

TRUST

Summer 2008

UPDATE FOR FRIENDS AND SUPPORTERS OF CREATIVE TRUST

Building on our successes

Jini Stolk, Executive Director

We've been thrilled by the response to Creative Trust's recent successes that include, not insignificantly, meeting our funding goal for Working Capital for the Arts.

When speaking to arts groups, meetings of nonprofits, and other community gatherings about what we've done and how we've done it, I'm often asked whether there isn't more we can do to assist Toronto's performing arts companies, and if we could help do something similar in other communities.

Fortunately the answer is now yes. Creative Trust's board recently endorsed a three year strategic plan whereby we will delve more deeply into two areas inextricably entwined with the long term health of Toronto's music, theatre and dance companies. They are the development and maintenance of safe, inspiring work and performing spaces, and the development of audiences to fill those spaces.

In the meantime, we'll continue our seminar and workshop series, bringing arts professionals together to learn new skills, share what works, and reinforce our "learning community".

And we'll start to share even more with other municipalities, arts disciplines, and nonprofit groups about building healthy arts organizations.

These initiatives will reinforce our vision of having vital, thriving arts companies at the heart of our cultural life and society.

We're excited about exploring these new frontiers.

7 ways to build your audiences

How to broaden, deepen and diversify audience participation

1 Open up to your audience

Invite students, sponsors, donors or members of the public to open rehearsals, readings or backstage tours with someone in the company introducing the performance event. Invite students of a local dance class to see dance companies limber up at a pre-performance class warm-up. Offer patrons the opportunity to work with the stage crew for a day or be an "extra" onstage.

create a dinner and show package that both you and the restaurant can promote to customers. These packages will make great holiday or special occasion gifts.

2 Package your performances

Work with nearby restaurants to

3 Be a good community citizen

Work with local organizations like Big Brother or Big Sister, offering a free child's ticket with their ticket purchase. Encourage local service organizations or bank branches to buy a group of tickets for employees. You

Continued on Page 2



As one of its audience development initiatives, Tafelmusik Baroque Orchestra recently organized a Baroque Education Day for grade 10-12 students in Toronto. Their objective is to develop the next generation of music enthusiasts and make connections between Tafelmusik's performances and the school music curriculum.

Try blogging like Ella

We talked with Ella Cooper, Founder of Emerging Arts Professional, an online community network for arts professionals across Canada, about her blogging, her own attendance patterns and using social networking tools. Ella has worked for a number of companies including Creative Trust members Kaeja d'Dance and Soundstreams Canada and recently launched a new blogging initiative.

For Ella word of mouth is huge when making her ticket buying decisions. She relies on websites like Akimbo and Facebook to see what her friends and peers are attending, often stumbling onto events and new artists.

Ella is driven to contemporary work and says "I've been really interested in smaller organizations. While larger organizations are creating events geared for 'young professionals' like me, which are really exciting and wonderful, I don't find I'm as connected to those organizations. Small organizations have a more personal touch – they have the ability to remember everyone's name!".

Her own blog, Ella in the City, gets 2000 unique views a month. From looking at the stats she says that visitors are mainly driven to her site by searching for artist names and incoming links. Google searches for 'dance' and 'Toronto' bring many readers to the site.

Ella encourages people to look at using free blog software like Wordpress to create easily updatable, professional looking websites for their small companies and projects rather than going with a traditional static website.

Ella stresses that if a blog doesn't work for your company, it's not essential. "Having a blog, a podcast, Myspace and a Facebook page does not equal instant success." What matters is finding an appropriate e-tool that fits with your company and making it authentic to your artistic director and vision.

To check out Ella's blog go to www.ellainthecity.wordpress.com

7 ways to build your audiences

Continued from Page 1

can then arrange a pre-show chat with the artist or arrange a post-performance reception.

4 Create deeper value for the audience – not just discounts

Globe and Mail readers polled about their loyalty program said they are not interested in discounts and bargains – instead, they want unique value-added bonuses not available to the general public. As an example, for their exhibit *Colour and Light in Indian and Pakistani Embroidery*, the Textile Museum had the authors of "Mangos and Curry Leaves" come in and do a special cooking demo free for their members.



Opera Atelier's popular Make an Opera program allows students to get into character.

5 Prepare your audience for the show

Email relevant information from your artist's press kit to your audience a few days before the performance. You can also send out notes about forthcoming performances, featuring background information, interviews, and tantalizing related trivia. Simply emailing out the program notes in advance as a PDF can be a great help to time-challenged patrons. Offer pre-show chats in the lobby forty five minutes before the performance that cover background and insider information on the show.

6 Use student/youth matinees and family performances to build the next generation of audiences

Find out how your program fits into the school's curriculum and provide study guides to help teachers prepare students. Offer free teacher training workshops in the early evenings for educators so they can feel comfortable and knowledgeable leading the exercises in the study guide and build excitement for the show. If you have a show with family appeal market it to schools and students who have attended school matinees. Offer discount tickets and/or subscription ticket packages to family-oriented performances.

7 Put staff on stage and in the lobby

Arrange for a senior staff member to be on hand from pre-curtain to post performance. A short welcome speech from the stage can include thanks to sponsors as well as a brief preview of upcoming performances. By mingling with the audience during intermission and after the show, audience members have someone they know to approach with any minor problems and can provide valuable feedback about the performance.

For example, during Christmas Holidays and March Break – their busiest times of the year – the Ontario Science Centre asks all staff wear name tags they've decorated themselves. Even the CEO can be found on the floor greeting guests, wearing her homemade name tag that looks like a cartoon piece of cheese that says "I'm the Big Cheese!". When surprised guests discover that the woman who just directed them to the washrooms is the CEO, it suddenly makes a large organization like the OSC feel more personal.

Comings and goings at Creative Trust

Premier's Award for Excellence in the Arts

This prestigious award recognizes outstanding achievement and contribution to arts and culture in Ontario. This year two Creative Trust members were nominated.

Congratulations to Alex Pauk, Artistic Director of Esprit Orchestra for being nominated in the music category, and to the team at LKTYP (Lorraine Kimsa Theatre for Young People) for their nomination in the theatre category.



Attending our recent annual meeting at Factory Theatre, from left to right are Lydia Adams, Artistic Director of Elmer Iseler Singers, Olena Jatsyshyn, Outreach & Communications Elmer Iseler Singers, Lawrence Cherney, Artistic Director of Soundstreams Canada, Jessie Iseler, General Manager of Elmer Iseler Singers and Jini Stolk.

Creative Trust companies continue to triumph at the Doras

Organized by TAPA (Toronto Alliance for the Performing Arts), on June 30 the 29th Annual Dora Mavor Moore Awards honoured the creators of over 200 theatre, dance and opera productions.

Once again Creative Trust members excelled at the nominations and the final prizes. Congratulations to the following Dora winners.

Aluna Theatre
Buddies in Bad Times Theatre
CanAsian Dance Festival
Carlos Bulosan Theatre
Modern Times Stage Company
Necessary Angel Theatre Company
Obsidian Theatre
Tarragon Theatre

Looking for bigger audiences? Try the circus

Hill Strategies Research is one of our neighbours here at the Centre for Social Innovation. Their president and founder, Kelly Hill, has over 10 years of experience in arts research. A recent study provides insightful evidence about the arts and provides a great starting point when thinking about audience development.

It turns out that cultural crossover experiences are more important than demographic factors as predictors of performing arts attendance.

It's true that individuals with at least a bachelor's degree, or in households with an income of \$100,000 plus, do attend the performing arts at a significantly higher rate. But the factors of gender, age, presence of children, language, or country of birth have limited or no impact on performing arts attendance.

However, for persons who regularly attend the performing arts, here is what else they do:

41% is the overall average of Canadians 15 or older who attended a professional concert or performance of music, dance, theatre, or opera in 2005

68% went to a cultural festival, attended another type of performance, such as dance, opera, or circus, or visited an art gallery

65% visited a museum, or attended a cultural/heritage performance of music, theatre, or dance (e.g. Ukrainian, Chinese, Aboriginal)

59% visited an historic site

Factors in Cultural Studies Kelly Hill, Hill Strategies Download the report here: www.hillstrategies.com/docs/Factors_in_Cultural_Activities.pdf

Audience development around the world

ENGLAND

Audience Builder – a new approach to arts marketing management

The Bristol Old Vic Theatre works with a database marketing system developed by UK arts management company, Morris Hargreave McIntyre. Using box office data, they segment and plot their patrons on an Audience Climbing Frame based on past attendance. Based on that behaviour, tailored messages are sent to patrons in their respective segments encouraging them to take the next step – whether it's to increase frequency at an existing level of patronage, or move to the next level of challenge.

Details on this marketing system is available at www.a-m-a.co.uk/new/images/downloads/audiencebuilder.pdf

AUSTRALIA

Downloads from Down Under

These five informative, thought-provoking manuals, developed for the Australian Council for the Arts, are available free of charge in pdf form.

Arts marketing: the pocket guide

Full house: turning data into audiences

Marketing strategies for arts organizations

Who's my market? A guide to researching audiences and visitors in the arts.

What's my plan? A guide to developing arts marketing plans

You can download from

www.australiacouncil.gov.au/publications/market_and_audience_development

UK, AUSTRALIA, NEW ZEALAND

Test driving the arts

Test Drive the Arts offers first-time arts patrons a "try before you buy" experience, inviting them to experience a variety of performances at numerous venues. A proven success in the UK, it's been taken up by other countries including New Zealand and Australia. Patrons register via a website for complimentary tickets from a menu of performances. If they enjoy the experience and want to stay part of the program, they are eligible for further special offers and discounts. The Queensland, Australia model is the largest test drive initiative in Australia.

Learn more about it at www.testdrivethearts.com

Working Capital Companies

ROUND ONE

Ballet Jörgen Canada
Buddies in Bad Times Theatre
Dancemakers
Elmer Iseler Singers
Kaeja d'Dance
Lorraine Kimsa Theatre for Young People
Opera Atelier
Tafelmusik Baroque Orchestra and Chamber Choir
Tapestry New Opera Works
Théâtre français de Toronto
Toronto Dance Theatre

ROUND TWO

Danny Grossman Dance Company
Esprit Orchestra
Factory Theatre
Necessary Angel
Nightwood Theatre
Soundstreams
Tarragon Theatre
Theatre Direct
Theatre Passe Muraille
Toronto Children's Chorus

Outreach Companies

AfriCan Theatre Ensemble
Alameda Theatre Company
Aluna Theatre
Ballet Creole
Cahoots Theatre Projects
Carlos Bulosan Culture Workshop
CanAsian Dance Festival
The Centre for Indigenous Theatre
Clay and Paper Theatre
The Company Theatre
Continuum Contemporary Ensemble
Crow's Theatre
Dance Immersion
Dub Poets Collective
Equity Showcase Theatre
Fujiwara Dance Inventions
Hannaford Street Silver Band

inDANCE
Jumbies Theatre
Little Pear Garden Collective
Menaka Thakkar Dance Company
Modern Times Stage Company
Mixed Company
The Music Gallery
Nightswimming
Obsidian Theatre Company
Princess Productions
Rasik Arts
Sampradaya Dance
Shadowland Theatre
Te Amim Music Theatre
The Theatre Centre
Theatre Smash
Tribal Crackling Wind

CREATIVE TRUST

WORKING CAPITAL FOR THE ARTS

215 Spadina Avenue
Suite 129
Toronto, Ontario, M5T 2C7
Phone: 416-506-9047
Fax: 416-979-3936
Email: info@creativetrust.ca
www.creativetrust.ca

We'd like to hear from you!

If you have any questions, need further information, or would like to make a contribution, please contact us, or visit our website.

Privacy Policy: Communication is vital to the arts. Here at Creative Trust we aim to keep all of our friends and colleagues up to date on the news that is important to you. Please be assured that we respect your privacy and the confidentiality of your personal information. If you wish to be taken off our mailing list, please let us know.

Charitable Registration No.
86039 8130 RR0001

BOARD OF DIRECTORS

Sandra Pitblado, President
Mallory Gilbert, Treasurer
Joan Bosworth
Derek C. Hayes
Frances Price
J. Brett Ledger
Suzanne Weiss
Celia Smith

ADMINISTRATION

Jini Stolk, Executive Director
Peter Brown, Program Development and Evaluation Director
Jane Marsland, Technical Assistance Director
Nello McDaniel and George Thorn, Lead Technical Associates (ARTS Action Research)
Shana Hillman, Program Manager
Rose Jacobson, Outreach Coordinator

ADVISORY COUNCIL

Yvonne Chiu, C. M.
Robert Farquharson
Lynda Friendly
Claire Hopkinson
Peter Jeffery
J. Alexander Houston
Judy Matthews
John McKellar, C. M.
David Mirvish, C.M., O. Ont.
Nan Shuttleworth
David Silcox
Nalini Stewart, O. Ont.
Connie Wansbrough
Harriet Bunting Weld
Joyce Zemans, C.M.