

Summary of Outcomes:

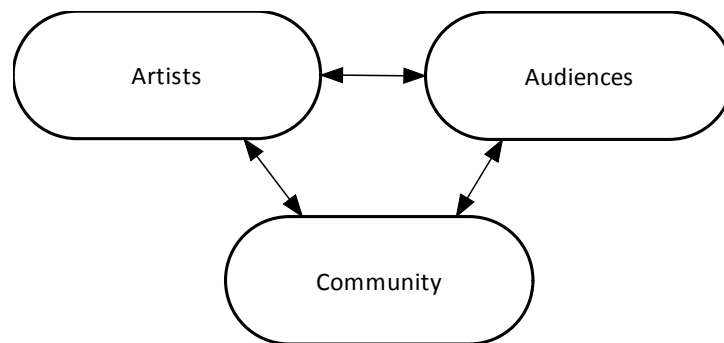
Grand Theatre Advisory Board Strategy Discussion: June 21st, 2010

The following points are drawn from high-level flip-chart notes documenting key points and positions of consensus that appeared to emerge from the Board discussion.

□ Role and Focus for the Grand Theatre

There seemed to be consensus that The Grand has a role beyond that of functioning purely as a venue. That focus should involve **more education and engagement**.

- The Grand's main function is audience development and community engagement/ education and development.
- The Grand's priority is to move the community forward artistically (rather than being strictly driven by profitability).
- The Grand must focus broadly, beyond its own product (Grand Presents).
- The Baby Grand might act as a stepping stone for emerging organizations.



- Support *development of artists* and capabilities of performing arts organizations
- Deepen the connection between *artists and audiences* (e.g. talk-backs, audience development, residencies, exposure to new audiences etc.)
- Broaden the *depth and diversity of audiences* within the community (e.g. nurturing appreciation of artistic standards; audience development where there are gaps; outreach to non-traditional audiences; supporting community productions)

□ Desirable Outcomes of Grand Theatre Activities

- The measure of success is contribution to *Quality of Life*.
- Contribution to broader/indirect *Economic Impact*.
- *Innovation*: artistic growth and helping community groups grow.
- *Market Differentiation*: improving diversity and unique offerings, serve a variety of age ranges, differentiate audiences by venue (e.g. vs. K-Rock Centre); differentiate amateur vs. professional .
- *Relationships* with K-Rock Centre, Queen's Performing Arts Centre/Arts Campus etc.

□ **Potential Programming Strategies:**

The advance input and much discussion seemed to support the idea of continuing the programming pattern of the past two years.

Late in the discussion this was questioned in terms of whether the Grand Presents was undertaking too much programming. There are also limits on resources, which may mean tradeoffs between programming work versus efforts to educate, engage and develop audiences.

Other ideas for new programming included:

- Festivals -- comedy, jazz, development of new festivals, collaboration with existing
- Spoken word -- conference tie-in, author readings
- Awards shows, such as Country Music awards
- Community/audience engagement (two-way) events
- Programming integrated with other programming, and heritage and education

It was noted that **attractor events** (where the event is the main driver of travel or participation) must meet a higher standard than events that are complimentary or incidental to other motivations. There must be a strong “reason to do” the event, and it must be unique and have drawing power. Other events may fulfill different functions, enhancing other events/traffic drivers. Although risky, attractor events often have to start at a full-blown level (e.g. Luminato) rather than growing slowly.

□ **Grand Brand**

- There appears to be some confusion in the market about the Grand brand as a venue, versus The Grand Presents, versus community and other productions associated with the brand.
- To what extent should the Brand represent the region (e.g. regional tourism)?
- Developing a market and brand for, say, a dance audience has lasting value vs. bringing in “built brands” (Seinfeld/Elton John) which sell but have no lasting impact.

□ **Resources**

- The Grand doesn't have resources to do more than what is currently being done.
- Concern about capacity of arts organizations to survive — who to partner with?
- BIA Board may be looking to get out of the festivals business?
- Fundraising and other revenue sources are a major issue still to be addressed.

□ **Other issues to be explored further:**

- What we offer to artists
- Role for the Baby Grand — younger, hipper, “club” atmosphere?
- Nurturing artists with aspirations — support based on quality; audience targetted
- Harnessing the “impact of the personal” — Board members as ambassadors
- Offer programming outside the Grand
- Festivals: do less during the year and do a three-week summer festival?