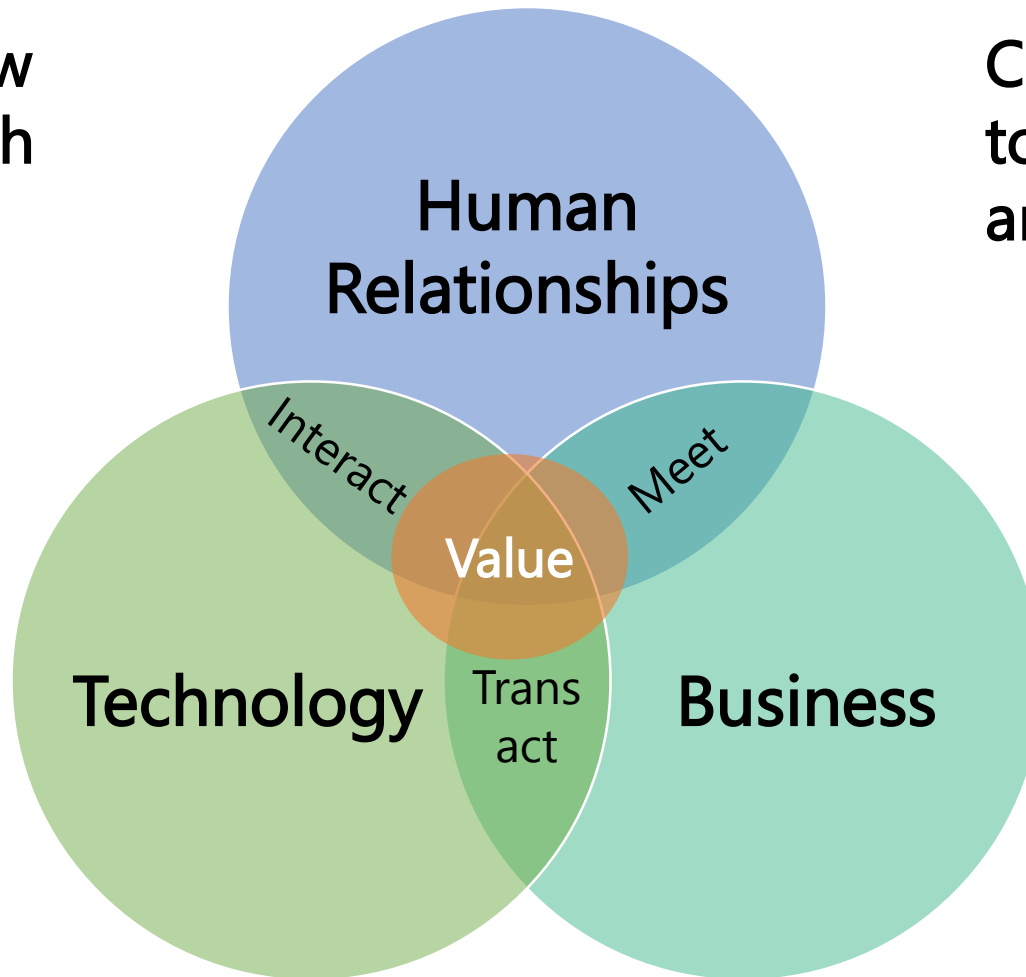
- Digital Strategy Fund: \$364,000
- Seeking another \$100,000



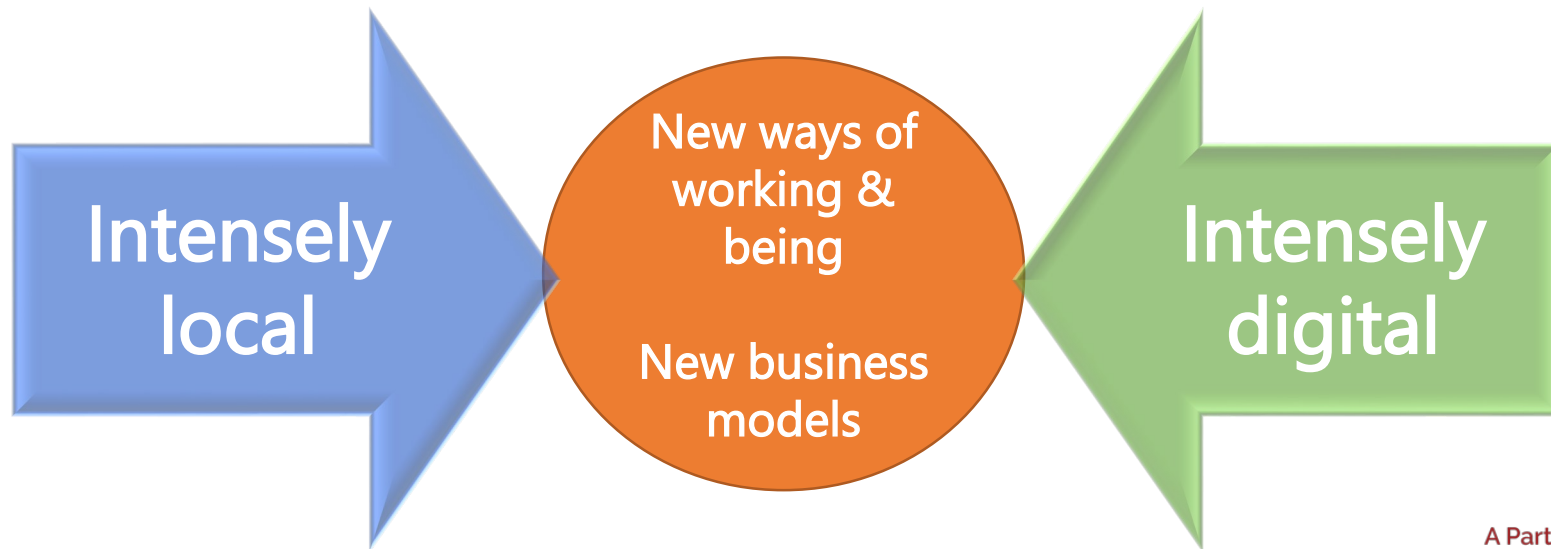
What we want to do

Generate new
value through
technology

Capture value
to benefit
arts eco-system



- Envisioned as a complementary service to Regional Showcases
- COVID-19 response shuttered live arts = uncertain future





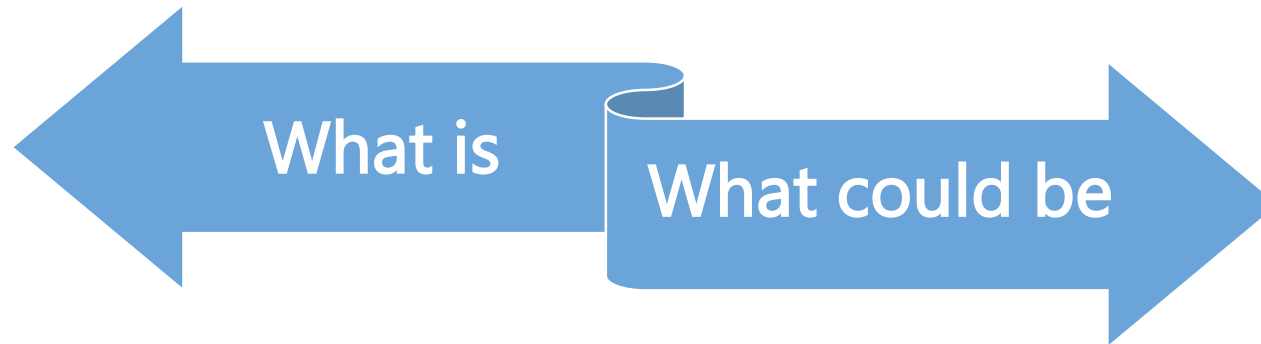
Phase 1 (to September)

- **Step 1: Research and Discovery**
 - User and Business Requirements Gathering
 - Future state for technical and business perspective

- **Step 2: Digital Blueprint, Minimum Viable Product design and business modeling**
 - User needs documents, design recommendations
 - System architecture, data structure, low-fidelity wireframes and prototypes / design research
 - Analysis of video production approaches for live streaming and live performance video



User research



- Emerging – Established
- Various disciplines – multi-disciplinary
 - Venue – Festival
- Municipal – NFP Society
- Rural and remote – City
 - North – South
- Insiders – Outsiders



User research

Agents

Debbie Peters (YK)
Margot Holmes (BC)
Eoin O’Cathain (QC)
Tara Bailey (ON)

RPNS

Laurie Gillis (NS)
Skip Taylor (SK)
Marianne Woods (SK)
Kennedy Jensen, (AB)
Cynthia Lickers-Sage (ON)
Po Yeh (AB)

Cdn Heritage

David Barnard

Dance

Suh-Fe Lee (BC)
Jack Langenhuizen (ON)

Theatre

Pam Patel (ON)
Jacob Zimmer (YT)
Julia Mackey (BC)

Presenters

Lily Sutherland (ON) – Dance festival
Angela Campbell (NB) – multi
Carla Stephenson (BC) – Arts festival
Bruce Halliday (BC) – multi
Galen Olstead, (BC) – multi
Josh Gennings (AB) – municipal
Derek Andrews (ON) – Mundial / Global

Musicians

Sarah MacDougall (ON)
Driftwood Holly (YT)
Leela Gilday (NWT)
Jan de Vrode (Int’l)

Storytellers / Comedy

Ivan Coyote (BC/ON)
Danica Lorer (SK)
Wendy Morrison (YT)
Mike Delamont (BC)



Early insights

- Traditional live performing arts model has been completely disrupted
- Digital is here to stay
 - 5G is coming
- What will “new normal” look like?



Early insights

- **Persistent need: audiences crave arts and connection through arts**
- **Live Arts Business Model: find new value propositions and do our part to help the arts ecosystem thrive with artists in mind**
 - Digital fees offered have been much lower than live shows and some expectation of restreaming/rebroadcast rights without payment

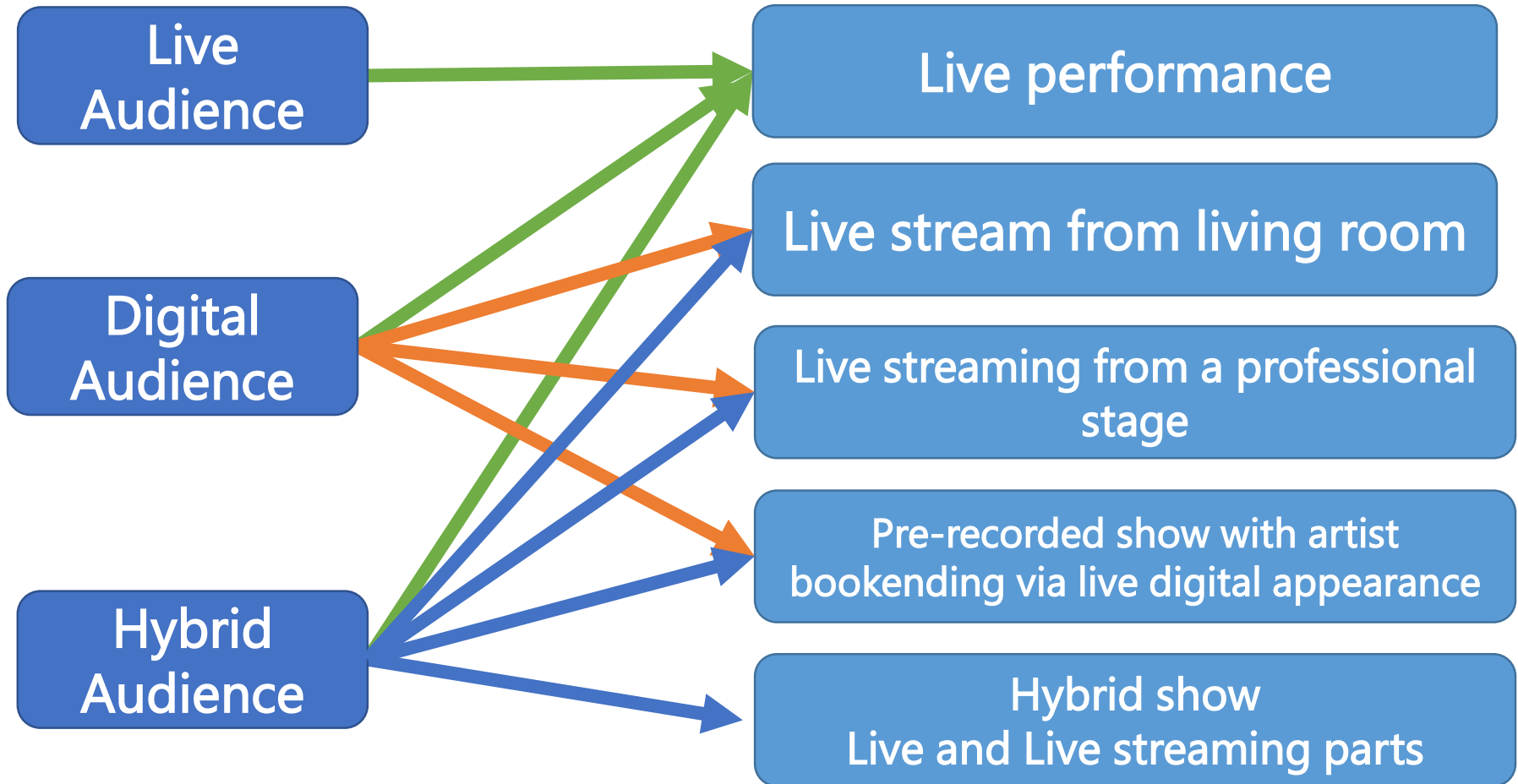


Early insights

- **Our premise is still right**
 - Connecting artists and presenters to booking shows for their local audiences
 - Showcase more diverse artists, Northern, rural, across disciplines
- **Live touring**
 - It may require smaller audiences to work but it will persist
 - Support organizing regional tours
- **Digital performance**
 - New skills
 - New models
 - New information / negotiation



Early insights: Emergent formats



New formats, experiences???



Early insights: Capacity to deliver in new formats

- The type of shows artists are interested in playing may require a wider range of video to showcase and pitch well
- For many artists, the capacity to create quality video content is a significant barrier and will require considerable support



Questions:

Business process and model is crucial

- What, if any, role for curation of showcasing artists? Is artistic curation replaced by other market drivers, e.g. quality of production?
- Where exactly is value created? Who pays for service?
- What should capacity be to facilitate block booking process? Presenters room to view shows and discuss? What is the hand off from digital showcase to negotiations and block booking?



Questions: Business process and model is crucial

How do you image you might use a digital showcasing platform?

What are some must haves you image right now?

Any other questions, observations?



Phase 2 (Sept 2020 to June 2021)

- **Step 1: MVP Development, pilot testing of a functioning prototype**
 - Revise based on feedback from users

- **Step 2: Public Beta launch**
 - Private beta testing and adjusting followed by public beta, ie. Full release.
 - Advance strategic development
 - B2B launch strategy and Go-to-market plan
 - Formalize ownership structure



Phase 3 (June 2021 to Dec 2021)

- **Step 1: Onboarding and user support**
 - Continuous system validation
 - Technical documentation

- **Step 2: Release and Continuity Plan**
 - Develop and implement plan for ongoing operations.
 - Business operations plan





LET'S STAY IN TOUCH

Inga Petri

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