

Introduction

Caroline Bendiner, *Student Vice Chair (Finance) of Making Culture Matter:*

Good morning and welcome. On behalf of my fellow classmates I would like to thank all of you. In today's political and social climate this program allows us to develop in all facets. Following this we will break into workshop groups of your choice.

Shyam Ranganathan, *Dean of Centennial College:*

Thank you for the kind intro. On behalf of everyone, I would like to welcome you all to the event. I would like to give you a brief intro of the program. As a bold initiative, the program allows student to engage in dialogue the institute allows student to attend workshops. So far, there have been seven this being the eighth. The institute covers many diverse topics, such as heritage integration and landscapes.

The Cultural Heritage Institute (CHI) helps with the sustainability of arts and culture, the international commission of monuments and sites. Through these principles the program strives for education. This is the first of any college in Canada. Today's workshop has been put together by the students of the Culture and Heritage Site Management Program (CHSM). What is special is this is the first batch of students in this program. Looking at the leadership capabilities of the students, Canada has 3000 museums, cultural centers, historic sites visited by more than 60 million people annually. These students are engaged in practical practices. These students truly deserve our support. I look forward to the rest of the symposium.

Shelly Crawford, *Professor at Centennial College:*

Hello, I am a professor of the students. I have been impressed with the students' diligence and creativity. As a guide and facilitator, they have many skills I do not have along with their general enthusiasm. We welcome you the audience and your input today. We need to keep working on our collaborations and leadership in the culture and heritage field. Please open up your mind and give your thoughts.

Keynotes

Chris Lorway (Lord Cultural Resources)

Anne Frost, Professor at Centennial College:

I am also a teacher in the CHSM program. Today, I welcome keynote Chris Lorway, he was one of the founding partners of Luminato. Let's welcome Chris.

Chris Lorway:

Thank you, I have done many speeches in this capacity, but Making Culture Matter is the most important thing of all. Audience development is not something you carve. Rather, it is part of your organization. It is very critical in reaching success. How do we engage the community and get people excited? This is very critical and is usually a challenge for the people involved.

In many cases, it is very difficult. The first idea is that to sell a notion of experience. What do you get when you walk into one of our programs? How do we create beyond just what is on the wall. A lot of this has to do with what we do these days. Have something that makes people stop and think about the creative aspects of the experience. We can take our cultural experiences out into the public space. Another major thing is commission. What we did to build an audience was create a group, trying to think of different ways we can get people in the community involved. We also have to be clear with how all the text is written.

In the Africa trilogy, we wanted to create a dialogue of misconceptions. We had a creative team come and put on different plays, "Shine your eye" being one of them. It explored the many different stereotypes that westerners have of Africans. We developed a program in Regent Park. Dan Bergeron created portraits and installed them in the buildings that were being destroyed. The task was "How do we bring their identity to the forefront?"

The idea of intervention changed the perception many had of this community. We create an environment that families could come and engage. We engaged with many leaders in the community and devised a plan of how we can help them. In terms of audience development and space, making a place inviting. Public space in relation to arts is a nice notion. It helps to link to broader audience. The Brits are great with this. People now have thought of the public spaces as their own. How do we get people to come hang out and feel that it is their own?

Engaging the audience is very important. A few years ago at the Push festival in Vancouver, a very casual event, someone said had you gone and see the opera. There was a show being that it was its last night, going across town I made it to the Opera. She printed out a free ticket, which was key. In audience development, you never know where you'll be. Thank you.

John Brotman (Ontario Arts Council)

Shelley Crawford:

I am delighted to introduce another keynote speaker. John Brotman hails from South Africa. He studied music after immigrating to Fort McMurray, Alberta. He went to Keyano College. He has worked through the cultural management field. He has hosted committees and went onto work with various councils. He then became the director of arts programs several years later. He has been investing in attracting new audiences and working with children and aboriginals.

John Brotman:

Thank you. Two weeks ago, I went back to the North and I have always liked it the great thing about it at that time was that people were keen on making places nice to live. If you can create modes for them to participate that will be key. The Canada Council needed to find a way to connect with audiences.

Connecting the public to the arts is important. I encourage you to look at the website. On any given day nearly all of us make artistic choices. These interests may lead us to art galleries, etc. They are deeply intertwined in the community. According to the study, the conclusion is that most Ontario residents take part in the arts. Because of this there is good and bad news studies suggest that art must reach the seats of the venues. At the same time art organizations must work on ways to elevate the spaces, the challenge is on them to bring people into these spaces. It is easier said than done.

60 percent of us attend art shows. Many feel that these numbers are declining. The Toronto Symphony Orchestra has created a plan to change this dilemma. There has been a change to pricing. They created an initiative aimed at young people making tickets \$14. They could not afford to have all the tickets at this price. With the people willing to pay full price, what they noticed was it was a room filled of young people. That is how this organization operates. Allan Brown did not just count numbers of people doing something but how important is that thing to you. What he found was that 8 percent of Canadians who attend shows they say it was really important to the quality of their life. Many organizations are including anecdotes of how much people are enjoying the shows. Finally, he realized the home is the setting of 89 percent engaging in music 71 percent in the visual arts.

Established art organizations need to strengthen their relationships with existing audience members and attract more. Book clubs and community organizations have captured the attention of many people. One of the findings is that when you look at different ethnic groups is people react in different ways. With the Black community and South Asian community there is usually an educational background. If you go into the charts you will see this. We have an annual budget of \$70 million. We have priority groups and many things many diverse group of people. We find the resources for the specific groups. We can only keep doing that as people continue to show support. Four years ago we say that if we wanted to include aboriginals we must duplicate or double what is received. We are able to do this when money is coming in we were lucky that since the inception we have continued to increase the money we can donate. This government has been very supportive of these types of ventures.

As the funder, we see this political relationship as important. What we have done is make convincing arguments. Arts and the quality of life is key, regardless if I am involved or not it is important. I wanted



to tell maybe to build on the theme the government was open to the idea that art organizations were struggling through the recession that it may affect people buying the tickets. Building the internal capacity to fundraise is an important plan. All you had to do was explain what you would do with the money in respect to the arts. And what is the impact of these plans. There are a few initiatives we are involved in. For us no new money represents a cut. The art population is increasing every single year. Over 50 percent of those reside in the GTA. We don't necessarily have all the programs but we are planning for what has to be done and how we can receive new funding, Over the last 4 years we have taken on 4 new organizations.

We have over 60 funding programs. Perhaps, we shall close down a few so we can fund a broader amount of organizations. About 800 organizations are being funded by us. If we were to use the policy of reorganization it may take away from what we are trying to accomplish. We expect another 60 or so new organizations. Funding is terrific and allows us to do fantastic things but at the same time its very problematic and we are reaching a phase where funding is becoming more scarce. A few years ago we introduced a new program where artists can receive funding and go to work with various different institutions. We felt that if we could come up with half a million dollars we can approach the school boards but what we require the school to do is to initiate these new programs within the school. We felt that if we could show the benefit to this it may enable us.

We figure that the cost of an artist in the school for a year is very pricey, but we had a very successful campaign. We have never been successful in getting money from the Ministry of Education. But they actually loved the idea and we have recently received money. My hope is to continue to do this and much more.

Panellists

Cathy Blackbourn (Ministry of Tourism and Culture)

The overall topic in making museums matter. I have tried to reconcile the two factors in the topic today. Many of you have heard many of my soapboxes in the past: mission and statement of purpose.

I have been struck by the fact that many organizations do not actually have a purpose. If they cannot articulate their purpose that makes it hard to see which funding programs will make them reach the results they are looking for. Funders are called upon to make the decisions that ultimately matters and focus on the means. His examples on this misplaced theory have nothing to with how large they are. And we deserve to exist.

If you (as a funder) could only support one (organization), which would you pick as funder, whose funds come from taxpayers? The museum asks you to think at what point in your life can you not continue anymore with the many processes? If we can find our own "so what" (reason), then everyone can get on board. The organizational strategic plan for the following years makes their activities further their abilities to achieve its purpose which is externally focused. It's there to serve, whether through fundraising or grants. But we have to articulate and keep the doors open and find what matters to the community.

Two recent articles caught my eye. A councillor has realized that the library is becoming the



community centre. But I think that is what the board wants it to be. Serve the community and do what libraries do. Provide a place to discuss the community's issues: activities that will make money. For me, it's fundraising: focusing on the same result to get the money that city will cut. What is the mission of the Museum? How does it matter to its people and the community at large? Now that you know the purpose and what you would like to accomplish, before you apply the next requirements would be organizational objectives. I would like them to be smart for whatever you want the project to accomplish. These are the tools that will inspire the people.

Objectives seem to not be smart and start with the word "hopefully". Can you actually do this within the limits the company has? Realistic and time bound: because you cannot determine whether you are successful or not. The organization should already be including the community. I was recently contacted by a trillium buyer and said it would enable them to inquire with community. They called us to see if we were aware of anything they were doing. This meant their funding was turned down. You're approaching for funding support that supports your mission and plan. Your project must not drift away.

The second advantage of an objective is that it is clear to the buyers, what they want and what you want. These must be on par or else it will not work. Also, the government does not want the money back. Instead, they want to see success. How does funding help make culture matter? Simply it doesn't. It's about making what matters to you.

Jansten Labagnao (Student, Centennial College)

(See accompanying PowerPoint slides for more information.)

In September 2011, potential closings would face many problems for the culture and arts. There are many sites that can help with funding. People who back the projects found out what the latest initiatives were. Many museums have received lots of funding, so it seems crowd funding seems to work out quite well. Choose the one that suits you best.

Claire Loughheed (Peel Heritage Complex)

To me it was very interesting that Burlington did a study and realized that nearly half the amount of people have some sort of niche in the arts or at least interest.

Stars and Dogs: we want to see who has developed continued growth. You always have to be working to make your organization better. The dogs are the tired same old programs. Last but not least, there are brilliant programs and poorly done applications. Make sure you read everything. Key things demonstrate value, it's always at the heart of the funding decision. Determine this up front. I have never had a single issue with this. They always want to talk to you and see what's going you do not want to stick with the program. There are alternatives.

Value doesn't get you anywhere if you do not tell your story well and often. So what's going big? It's ultimately about making your organization better. Many here asking, "Where are the big ideas?" Get out there and see what they are doing and steal from the best.

Some of the examples from my own career: I made a contemporary museum do the homework. Making sure every single person thrives. Make everything accessible. Make sure your community is visible because no one will believe what they don't see. Right now there is more funding or social aspects to be covered rather than cultural. Consider making some programs free. Make sure you make your company viable. People like to be associated with success but you need to evaluate and benchmark: what are the qualities? And how has the experience translated into better sustainability? Figure out what your company is doing in terms of development.

Document what's not working if you could demonstrate what you learned. Don't forget to tell your story and when they want to make cuts continue to fight and be nice to all in the sector. Nothing is more important than word of mouth. It's not the case just with the entertainment district. A positive profile will help you to continue to improve.

Tracy Ruddell (Royal Ontario Museum)

(See accompanying PowerPoint slides for more information.)

ROM has dramatically reduced prices

- reason: reinvisioning
- to develop new audience
- break barriers
- get audience at the door

The big questions:

- increasing time pressure?
- people turning to digital media?

Starting point

- premise – audience development not mutually exclusive
- people who work in the arts
- revenue is dirty work

The first step

- identifying key barriers
- pricing – not the reason people visit
- local research firm – Lord
- audience segmentation to understand audience
- positive brand awareness

Pricing

- The ROM was previously the most expensive museum in Canada

Pricing research

- respondents – non visitors, lapse visitors and visitors

What did we learn from this research?

- how to develop new audiences
- feelings about the economy as it grew worse
- attendance decline

ROM two-tiered pricing

- general
- special exhibitions
- special events
- the galleries: price wasn't a problem for new audience but also existing audience
- price was number #1 *barrier*



Research key findings

- pricing impacting brand
- became an ivory tower
- below \$10 did not work; free didn't work as well
- price alone is not just a motivator
- some of the portions of the population is not interested in going

Price change

- up to 30% reduction with the adult

Pricing research is difficult to do

- what is important is that we aligned to the re-forecast
- aligned people's responses – tested on previous prices vs. actual visitation to the ROM
- risk assessment consultation
- took the research data; looked at the different scenarios on that took months of data capturing, conversations + communications

Belonging to the ROM

- first of many changes towards 2014

Key-take aways

- 2011 is extremely different in responses; economy HST; how people interact with museums
- easy to change quickly
- price is a barrier; not a reason for going to a place

Cathy Molloy (Markham Museum)

(See accompanying PowerPoint slides for more information.)

Markham Museum: Morphing with a changing Community

Without the cooperation of the staff, audience engagement is not possible.
Site plan to show scope of the facility.

In 2000, attendance was low

- Markham is one of the most, if not the most, diverse and rapidly growing community in Canada
- The site became event heavy; by 2008, it was obvious that a lot of things were not working

New program direction to connect new residents to the changing world:

- heritage carnival and heritage venue didn't work
- change the program direction
- new exhibition building helped identified the museum
- develop permanent exhibitions to fit the programming
- asked community to bring something from home to put into the collection
- however: textile, blacksmith, and other programs still running

Some do not comprehend the change, others love the change.

Pottery:

- 3 archaeological sites – in the collections building
- archaeological lab – in the site
- pottery project – every culture has a pottery tradition (except the Inuit)

program direction rooted in the environment

- walk-ins are a challenge – focus on the events – staff were disconnected
- the capital funds were unused – used to clean up
- winterfest, march break, applefest, scaryfest

Markham Museum cut number of events and this increased attendance.

- 2008 – camp revenue – 0
- 2011 – growing

Educational relevance

Rentals and others:

- testimonials – people do respond
- rentals – concerted effort in 2010
- quality of the event – word of mouth
- come back to reminisce
- revenue 3x without marketing
- volunteers valuable asset
- bubble of the community
- 10,000 volunteer hours in 2010
- maintenance, curatorial, event cleaning, etc
- events, weekend programs, volunteer event
- biggest advocate, marketing tool, most important audience

All this happened without marketing campaign, by simply engaging the audience.

Onuwa Ogbolu (Student, Centennial College)

(See accompanying PowerPoint slides for more information.)

How do we reach the multi-ethnic community?

- The audience is a visible entity. It is a cultural obligation.
- Accessibility provides possibility and inclusion
- Focus on the mandate mission vision, with historic approach

Who is the multicultural audience? What does accessibility have to do with this audience?

Who is the multi-cultural audience?

- All of us
- We are all blended cultural, socially, demographically
- We are all stars in the movie called “New Society”
- Canada's commitment to diversity

Accessibility – moving barriers – multi-ethnic group also means involvement – involvement

Challenges

- beneficial and familial demography
- some people integrate to the culture some are worried, sceptical

Can we be all things to all people? Well, we can't give up on mandate must give access to all. We must continue, promote history, remove barriers, remove fears. We are not homogenous, we have various cultural ideals. Passion, dedication, and motivation are key factors. Population boom is an economic boom.

Strategies for success:

- Talk directly to the audience and collect information
- Observe interact and discern the audience
- Networking (3x)
- Train staff, volunteers, cross cultural understanding

In conclusion, there is no doubt that culture and heritage organizations are recognizing the growing need for building a diverse audience. It is important for collecting and museum planning, as changes continue to dictate how we serve audience of today we ought to look beyond that idiom called diversity.

Besides working together, we can each be that force needed to close the inherent gaps.