



PACT Caucuses

PACT caucuses are networks within the PACT membership, generally organized by similar mandate or interest. Member companies self-identify and join whichever caucus that would be of greatest benefit to them. The caucuses gather 2-3 times a year to discuss similar issues and current topics in Canadian theatre. Caucuses are led by Caucus Representatives that are elected every three years. To see the current caucus representatives please visit the [PACT website](#).

While some companies opt into one caucus only, it is common for companies to engage with a number of caucuses as they match the company's work or mandate.

Category 'A' Caucus

The Category 'A' caucus is made up of companies whose CTA company category calculation is in category A for at least some of their season or productions.

Companies in this caucus include Shaw Festival, Royal Manitoba Theatre Centre, Arts Club Theatre Company and the National Arts Centre.

Regional Theatre Caucus

This caucus is comprised of theatres that represent a large region or distinct group within a region and, at times, are the only or most established theatre in the area. Companies in this caucus have the dual obligation of bringing work and artists from the national or world stage to their region while also celebrating work and artists from their own region. Many regional theatres prioritize programs that nurture emerging work and artists in their region and tour productions throughout their region.

Companies in this caucus include Globe Theatre, Theatre Orangeville, Theatre New Brunswick and Theatre Newfoundland Labrador.

Rural Caucus

This caucus is united by themes of isolation, conditions unique to operating outside a major city centre, and communicating and working with surrounding (and usually rural) communities.

Companies in this caucus include Ship's Company Theatre, Dancing Sky Theatre, and Blyth Festival.

Summer Caucus

Companies in this caucus operate primarily in the summer months and often outdoors.

Companies in this caucus include Repercussion Theatre, A Company of Fools, and Stephenville Theatre Festival.

Theatre for Young Audiences (TYA) Caucus

Companies in this caucus either have theatre for young audiences as a core mandate or are primarily focused on engaging youth through theatre. However, many companies that have a young company or programs aimed at engaging youth also participate in this caucus.

Companies in this caucus include Green Thumb Theatre, Young People's Theatre, and Geordie Productions.

The Super Caucus

The three caucuses below make up what is referred to as the Super Caucus. They are often defined by their relationships to artists and their audience, as outlined the chart below.

	SPECULATOR CREATORS	ARCHITECT CREATORS	BROKER CREATORS
RELATIONSHIP TO ARTISTS	AD is a core creator in early development	Relationship to works often begin just after idea fruition / first draft	Often leader or partner in premieres or final phases of development
	Company almost always involved in the conception (pre-1st draft)	Invests in creation with a somewhat regular annual production programming	Often " matchmaker " between different artists, & between artists & audiences
	Most artists are part of creation process over numerous years	Has core artists but that expands and contracts via auditions & diverse projects	Often provide different kinds of opportunities for artists: space, training, resources
RELATIONSHIP TO AUDIENCE	Audience tends to be another theatre's base	Tend to have a variety of producing partners (and their audiences)	Often ' tastemaker ' for audiences; introducing new artists & companies
	Creators usually don't have only one audience base in mind	Invest in cultivating & growing own audience base	Tend to have audience added-value programs : enrich experience
	Work often stays in repertoire for multiple seasons	Has developed audience, but that base tends to expand & contract	Tend to invest in audience loyalty - build enduring

audience
relationships

Architect Caucus

Companies in this caucus often begin work with a piece after a first draft has been written. They often invest in the creation of projects and will work with a range of artists in the course of creation. A variety of production partners are often involved to bring a work into production. Architect caucus members program annually but programming tends to vary from year to year. While these companies invest in growing an audience base, that base often expands and contracts depending on the programming, making subscription seasons rare.

Companies in this caucus include Nightwood Theatre, Buddies in Bad Times Theatre, Manitoba Theatre Projects, and Workshop West Theatre.

Broker Caucus

Companies in this caucus are often the lead partner in premieres or final phases of the development of new work. These companies often work as matchmakers between different artists and audiences and provide different kinds of support for artists (eg. space, training, resources). These companies are often seen as 'tastemakers' for their audiences, introducing them to new artists and companies.

Companies in this caucus include Theatre Passe Muraille, Alberta Theatre Projects, The Theatre Centre and Great Canadian Theatre Company.

Speculator Caucus

Companies in this caucus are primarily involved in the conception and development of each piece, and the AD is often the core creator or collaborator. It is also common for these companies to engage in the creation process over a number of years and for the work to stay in the company's repertoire for multiple seasons once created. Companies in this caucus tend not to have one distinct audience base, but rather create varied work that draws audiences from a variety of places.

Companies in this caucus include Playwright's Workshop Montreal, Nightswimming, Theatre SKAM and Mulgrave Road Theatre.