



RBC YOUNG LEADERS SUMMIT REPORT

Date: Friday November 14, 2014

Location: Hotel Ocho, Toronto

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RBC
Emerging Artists
Project

Bfta Business for the Arts™
Les affaires pour les arts



“Inspiring”

“Engaging”

“Brilliant”

“Connected”

“Stimulating”

“Creative”

“Awesome”

“Energizing”

RBC YOUNG LEADERS SUMMIT REPORT

INTRODUCTION

artsScene™ is not your typical ‘young professionals’ program. As a program of, Business for the Arts, artsScene is able to create avenues for young business professionals (ages 25-40) to engage and promote the arts sector in their local communities. Through a variety of initiatives, like boardLink™ Live, artsScene works to develop the next generation of board volunteers in the arts. Started in Toronto in 2005, artsScene has since grown to eight volunteer-driven chapters across Canada: *Montreal, Toronto, Halifax, Calgary, Edmonton, Ottawa-Gatineau, Winnipeg and Vancouver.*

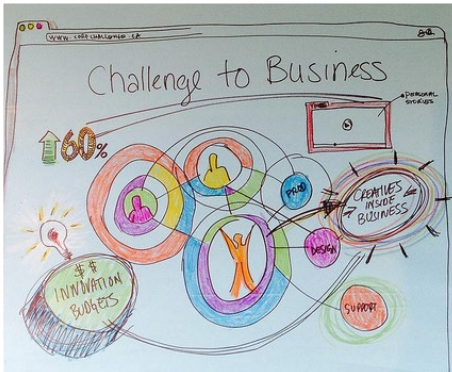
The RBC Young Leaders Summit is an opportunity for Business for the Arts to bring together our impressive team of artsScene volunteers from around the country (two representative from each chapter) and Business for the Arts’ ambassadors, arts leaders and innovators to engage face to face. This is a great chance for leaders to connect to discuss successes and challenges facing their communities. Each Leader takes the findings back to their committees to develop methodologies to further improve the artsScene chapter in their city.

FORMAT

In honour of the 40th anniversary of Business for the Arts in 2014, we brought together 40 leaders from across the country to discuss potential solutions. To see the 40 leaders and bios, please visit: www.rbc40voices.com

The 40 leaders were broken into groups and provided with one of the 6 following issues to address. These issues centered around next generation engagement in the arts:

1. Young professionals are too busy to engage in the arts
2. Young professionals find the arts intimidating
3. Young professionals spend time engaging on other social issues
4. The private sector does not value the arts and does not support it
5. Individuals/private sector donate to other causes
6. Young professionals do not have enough money



Each group brainstormed ideas and then presented them to a group of “Origami Dragons”.

These dragons selected one of the six ideas as the winner, however all individuals were asked to make personal commitments to contribute to the arts sector, based on the discussion of the day. The winning concept this year was “Articipaction”. An initiative to launch a national crowdfunding program for the arts organized by six members of the 40 Voices (see more about Articipaction below) All ideas will be provided to arts organizations and Young Patrons groups across Canada as a resource and tool.



QUICK FACTS

40 attendees representing: Toronto, Ottawa-Gatineau, Saskatoon, Halifax, Calgary, Winnipeg, Edmonton, Montreal, Hamilton and Vancouver
(see www.rbc40voices.com for details)

Origami Dragons:

Cameron Miller (RBC, Corporate Donations),
Cheryl Hudson (Michael Vukets and Associates,
Managing Partner, Strategic Philanthropy)

Chris Farias (2014 Arnold Edinborough Award Winner,
VP, Creative Development + Partner - KITESTRING),

Aine McGlynn (Timeraiser, Managing Director),

Brent Chamberlain (Associate Director, Diversity &
Inclusion, Bell)

NEXT GENERATION STATS – ARTS & CULTURE

The following information was provided to the 40 leaders to help inform their brainstorming, and give context to the current state of the sector:

The Conference Board of Canada estimates that the economic contribution of the cultural sector is \$46 billion annually, which represents 3.8% of the total GDP.

Government spending on culture:

The federal government spent \$4.16 billion on culture in 2009-10.

Broadcasting accounted for the biggest share (46.7%) of total federal spending, followed by the heritage sector (29.5 %) and the arts (7.2%).

Provincial and territorial governments spent \$3.02 billion and municipal governments spent \$2.95 billion on culture in 2009-10.

Valuing Culture: Measuring and Understanding Canada's Creative Economy
Conference Board of Canada, August 2008

Exhibit C

Canadian Industry Sector Participants in the Arts*



*Based on a sample of arts organizations from Alberta, BC, Nova Scotia, Ontario, Saskatoon

Born between 1981-2000

30% OF CANADA'S POPULATION



Source Stats Canada, July 2012.

\$237B
ESTIMATED INCOME

Source Stats Canada, July 2012.

21%
OF ALL INCOME EARNED
IN CANADA

Source Stats Canada, July 2012.

75%
OF THE LABOUR FORCE
IN THE NEXT 15YRS

Source Bank of Montreal Study, Sept, 2013.

GIVING ACROSS THE GENERATIONS



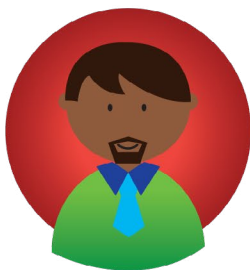
Generation Y

- Born 1981 – 1995
(age 18-32 as of 2013)
- Represent 15% of total giving
- 3.4 million donors in Canada
- 62% give
- \$639 average annual gift
- 4 charities supported



Boomers

- Born 1946 – 1964
(age 49-67 as of 2013)
- Represent 32% of total giving
- 5 million donors in Canada
- 78% give
- \$942 average annual gift
- 4.9 charities supported



Generation X

- Born 1965 – 1980
(age 33-48 as of 2013)
- Represent 27% of total giving
- 4.8 million donors in Canada
- 79% give
- \$831 average annual gift
- 4.5 charities supported



Civics

- Born 1945 and earlier
(age 68+ as of 2013)
- Represent 25% of total giving
- 2.4 million donors in Canada
- 87% give
- \$1,507 average annual gift
- 7 charities supported

Generational groups, total Canadian population, and giving data (on average)

Causes

Priority Cause (by Generation)

	GEN Y	GEN X	BOOMERS	CIVICS
Health Charities	45% ↓	50%	50%	55%
Local Social Service	21%	31%	31% ↓	36% ↓
Children's Charities	32%	40%	38% ↓	28% ↓
Place of Worship	18%	25%	23%	40%
Animal Rescue / Protection	15%	17%	17%	14% ↓
Emergency Relief	12% ↓	14% ↓	11% ↓	14% ↓
Education	10%	8%	6%	10%
Human Rights / International Development	13%	8%	6%	9%
Environmental / Conservation	6%	8%	8%	10%
Arts / Arts-Related	3%	3%	7%	10%
Victims of Crime or Abuse	6%	5%	6%	4%
Election Campaigns	2%	3%	2% ↓	6%
First Responders	4%	4%	3%	4%
Troops / Veterans	2%	3%	2%	7%
Advocacy	3% ↓	4%	2% ↓	3%
Trade Unions	0%	–	0%	–

Bolding indicates statistical significance among audiences. Arrows indicate statistical significance between 2010 and 2013.

The Next Generation of Canadian Giving: The Charitable Habits of Generations Y, X, Baby Boomers and Civics Author Mark Rovner, Sea Change Strategies

A survey of Canadian businesses found that the 4 most common types of community investments are:

1. Contributing money to community organizations
2. Providing contributions through sponsorships or marketing activities
3. Providing in-kind resources, services and goods
4. Supporting employee volunteering programs

77% surveyed businesses contributed funds to civic and community organizations, 67% contributed to health care organizations.

On average, companies reported that they supported five sectors

Almost one-half of surveyed businesses have a program whereby the company matches employee donations to an organization. Matching gift programs contributed \$63 million to not-for-profit organizations in 2011.

85% of surveyed companies “maintained or increased their community investment programs” over the past five years.

-Canadian Corporate Community Investment Benchmarking Report, 19 June 2013

According to Boomers, Civics, and Generation X, money matters most:

- 55% of Civics and 56% of Boomers say that monetary donations make the biggest difference.
- Only 43% of Generation X and 30% of Generation Y think they can make the most difference by donating money.
- 36% of Generation Y donors believe they can make the biggest difference by volunteering

While they value volunteering, Generation Y donors are less likely than Civics to say they have actually volunteered for a cause in the past two years.

-The Next Generation of Canadian Giving: The Charitable Habits of Generations Y, X, Baby Boomers and Civics Author Mark Rovner, Sea Change Strategies

SUMMIT RESULTS

Below you will find a compilation of ideas and concepts that the 40 leaders brainstormed throughout the day. Though the Summit did not give time to flush out each of these ideas to completion, they are great seeds to spark further ideas and exploration. We hope that by sharing this document, it will provide new ideas or offer a different perspective on an issue facing our sector. Please consider using this report as a jumping off point for your own brainstorming and feel free to pass it on to others.

1. YOUNG PROFESSIONALS ARE TOO BUSY

IDENTIFIED ISSUES:

- “I’m too busy” is an excuse.
- It’s not about having time to spare, it’s a question of what we choose to spend time on.
 - Do young professionals value the arts?
 - How do we encourage them to appreciate the arts?
- The arts are considered too “Highbrow”
 - Today’s generation consumes art differently than the previous generation of patrons
 - We need to encourage all forms of art consumption while ensuring that older audiences and patrons also feel comfortable
- Might be interested but nobody to attend with: arts are generally attended with company, is there a way to encourage individuals to attend alone?
- Don’t know how to get the foot in the door: where can someone find out what’s going on if they are not part of the arts community already?

IDENTIFIED SOLUTIONS:

A systemic change in how we communicate, brand and enjoy the arts can create new value in the arts for young professionals, thereby shedding the “I’m Too Busy”.

Better Marketing Communication

- Build a brand, not just promote a one-off show – people build relationships with brands, not events!
- Using appropriate language to brand and market events, e.g. generation appropriate language: “Come Zone Out at _____!”

Cross Promotion

- Cross promotion can help encourage individuals who have never considered attending an arts event e.g. bring a TSO ticket to this hair salon, get 10% off

Leverage corporate sponsorships

- A corporate partner could create a employee event around a ticketed performance that their arts partner is putting on
- By encouraging YP's to attend who normally might not attend arts events, you create value for them and thus potential future patrons or volunteers

Leverage existing ambassadors and patrons

- For example: "Bring a Buddy" if you bring someone with you, there is a ticket discount – this can be used as a way for patrons to engage their colleagues who have perhaps not attended an arts event before
- By engaging new audiences through trusted advocates, you can show new attendees that there is value in the arts for them!

Encouraging Social Attendance

- Create a social space within a performance, e.g. an "under 30" area for "under 30 tickets" or a mixer before the performance for "under 30". Tweet-seats to live tweet the show!

Highbrow Barrier Breakdown/ Community Building

- Organizations can disseminate information about their arts focus and send out invitations to their venue to friends/ local businesses in the neighborhood
- A small gallery can host an "Arts in the Neighbourhood" event with free admission and invite businesses nearby. By inviting local businesses and their owners with an informal tone/ atmosphere, you can begin breaking down the notion that arts are highbrow and inaccessible.

Childcare

- For issues of time constraints, offer free child care at select shows, e.g. matinees

Keep Discussion Alive After Event

- Give attendees a place to connect, discuss the arts, and decompress together after a show and engage on a deeper level to help create value

Content Curation

- Give YPs and millennials some control and ownership over what content will be presented, curated, discussed, e.g. allow those attending to decide in advance which orchestra pieces will be performed

Honouring the Old, Welcoming the New

- An organization can dedicate different shows and spaces to respect older audiences and their more traditional behaviour, while also marketing shows to welcome the younger generation who often enjoy and interact with art in less conventional ways, e.g. dancing at a symphony show or clapping between movements

2. YOUNG PROFESSIONALS FIND THE ARTS INTIMIDATING

IDENTIFIED ISSUES:

- Perception of 'art' vs. 'arts' is different. People value 'art' but 'arts' are intimidating.
- Vast majority of people engaged in the arts already, need to re-frame our perspective on what engagement means (church, choir, cultural festivals).
- Arts organizations aren't always good at accommodating volunteers.
 - What do volunteers get out of it?
 - Where are the opportunities to use volunteers?
 - What resources are needed to better accommodate volunteers?
 - People don't realize their own creativeness.

IDENTIFIED SOLUTIONS:

Change the intimidation factor:

- Make the arts more inviting by rethinking how to engage young people (appropriate style/ allow young people to create their content)
- Engage Ambassadors – brand ambassadors/making connections
- Eliminate marketing departments and hire outreach personnel
- Connect different sectors, i.e. have an artist paint the car at a car show
- Educate audiences on how to act in certain arts situations (theatre, symphony)

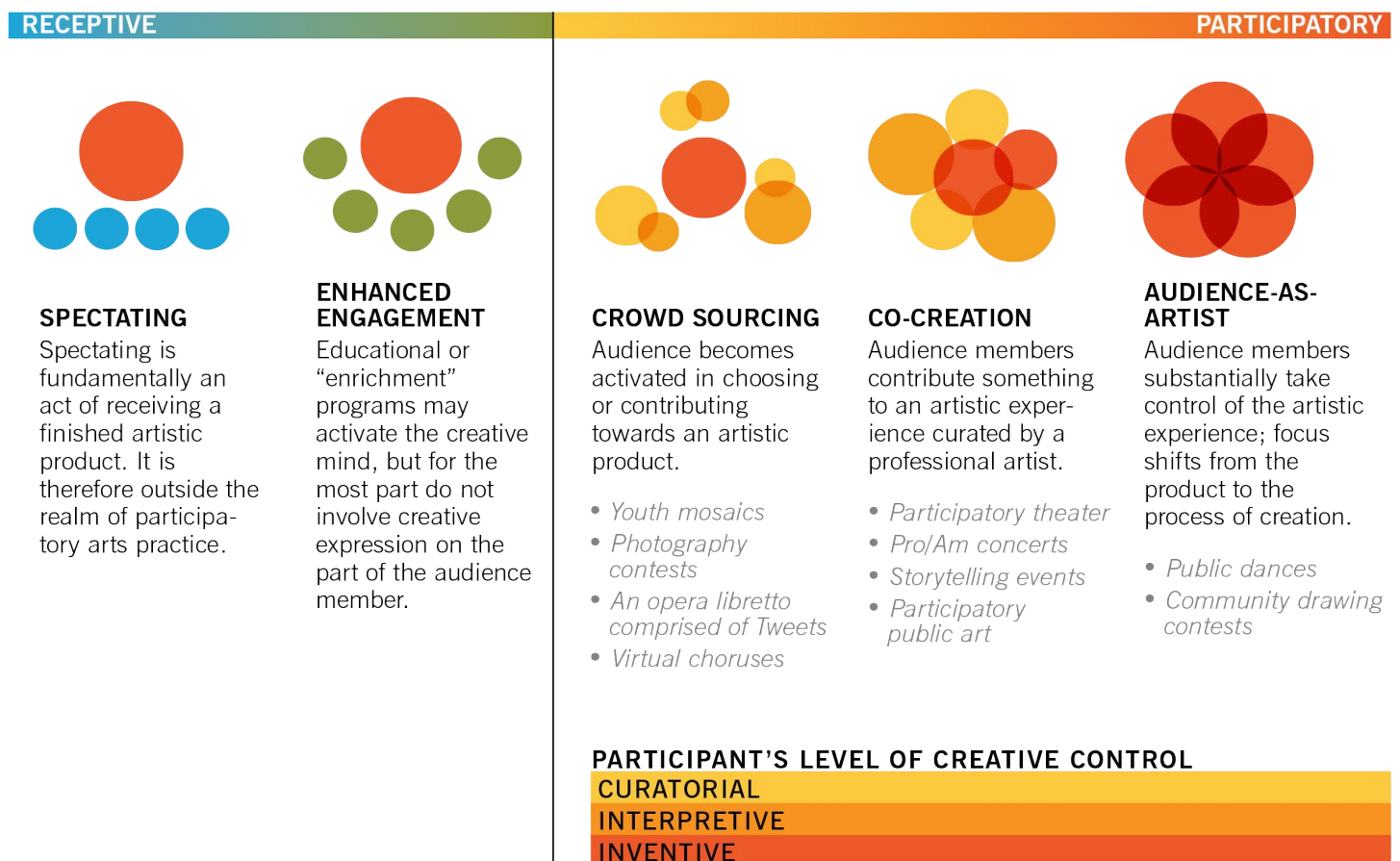
IDENTIFIED RESOURCES:

Social Venture Partners

Public Engagement in the Arts, Bringing the Arts to Life, Canada Council for the Arts
– Discussion Paper 2012-10-16

Mixed Blood Theatre – Radical Hospitality Video: <http://vimeo.com/45532617>

THE AUDIENCE INVOLVEMENT SPECTRUM



3. YOUNG PROFESSIONALS SPEND TIME ON OTHER SOCIAL ISSUES

IDENTIFIED ISSUES:

- 1988 arts funding was drastically cut, which had a huge impact on those in high school and generations following.
- Business and sports were priority, not arts, when our generation was growing up
- Making universities value students volunteer hours and consider those as credit hours and encouraging case studies done in the arts
- Universities should organize and support campus-wide arts festivals and activities
- One of the solutions is advocating for more arts, the other one is private-public partnerships that BftA is doing
- For university students – resume is important and programs like Timeraiser are appealing
- Learning through the arts is a good strategy for kids but for multimedia-saturated teens it might not, this group is consuming arts primarily via media

IDENTIFIED SOLUTIONS:

- People need to see value from an early age
- Make volunteering for the arts more fun than volunteering for other sectors
- In Europe many arts experiences, including museums and galleries, are free, it should be the case for Canada
- Create more awards mechanisms to engage people who want to be recognized
- Cultivating Canadian celebs who can endorse the arts as is the case in hockey
- We need something like Feed the Children for the arts
- Create a system where you devote to volunteer service and then are promoted to a committee member after certain hours, and then after some period and hours to a board member
- Create an arts value card that you receive when you volunteer and you can redeem it for certain arts experiences
- Let companies' HR departments (private/public/non-profit) value volunteering when recruiting and promoting
- Research social profiles of YP groups and find consumer insights to understand their social activities.

4. THE PRIVATE SECTOR DOES NOT VALUE THE ARTS

IDENTIFIED ISSUES:

- Private sector doesn't see the immediate value of arts
- Hard to measure immediate (\$)ROI in the arts compared to other sectors
- Creativity is not quantifiable so it's difficult to convince businesses to support arts when they typically require hard numbers and facts
- Arts are seen as a competitor for funds/investments such as health, youth and other sectors and usually falls short on the totem pole of priorities
- Arts is seen as a long-term investment and businesses want quick return or see immediate results which is very difficult for the cultural sector to produce
- Arts are seen as fringe, edgy or elite and pose as a risky investment when compared to tried and true causes like cancer/drug research

IDENTIFIED SOLUTIONS:

- Educating business – arts touches every part of their individual and business lives, it takes a creative person in every aspect or job to produce end products in any field
- Engage business without numbers – convince and show them the story behind the project to make arts easy to relate to on a level that is beyond what numbers can do
- Stop competing against other sectors like health, at-risk youth or sports and work alongside those causes to show they can have a bigger impact when partnered together
- Arts can appeal to business to have investments come from a 'start-up' or 'project/creative' based budget that is separate from the ad or marketing or even sponsorship budget. Even if just for the purposes of experimenting with 3% and investing it in various projects or initiatives to see what can grow from it

- Provide success stories or reports of past partnerships as examples of when the private sector got involved – businesses are more willing to invest when something similar to the proposed project has worked well
- Convince businesses that what they are investing in is people and not just the project/arts as a general idea
- Businesses are focused on end result, but arts are as much about the process and journey as they are about the final project and they should leverage that when engaging the business in their operations and goals
- Arts can approach business with ‘baby step’ ideas to make arts seems less fringe or edgy – start small and grow relationship into larger concept projects/investments
- Arts organizations need to ‘business speak’ when speaking with private sector

5. NEXT GENERATION DONATE TO OTHER CAUSES

IDENTIFIED ISSUES:

Elitist Perception

There is an issue of perception when it comes to philanthropy – arts are not needed and when you donate to the arts, your money is going to an elite group. Arts is seen as a luxury, people want to give to tangible, more obvious causes.

Arts for Growth

‘What’s in it for them?’ We need to showcase tangible benefits attributing to the personal growth and development of YPs and their families.

What’s the Value?

A common thread is that the arts makes positive change – is that too broad, high level? Again, Gen Y perceive valuable change as tangible/obvious causes. We need to change this as there is a generational change in the arts – not high arts anymore, fundamental to us as people.

IDENTIFIED SOLUTIONS:

A New Value Proposition

We need to rebrand the value proposition of donation to the arts and make it tangible. Relating the arts to health, rehabilitation, youth, mental health, environment, etc., we demonstrate the instrumental social value of the arts.

Provide Tangible Results

- Kids who have music lessons have higher test scores
- People involved in the arts have increased productivity
- Arts participants make better leaders
- Make time for arts, it relieves stress

Get Specific, See Impact

No one gives to 'health', they give to a cancer fund. We need to be just as specific in the arts, so that donors can see impact. Listen to what it is the donors are looking for - arts organizations are often too focused on how great their impact is, rather than listening.

Educating the Value

Having more conversations when people don't understand the arts - education to break down traditional norms of the individual as a philanthropist - the assumption that it's altruistic.

Sector Identity

Identify values as a sector which YPs can be associated with, rather than the idea that arts are elitist - arts are change, arts have power.

Arts Organizations

Help build their capacity to educate and market the value of donating to the arts, through BftA. Allow them to be specific and tell their story, show the real impact, so YPs can see that art = change.

Peer-to-Peer Fundraising

Most people don't consider giving money to their friends' 5K runs as 'donating' - so what is 'Run for the Cure' for the arts? Personal creative challenge campaign. The idea is, "I'm going to challenge myself, I am going to try something new, I am going to be creative, I'm going to donate - all because my friends are."

6. NEXT GENERATION "DOESN'T HAVE THE MONEY"

IDENTIFIED ISSUES:

Students

- Little cash flow
- Little incentive to participate outside of school

Young Professionals

- May have cash flow but choose not to participate in the arts
- May be used to student life when art is brought to you, and don't have guidance to choose art events

Families

- The associated costs makes participation prohibitive
- Events don't often accommodate families
- Once you leave school, there tend to be fewer arts programs available to you
- There are cheaper tickets for under 29 but young people don't always seek out cultural events
- Young parents don't have time or cash flow to participate
- People in the suburbs have less access to arts and culture
- Many schools tend to focus on sports instead of culture, especially in the suburbs
- Difficult for arts groups to get to suburbs

IDENTIFIED SOLUTIONS:

Students

- Arts organizations create social experiences
- Offer more group and discount tickets
- Opportunity to work for ticket
- Phone notifications for rush tickets/ events
- Sit together for a social experience

Young Professionals

- Employers provide arts-based perks
- Arts organizations create social experiences for YPs
- Phone app/digital events, i.e MOMA has a digital curator
- Create a Timeraiser event specifically for the arts sector
- Groupon model for arts tickets
- Kingston IC ticketing system is great for under 30s to get rush tickets

Families

- Young parents would benefit from having events directed at them, i.e. outdoor events in a park, church or public space
- special events that includes childcare
- events that accommodates kids/babies
- digital events

The winning group, as picked by our Origami Dragons, was the idea of Peer to Peer Fundraising as a methodology of addressing the issue that young professionals donate to other issues (issue #5). The group of Leaders that tackled this issue came up with the idea of *Articipaction*, a crowdfunding model specific to the arts. This group was comprised of:

Robert Baines

Executive Director

Canada-Albania Business Council
Toronto, ON

Gabriel Jean-Simon

Trade Policy and Negotiations Specialist

/ Spécialiste de la politique et des négociations commerciales

Foreign Affairs, Trade and Development Canada

/ Affaires étrangères, Commerce et Développement Canada

Ottawa, ON

Shannon Litzenberger

Independent Contemporary Dance Artist, Writer, Director, Arts Advocate and Consultant

Toronto, ON

Stacy O'Rourke

Manager, Communications

Nova Scotia Provincial Lotteries & Casino Corporation
Halifax, NS

Jennifer Green

Associate Director

Toronto Arts Foundation
Toronto, ON

Nate Schipper

Manager, Marketing Communications Planning

Allstream
Toronto, ON

For the bios of the winning group, please visit: www.rbc40voices.com

Thank you for reviewing the ideas and concepts brought forth from the 2014 RBC Young Leaders Summit. We hope that this has been helpful in generating ideas to help further engage the next generation in your community. If this has sparked any ideas that you are going to implement, please let us know so we can track your story!

For more information about the RBC 40 Voices Summit or materials in this report, please contact:

Alicia Rose

National Program Development Director

Business for the Arts

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About Business for the Arts

Founded in 1974, Business for the Arts is Canada's only national charitable organization of business members who support the arts. Our vision is to inspire Canada's business community to partner with the arts to ensure a thriving cultural sector. We connect, educate and invest to bridge the gap between business and the arts.

For more information, visit www.businessforthearts.org